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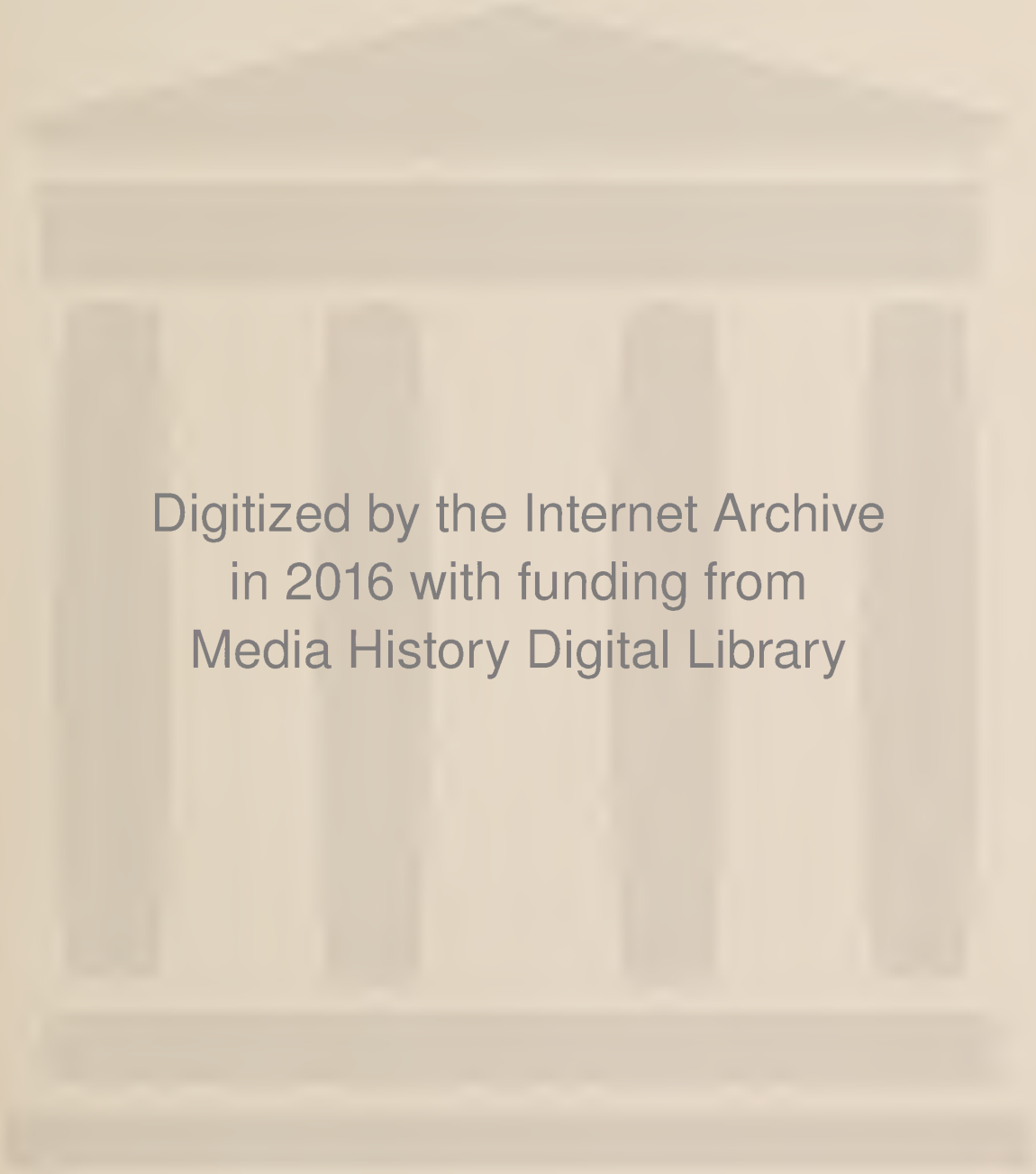
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f It Happened in Hollywood . . Read Waller

MOVING PICTURE WORLD

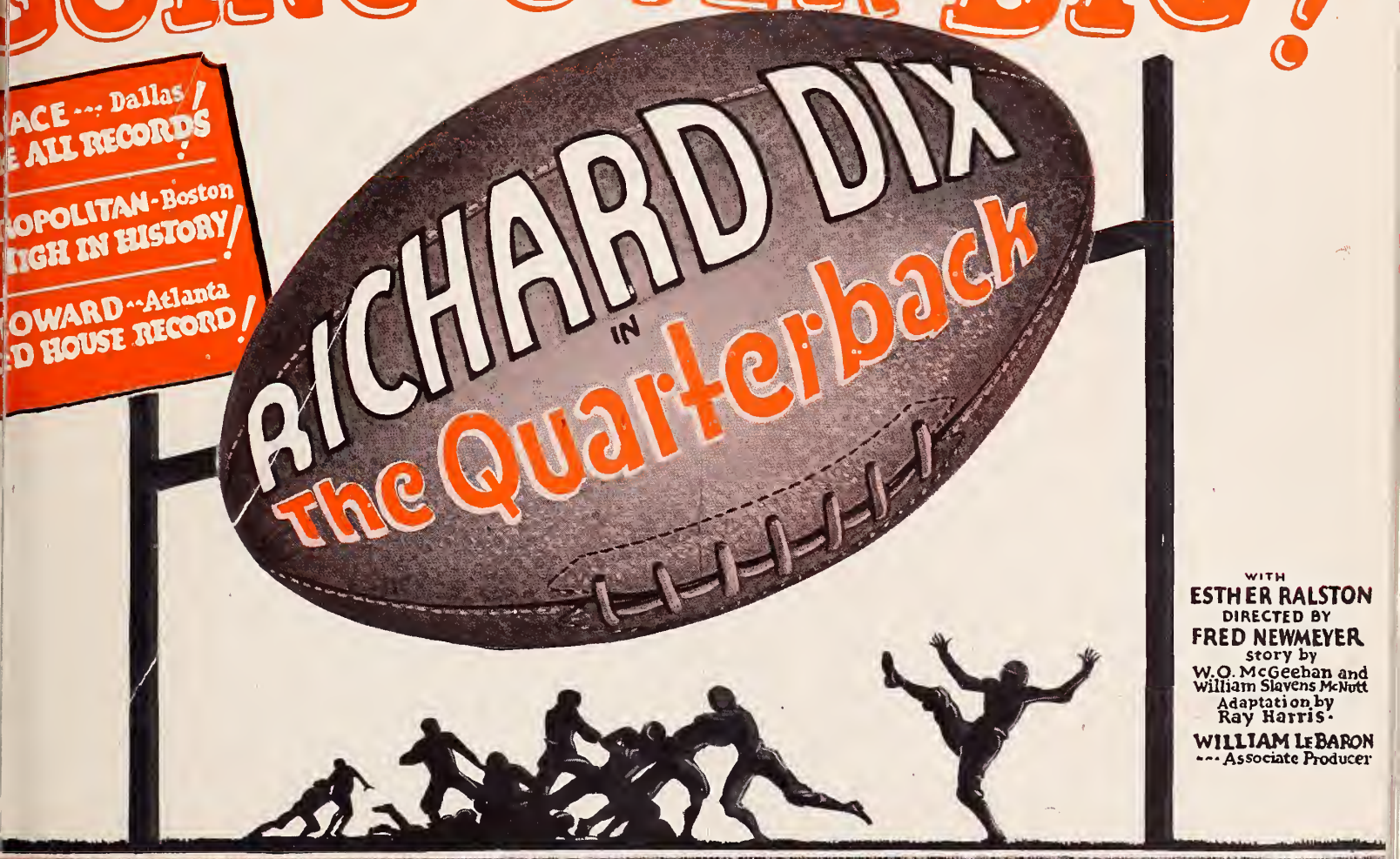
OL. 83, No. 1 NOVEMBER 6th, 1926 PRICE 25 CENTS

GOING OVER BIG!

ACE --- Dallas!
E ALL RECORDS!

OPOLITAN-Boston
IGH IN HISTORY!

OWARD--Atlanta
D HOUSE RECORD!



WITH
ESTHER RALSTON
DIRECTED BY
FRED NEWMEYER
story by
W. O. McGeehan and
William Slavens McNutt
Adaptation by
Ray Harris
WILLIAM LeBARON
--- Associate Producer

5th
HDAY
UP

Paramount Pictures
ARE ALL GOING OVER BIG!

ublished by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1926, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

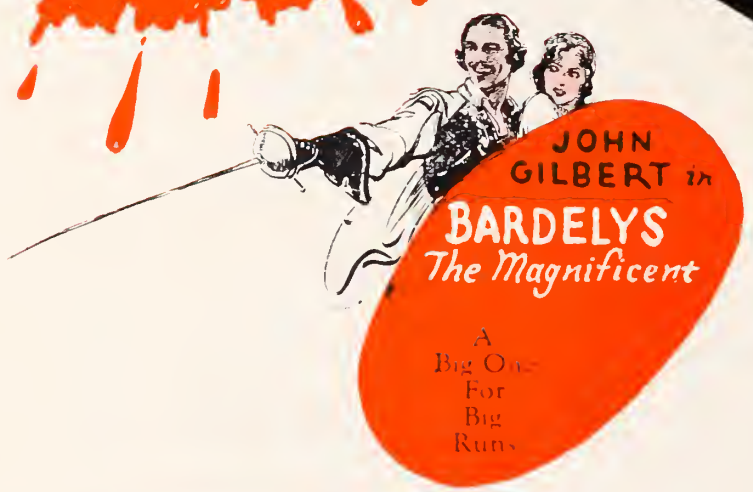
THE WEEK'S NEWS!

THE TEMPTRESS

breaks Capitol (N.Y.) records

$126,547.25

in 2 weeks



THIS week
EVERY Film Row
IS buzzing with the
BIG news!
M-G-M has the comedy
THAT is to be
THE sensation
OF all time
"TIN Hats" is grand!
ONE of the biggest
BOX-office bets
M-G-M ever released!
TAKE the tip . . .
TALK it up now
AND hold your booking-time
WIDE open . . .
AND watch
"BARDELYS the Magnificent."
M-G-M'S Road-Show Size
SENSATION . . .
IT'S starting now
TO make history . . .
"FOUR Horsemen" contracts
ESTABLISH record . . .
"THE Temptress" piles up
A fortune at Capitol, (N. Y.)
LUCKY M-G-M showmen!

Metro-Goldwyn-Mayer

STICK TO M-G-M AND BE HAPPY!

Swamping Box Office Records!

$33,500 -- record opening week at RIALTO -- N.Y.! (1800 seats)

--- WIRE TO S.R.KENT:
"KID BOOTS" positive knockout -- Press and patrons proclaim it great ---!
Coyle Theatre
Charleroi, Penn.

Smashed Sunday record ------ at METROPOLITAN, Boston!

FLORENZ ZIEGFELD'S
"KID BOOTS"
STARRING
EDDIE CANTOR
WITH
CLARA BOW, BILLIE DOVE
LAWRENCE GRAY

A FRANK TUTTLE PRODUCTION
From the play by WILLIAM ANTHONY McGUIRE
Screen play by TOM GIBSON
B. P. SCHULBERG
HECTOR TURNBULL
ASSOCIATE PRODUCERS

Paramount's 15th BIRTHDAY GROUP 15 HIGH TIDE OF HITS!

Member of Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

Nonstop the race against time

That's what FOX NEWS is doing regularly. Successful showmen the world over are taking advantage of it. Here's a newsreel that flashes big events FIRST —a short feature as fresh as tomorrow morning's newspaper.

FOX NEWS

Mightiest of All

A Few Recent Outstanding Features—

Queen Marie's Trip to America
Navy's Smoke Screen at Sea
The World's Series Day by Day
Cobham's Australian Flight
The Miami-Florida Disaster
The Fonck Airplane Disaster
The Hurricane in Havana
Germany's Great War Maneuvers
The Dempsey-Tunney Fight
Gloucester's Schooner Races
The Leviathan's War Games
All the Big Football Contests

Every One of Them a "Draw" at the Box-office!

Member of Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

TIFFANY PRODUCTIONS
presents

PAULINE FREDERICK

IN

"JOSSELYN'S WIFE"

SUGGESTED BY THE NOVEL OF THE SAME NAME BY
KATHLEEN NORRIS

SUPPORTED BY
HOLMES HERBERT
ARMAND KALIZ
CARMELITA GERAGHTY
JOSEPHINE HILL

DIRECTED BY
RICHARD THORPE

ONE OF THE
20 GEMS
from
TIFFANY

Exchanges Everywhere

TIFFANY PRODUCTIONS, INC.
M.H. HOFFMAN, *Vice Pres.*
1540 BROADWAY ~ NEW YORK, N.Y.

TIFFANY PRODUCTIONS INC.
It's A Gem

Booked by
CRANDALL on sight
Watch Its Speed!

Grabbed by
Robt. Lieber's Circle T
Indianapolis, Ind.

Box Office Wo
at Rialto Theatre
Washington, D

George Davis

Carl Laemmle Jr's

COLLEGIANS

10 Two-Reelers
Sparkling with the
Spirit of Youth
with George L
Hayden Stevenson
Dorothy Gulliver

UNIVERSAL JUNIOR JEWELS

Heart Punch!

With BELLE BENNETT, Mary Carr, Henry Victor, June Marlowe, and other box-office favorites . . . . An EMORY JOHNSON Production presented by Carl Laemmle from the story by Emilie Johnson. Directed by Emory Johnson.

A UNIVERSAL SUPER PRODUCTION

The FOURTH COMMANDMENT

COLUMBIA Scores Again!

Mr. Exhibitor!— That Means STANDING ROOM ONLY

Sold to Millions Through Saturday Evening Post Advertisements

The Talk of the Industry!

"THE LONE WOLF RETURNS" started us off like a house afire. Scattered broken box-office records from Coast to Coast. Then came "The Belle of Broadway" and now "Sweet Rosie O'Grady." All knockouts. Box-office receipts prove it.

Everybody—exhibitors—critics and the public have been shouting their heads off in praise of Columbia Pictures for the 1926-27 season.

Featuring
SHIRLEY MASON
with
CULLEN LANDIS
LESTER BERNARD
E. ALYN WARREN
Directed by
Frank R. Strayer

Sign Up Today for the Entire 24

COLUMBIA PICTURES

A NATIONAL INSTITUTION

SWEET ROSIE O'GRADY

The Greatest Jewish-Irish Story Ever Filmed

WE ALL LIKE TO HEAR BIG FIGURES

Maybe the WORLD'S Claim of 6,492 Net Paid Exhibitor Circulation Sounds Modest Against Some Verbal Barrage You Have Been Exposed To.

We Don't Doubt It. However—Read This—

The Only Verified Circulation Figures Show:—

FIRST — **MOVING PICTURE WORLD**
With 6,492 Net Paid Exhibitor Circulation

SECOND — **MOTION PICTURE NEWS**
With Less Net Paid Exhibitor Circulation

THIRD — **EXHIBITORS HERALD**
With Less Net Paid Exhibitor Circulation

Moving Picture WORLD
A Chalmers Publication

AMERICA'S MOST DISTINGUISHED ACTOR

LIONEL BARRYMORE

IN

JAMES YOUNG'S PRODUCTION

OF THE

ERCKMANN-CHATRIAN
MASTERPIECE

"THE BELLS"

America's most distinguished star records his outstanding histrionic achievement in the greatest stage role of the immortal Sir Henry Irving.

"The Bells" is a classic of the theatre. Its forty-three years of successful stage presentations insure its unusual magnitude as a box office photoplay. Millions, who know "The Bells," are awaiting this screen version now.

A tense, stirring drama, in colorfully spectacular settings, it has been produced on a lavish scale that is in keeping with this great play and its distinguished star. "The Bells," a production of true road show quality, is proving to be one of the real showmanship achievements of the year.

With A Distinctive Cast
INCLUDING

Edward Phillips
Lola Todd
Gustav Von Seyfertitz
Otto Lederer
Lorimer Johnston
Boris Karloff
Fred Warren

A CHADWICK FIRST DIVISION PICTURE

The Wonder Picture

The Most Novel, Beautiful Picture of the Great Outdoors been another like it, There

ALASKAN

With ART

SEE

The Breaking Up of the Ice in the Yukon River; a majestic spectacle, with huge ice floes ramming each other in inconceivable fashion.

The Birth of Icebergs; ranks with the finest photography of the screen. The grandeur of this sequence cannot be expressed in words, says the M. P. World.

Art Young Bringing Down America's Most Dangerous Wild Animals with the Bow and Arrow; the Kodiak grizzly bear and the mighty moose, to say nothing of caribou, big horn sheep, mountain goats, etc.

A Fox Terrier Capturing Big Salmon; the dog goes after them in their native element.

"Wrongstart," the Dog Comedian; the funniest little mutt ever screened.

The Midnight Sun; wonderful shots of one of Nature's greatest phenomena.

The Valley of Ten Thousand Smokes; the weirdest, most awe-inspiring manifestation of Nature on the North American continent.

"Once it starts it's a clean-up."
—*Arthur James in Motion Pictures Today*

"It can be made of vital importance to the Exhibitor."—*Epes Sargent in the M. P. World*

# of Sport

Exciting and Red-Blooded-
Ever Filmed! There has never
can never be another—

ADVENTURES
YOUNG

How To Sell It To Your Patrons

(Epes Sargent in M. P. World)

"You have three big angles in the schools, the newspapers and the libraries. You have additional aids in the windows, The Better Films Committee, if you have one, and the various clubs.

Don't sell the schools on the educational value alone. Sell rather that you visualize Alaska.

Work through the school boards and the principals. See that each teacher receives a free ticket. Offer small prizes for the best essays or compositions on Alaska, but do it before you show the picture. Don't offer prizes on the best essays on the picture. That will come too late. Work this stunt a week or ten days in advance, starting the offer two or three weeks ahead. You might hook the newspapers to the composition, through letting the paper ostensibly offer the prizes.

Stories of Art Young will be of real interest. The campaign book has them. . . . See the managing editor and try and sell him rather than the photoplay editor.

The libraries will welcome you. . . If you can help move the novels of Alaskan life, the travel and educational volumes, the library will be glad to use book markers, still displays and posters.

Make plentiful displays in the store windows. . . Try and obtain from the game warden the names and addresses of those who have taken out hunting and fishing licenses. Every one of these is better than just a prospect.

Sell the Boy Scouts. They are interested in the outdoors. . . If possible get a preview for educators and others who may be interested.

A Real Novelty, worth the Sales Effort."

Pathépicture

TRADE MARK

Distributed by
GREATER
FBO
FILM BOOKING OFFICES
OF AMERICA, INC.

STILL another masterstroke of showmanship from Greater F. B. O.!

A brilliant young personality with a mighty public following....Winning stardom through absolute money performances in the Great Witwer Featurettes....
Telephone Girl....Maizie....Fighting Hearts....
Go-Getters and Pacemakers....Gracing the screens of the nation's finest theatres.

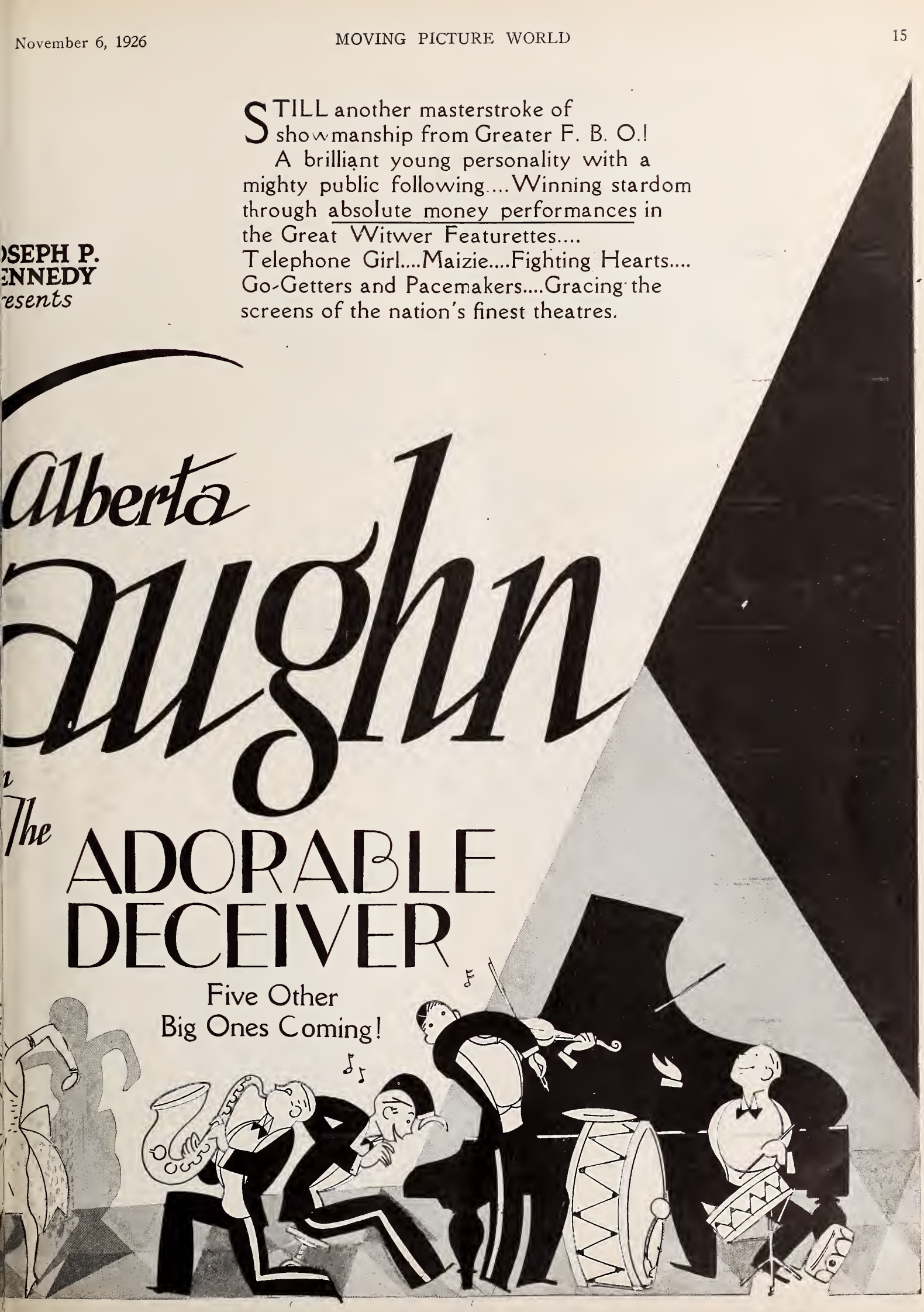
**OSEPH P.
ENNEDY**
resents

Alberta Vaughn

in The

ADORABLE DECEIVER

Five Other
Big Ones Coming!



While the other fellow is wondering how it's done

First National is delivering a big hit every week

Now it's Mismates

and like all First National Pictures "Mismates" is "box-office." Mother-love, gripping drama, lavish scenes, a big box-office cast, a great director and one of the greatest selling titles in a decade.

First National Picture

Last Minute News From Everywhere

MOVING PICTURE WORLD

Vol. 83 New York, November 6, 1926 No. 1

SHOOT!

While Marion Davies makes "Tilly the Toiler," Harry Reichenbach will re-issue "Tilly's Punctured Romance," Marie Dressler's immortal film. This opens the "Tilly" season.

A MORAL?

Queen Fontana, champion producer, with a record of 1,173 eggs laid in five years, is dead from overwork. Is there a moral in this?

Richards Asks Only That He's The Last to Die

Saenger Manager Is a Sad Pessimist

E. V. Richards, Jr., of the Saenger circuit, New Orleans, is in New York, having attended the First National conference last week at French Lick Springs, Ind. Though one of the real authorities on motion picture subjects, getting an interview out of him would be an achievement paralleled only by the conquest of Mount Everest.

Mr. Richards was coralled at the First National home office. He cheerfully remarked that he hadn't given out an interview in years. Then he declared himself a disciple of optimism and "a bear on film prices and a bull on the South." Bunk in the film business he humorously decried.

Mr. Richards sees a future of intense theatrical competition in the South. Many will fall by the wayside and many will be the heartaches, he said, but that is economically unavoidable in any business. "I'm just trying to be one of the last to die," he claimed. According to the latest odds posted, he will be.

Prizes Distributed

The personnel of the twenty-six First National exchanges which succeeded in passing their quota in the recently closed summer drive, are now in receipt of their prize awards, totaling in all cases an extra week's salary. A maximum of 552 First National employees are benefitted by the awards.

More Product

Greater than the product released during any one period in its history will be the group of Paramount attractions playing the theatres this coming spring and summer, Jesse L. Lasky, first vice-president in charge of production, told representatives of the Department of Distribution in convention at French Lick, Ind., October 25 to 28. Mr. Lasky declared that of the 39 attractions scheduled for release during the new season, 15 or more would be of long-run calibre. This group of specials does not include the company's roadshow pictures, he said.

Late Chicago News Notes

Fred Jacobs plans a 2,000-seat movie theatre of Egyptian design in Edison Park on the West Side. It will cost $750,000. Work will start in thirty days. Fitzpatrick & McElroy took over the property at Michigan avenue and 119th street place from William McNitt for a large theatre and commercial project.

W. W. Anderson Surveys The Florida Territory

W. W. Anderson, manager of the Atlanta branch of Pathe Exchange, Inc., accompanied by Salesman H. R. Kistler, last week completed a motor tour of the storm-stricken area of Florida. He found West Palm Beach practically uninjured. Pompano caught it badly. In Dania the only theatre was a mass of ruins. Fort Lauderdale also was hard hit. Hollywood is in terrible shape. A Biscayne Park theatre that was all but completed is in ruins. At Little River both theatres escaped. Miami Beach is very dilapidated. The Palm Airdrome at Hialeah was only slightly damaged, but the Hodges Theatre was badly wrecked. At Coral Gables the Dream Airdrome suffered only minor injuries, as did the Coral Gables Theatre. All Bucna Vista was badly torn up.

Miss Borden Ill

Olive Borden is ill in San Francisco, it is reported. She was making personal appearances, and, it is said, was rushed to a hospital.

Fighting New Tax

The German film trade is in the throes of waging war against the imposition of taxes. The central government has issued certain regulations by which municipalities shall collect entertainment tax.

Quebec Bans British Picture; Canadian Industry Astonished

"Nell Gwyn" Rejected on Ground That Nudity Is Displayed—Boycott Threatened

By Sumner Smith

Old sores have been reopened in Canada because the Quebec Board of Moving Picture Censors have decided to condemn "Nell Gwyn," an important recent British production. This action was taken in spite of the announced policy a few months ago on the part of the Quebec Government representatives to favor British and European film productions as a result of a threatened boycott of Quebec by United States producers.

"Nell Gwyn" has been rejected on the ground that nudity is displayed. Incidentally, this is the third time that a British release has been banned by the Quebec censors, the other two being "Chin Chin Chow" and "Reveille." The former also was rejected on the ground of nudity, while "Reveille" was turned down because an illegitimate child figured in the plot. "Romola" was also banned by the Quebec censors, but was passed some weeks later after it had been reconstructed throughout.

The decision regarding "Nell Gwyn" is surprising in view of the statements of Quebec officials. Premier Taschereau of Quebec announced that the time had come when Quebec should get good British films. He also said: "We will certainly be pleased to get our films from the British firms and, in addition, I think that the French producers will also easily be interested in supplying us with good artistically-prepared films."

Dr. L. J. Lemieux, Quebec agent at London, England, also cabled: "In view of the proposed boycott of distribution of American films in Quebec Province, picture producers of London are ready to furnish to the cinemas of Qucbec Province large quantities of very good modern moving picture films."

During the past fiscal year, the Quebec Board condemned 204 releases and modified 492 others, the number of pictures accepted as submitted being 1,528.

London Cable

By W. E. ALLISON-BOOTH
Moving Picture World Bureau, London, October 26.

Mystery attaches to London life film. This picture was never shown to the trade before it left England. English papers state that the producer did not give a correct impression of English life at the Imperial Conference. It has been proposed that the government shall give financial aid to British films. "So This Is Paris" went over very big at the Capitol. Gaumont is handling a talking picture concern here.

New Arbitration Battle Impends; Ignorance, Interference Alleged

Recent indications are that serious trouble over the arbitration question impends in many places. It will be discussed at the Ohio convention on October 9 and also at the Texas Convention, October 16.

A letter signed by exhibitor heads in Ohio, Minnesota, North and South Dakota, Indiana, Illinois, Wisconsin, Texas and Michigan, itself an outgrowth of the Michigan convention, has been sent Will Hays. It alleges ignorance of duties on the part of arbitration boards and interference by the Hays office in making decisions.

Two of the paragraphs follow: "The purpose of this conference was to consider the fact that arbitration in each of these states, individually, as well as in the other film centers, has not been working in a satisfactory manner, due to the fact that the distributor members of the vari-

(*Continued on page 2*)

New Propaganda

According to reports from Italy, the Italian World War Veterans have adopted a new form of educational propaganda. This legion has installed a motion picture machine on a vehicle and will project throughout Italy agricultural and patriotic pictures, principally for the edification of ex-soldiers. This itinerant motion picture show has just commenced in Southern Tyrol.

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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VOL. 83 NO. 1

New Battle Impending

(*Continued from page* 1)

largely brought about, especially during the past six months, by various communications emanating from your office addressed to the Film Board of Trade members or the Film Board of Trade secretaries practically instructing distributor members on Arbitration Boards as to how they should act, how they should decide and what they could and could not do in the consideration of cases that came before them."

Anne Nichols Backs New Film Projector

Anne Nichols and William Lignemare, of "Abie's Irish Rose" fame, are sponsoring two recent French inventions which, combined, make a motion picture projector for which great things are claimed. It is said that Miss Nichols will erect a factory and turn out these projectors in large quantities.

The new French arc lamp has a rotary arc and one carbon. It works automatically, is water-cooled and has great brilliancy. The new film container obviates the necessity of several reels, caring for all the film up to, perhaps, 8,000 feet. Danger of fire is averted and the life of the film greatly lengthened, it is said.

F. H. Richardson, projection expert of Moving Picture World, will later report his findings on this subject.

Name Personnel

The Small-Strausberg Circuit, operating a chain of theatres throughout Brooklyn and Long Island, announces the personnel of newly created divisions and subdivisions. Lew Preston has been appointed general manager with the Brooklyn division under his jurisdiction, while Harry Furst will serve in a like capacity for the Long Island theatres. Messrs. Sigmund S. Solomon, Jack Neumark, M. Berman, D. Friedson and A. G. Crowl have been appointed district managers. Sidney Larschan will look after the publicity and exploitation.

Fredman at Complimentary Dinner Warns that Reciprocity is Needed

Makes Strong Appeal for British Film at A. M. P. A. Biltmore Function

Representatives of all branches of the industry attended the dinner given in honor of Ernest W. Fredman, visiting editor of The Film Renter, London, England, which was given under the auspices of the A. M. P. A. at the Biltmore on Tuesday evening.

At the speakers' table were Mr. Fredman, Dr. Giannini, president of the East River Bank, who acted as toastmaster; Nathan Burkan, Marcus Loew, Robert Lieber and Walter Eberhardt, president of A. M. P. A.

Nathan Burkan outlined the seriousness of the situation, which is fast coming to a head in Great Britain in relation to American films. He warned that American producers and distributors had already let the agitation go so far that governmental intervention was now almost inevitable and predicted that the results would be far reaching.

Marcus Loew, who followed him, declared that he would be glad to run British pictures, as he had stated to the British film trade last summer, if he could get attractions which would bring the people into his theatres.

Robert Lieber, president of First National, thought being that just as Britain has now control of the rubber industry, while America dominates the film markets of the world, both would continue to remain in their relative positions, until superior brains and resourcefulness overcame the advantages held by the other.

Mr. Fredman then made his address which constituted a strong appeal for consideration for British pictures, many of which he maintained are at least as good as our average program features. He pointed out that it would only be good business to do so, because of the very real possibility of serious burdens being placed upon what is now the best market for motion pictures outside of the United States itself.

Laemmle Now in West

Carl Laemmle left New York last Sunday and reached Universal City late this week. He will remain in California for several months. Accompanying him were Julius Stern, president of the Stern Film Corporation; Carl Laemmle, Jr., Miss Rosabelle Laemmle, James Geller, a special writer, and Jack Ross, Laemmle's secretary.

Ready to Distribute

Nat Levine has returned from Hollywood to New York where his ten-episode serial, "The Golden Stallion," featuring the appearance of a wild horse, is in the last stages of production. Distribution plans are being decided upon and the selling campaign will be under way in two weeks.

Franklin Signs

Sidney Franklin, motion picture director, who has been under contract to Joseph M. Schenck for over five years, has signed a new contract with Mr. Schenck which makes him one of the highest paid figures in the motion picture industry. Thus he becomes a United Artists director.

New Girl Player

Paramount has signed Blanche Le Claire under a long-term contract, according to William LeBaron. She is the daughter of Frank Le Claire, who sixteen years ago was leading man for a French motion picture unit producing in America.

Raives Selected

Sol Raives, vice-president of the Theatre Owners Chamber of Commerce, New York, has been designated by President Charles L. O'Reilly as chairman of the Exhibitors Committee of the Motion Pictures Committee of the American Arbitration Association.

Taylor Goes West

Matt Taylor, who wrote the story for Johnny Hines' latest First National picture, "Stepping Along" and is also responsible for the comedian's forthcoming screen story, as yet untitled, leaves for California this week to enter the scenario field. While Mr. Taylor's initial scenario work has been along comedy lines, he expects to train his typewriter into dramatic work upon arrival.

Mention Whiteman

Broadway claims that Paul Whiteman, corpulent orchestra leader, will be featured in a picture to be made in the East. William Morris, Jr., who has just left Los Angeles on his way east, is mentioned in connection with the reported deal.

Forms Havana Co.

Nat Liebeskind, formerly manager of the Universal exchange in Cuba, has formed the Havana Theatre Company, Inc., to operate picture theatres in Havana. On or about November 1 the first theatre will be opened. This will be known as the Cine Esmeralde.

M.-G.-M. Signs Five

The following have signed M.-G.-M. contracts: Dimitri Buchowetzki, director; Frank Currier, character actor; Clement Andre-Ani, costume expert; Marc McDermott, character actor; Cecil Howard, character actor and make-up artist.

Pleases Fire Chiefs

A great demonstration of enthusiasm greeted Metro-Goldwyn-Mayer's "The Fire Brigade," which was shown at the State Theatre, New Orleans, to more than 3 000 persons. A print had been sent via a special Fire Chiefs' car to the annual convention in New Orleans of the International Association of Fire Engineers.

COMING and GOING

Paramount executives and home office and eastern sales representatives, headed by Adolph Zukor, Jesse L. Lasky, Sidney R. Kent and George W. Weeks, has left New York for French Lick, Ind., where the annual fall sales convention is being held. In the party were Mr. and Mrs. Emil Jannings, Erich Pommer and Mauritz Stiller. Others on the special train were: John D. Clark, Phil Reisman, Eugene J. Zukor, Mel Shauer, George M. Spidell, G. B. J. Frawley, Charles E. McCarthy, M. H. Lewis, Russell Holman, Oscar Kantner, Leon Bamberger, Dr. Emanuel Stern, A. O. Dillenbeck, Paul Allison, Eddie Corcoran, B. Campe, Jack Roper, Walter Wanger, Watterson R. Rothacker, Monta Bell, Monte KatterJohn, Henry Salsbury, William LeBaron, Edwin Gelsey, Ralph Bloch, E. Wynne, E. E. Shauer, Joseph Seidelman, Dick Blumenthal, A. Ferraro, O. R. Geyer, Don Velde, George Weltner, G. K. Haddow, E. J. Dennison, J. A Clark, W. W. Caldwell, Lou Edelman, Frank Blakely, Jerry Sussman, A. H. Cole, Ralph Kohn, Sam Katz, H. B. Franklin and H. Goldberg.

• • •

Edgar B. Hatrick, vice-president and general manager of International Newsreel and Cosmopolitan Productions, has returned to New York from Los Angeles. He was accompanied east by C. J. Hubbell, Pacific Coast manager of International Newsreel.

• • •

Budd Rogers, vice-president of Lumas Film Corporation, returned last week from a transcontinental tour of exchanges.

• • •

Stanley Hand, home office representative of Warner Bros., has departed on a tour which will take him to twenty-four of the exchanges of the company. His first stop was at Boston.

• • •

Andre Glattli, European correspondent of the Pathe News, last week returned to his post in Paris after spending a month's visit with Editor Emanuel Cohen and the Pathe News staff in New York City.

• • •

Les Weir, Pacific Coast district manager for P. D. C., who has been in New York for conferences with General Sales Manager W. J. Morgan, has returned to his office in Los Angeles.

• • •

Ralph A. Morrow of the P. D. C. sales department, who has been in New York on special work for several months, has returned to Dallas as manager for that division.

• • •

Willlam M. Vogel, general manager of Producers International Corporation, foreign distributors for Producers Distributing Corp., sailed for Europe Saturday aboard the Leviathan. Accompanying Mr. Vogel is J. J. Rein, secretary of Producers International.

• • •

Harry M. Warner, president of Warner Bros., and Sam E. Morris, general manager of distribution, have returned from a hurried trip to Chicago, where they arranged for the showing of Vitaphone and the road show attraction, Syd Chaplin in "The Better 'Ole," at the Woods Theatre.

Will Kill Tax

Premier Howard Ferguson of Ontario, formally announced during the course of his opening election speech at Kemptville that the amusement tax on tickets of 25 cents or less would be abolished, the reduction to become effective after the Provincial elections on December 1 if the Ferguson government is re-elected.

The tax affected runs: One cent on tickets up to 15 cents, and 2 cents on tickets from 15 to 25 cents inclusive. The tax on higher-priced tickets is not affected.

Deny Any Deal

Reports have been current that Warner Bros. are negotiating for the purchase of Sid Grauman's Egyptian Theatre in Hollywood where "Don Juan," the Warner road show, is in for a long run. Albert Warner has made an emphatic denial of the story when approached. He states that with the installation of the Vitaphone in the Egyptian the interest of Warners and Grauman would be brought closer together, but there had been no talk of purchasing by Warners or selling by Grauman.

W.C.T.U. for Censors

The Women's Christian Temperance Union of New York State has injected itself into the moving picture censorship situation to the end that the organization, which has 50,000 members in this state, will file a protest with Governor Smith against the proposed abolition of the Motion Picture Censorship Commission.

Lasky Made Chairman

Jesse L. Lasky of Famous Players heads as volunteer Red Cross Roll Call Chairman a special motion picture group to enlist the maximum response throughout the motion picture industry of New York for funds to maintain the organization's relief work and public health program.

Spearing with F. P.

James O. Spearing, formerly dramatic editor of the New York Times, and more recently author of a number of motion picture stories, has been appointed assistant to Julian Johnson at the Paramount Long Island studio in the editing and titling of pictures, according to Associate Producer William LeBaron.

Paul Joins Sam

P. M. Sarazen, of United Artists Corporation has become Samuel Goldwyn's New York press representative. He will handle the publicity of Mr. Goldwyn personally, Director Henry King, Ronald Colman and Vilma Banky.

Jazzbo Club Prizes

The annual meeting of the Jazzbo Club, the social organization of P. D. C., was held at Keen's Chop House, New York City, on October 28. Dinner was served and there was a theatre party at the Winter Garden.

Eschmann Heads New Feature Department Formed by Pathe

Action Necessitated by Taking Over of Associated Product—New Salesmen

Pathe has created a new Feature Sales Department with E. A. Eschmann, widely known as a sales executive, at the head, according to Vice-President and General Manager Elmer Pearson. It is necessitated by the large number of feature productions now to be distributed through the organization.

New Responsibilities

E. A. Eschmann

Negotiations have been completed whereby Pathe is taking over the sale and all the physical handling of all the Associated's product. Pathe, itself, has a number of feature series, together with 21 Associated pictures which were acquired on June 16.

It was to handle this large program of feature attractions that the Feature Sales Department was organized with Mr. Eschmann to directly supervise the selling of all Pathe and Associated features. The only exception in feature selling will be that feature versions of serials will be handled by the regular Pathe salesmen.

Under the new arrangement Pathe branch managers are relieved of the responsibility of feature sales, to be thereby permitted to concentrate their sales efforts on the selling of two-reel comedies, short subjects and serials.

At each branch office a feature sales manager will be appointed who will work directly under Mr. Eschmann and be responsible for the selling of the feature product in his respective territory. It is also likely that additional feature salesmen will be taken on to handle the increased business.

Two New Executives

Thomas Allen Moore, trust officer of the Guaranty Trust Company, has resigned to become vice-president, treasurer and financial executive of the Swanson Producing Corporation, Gloria Swanson, film star and producer, announced yesterday. Another banker, Pierre Pedard, formerly in charge of the new foreign business department of the Bankers' Trust Company, also will be associated as assistant treasurer.

Sheehan Supervising

Howard J. Sheehan, who has manager the Fox San Francisco branch for several years, will now supervise the Coast district for Fox, including Los Angeles, San Francisco, Seattle, Portland and Salt Lake City. Fred W. Voight is now in charge of the Frisco office.

Berger With Fox

Dr. Ludwig Berger, the German director, who produced the finely-received "Waltz Dream" for U. F. A., which ran two weeks at the Capitol theatre, New York, has been signed to produce in this country for Fox. He is expected to arrive in March at Hollywood to begin his first American picture.

Riesenfeld in West

Dr. Hugo Riesenfeld has arrived on the West Coast to prepare the musical score for Pola Negri's latest Paramount vehicle, "Hotel Imperial." He will remain at the studios for some time to arrange the musical scores of several other important productions.

Named Title Editor

Edwin Justus Mayer, author and playwright, has been made title editor of all Paramount West Coast productions under a contract announced by B. P. Schulberg.

Opens in Boston

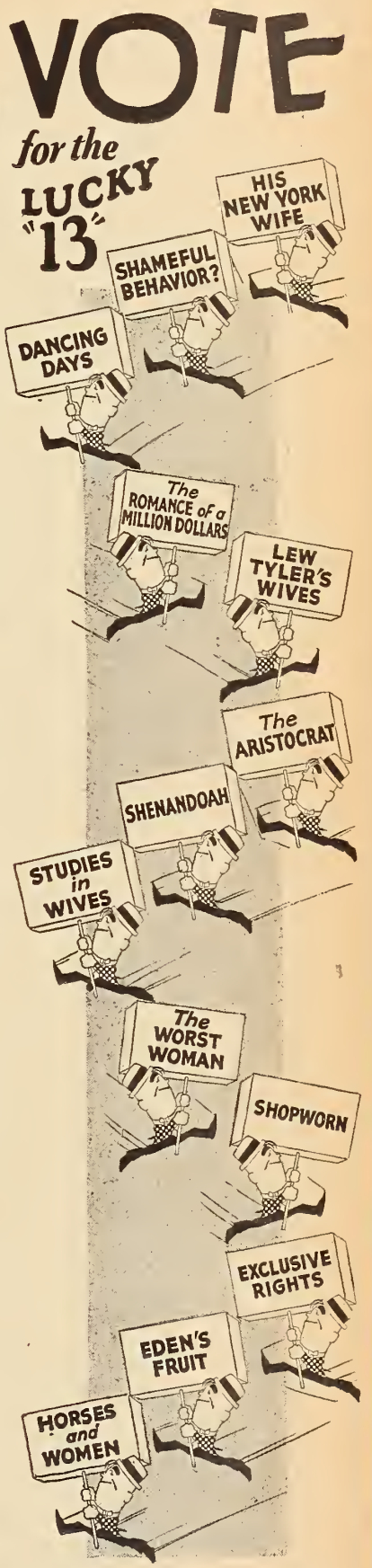
Warner Bros.' production of Syd Chaplin in "Don Juan," with Vitaphone accompaniment and prelude, opened October 29 in the Colonial Theatre, an Erlanger house, in Boston.

Smeltzer in New York

Robert Smeltzer, manager of First National's Washington exchange, visited the home office this week. He reported excellent business in the capital.

Miller Proud Papa

Walter Miller, Patheserial star, is a proud papa. Richard Scofield Miller is the newcomer. He weighs eight pounds. Mrs. Miller, known to the stage and vaudeville world as Eileen Scofield, is doing nicely.



Advances Amity

A great step toward the establishment of greater Franco-American amity through the medium of the motion picture was taken in Paris at a banquet in honor of Arthur Loew, head of the foreign department of Metro-Goldwyn-Mayer, who is shown above, when plans were discussed for the co-operation of M.-G.-M. in the general release throughout the United States of the dramatic film, "Napoleon." This picture is now being produced by the Societe Generale de Films, one of the most influential photoplay organizations in France. It is being directed by Abel Gance.

Order Money Returned

Sustaining the contentions made by representatives of the M. P. T. O. A. and the M. P. T. O. of Connecticut that where the story and other vital elements were changed, the exhibitor was not bound by the contract, the Connecticut Joint Board of Arbitration has reversed its previous findings on the case of Metro-Goldwyn-Mayer against M. Tomasino, a New Haven theatre owner, and declared that 75 previously collected should be returned to him.

M.-G.-M. Signs Davies

Marion Davies has signed a long-term contract with Metro-Goldwyn-Mayer for a series.

New Loew V.-P.

Colonel Edward A. Schiller, general representative for Loew's, Inc., and for years actively participating in the operation and growth of the Loew Circuit and Metro-Goldwyn-Mayer Pictures Corporation, has been elected vice-president to succeed the late Joseph L. Rhinock. With the addition of Colonel Schiller, vice-presidents are Nicholas M. Schenck, David and Arthur Loew. The directorate board includes David Bernstein, William Hamlin Childs, William C. Durant, Marcus Loew, Arthur M. Loew, David L. Loew, Daniel E. Pomeroy, Nicholas M. Schenck, Charles M. Schwab, Lee Shubert and David Warfield.

Columbia Combining Interests; Merge Production, Distribution

Coast to Coast Exchange System Now Well Under Way—Macgowan on Tour

Columbia Pictures Corporation is about to consummate an important merger of its producing and distributing centers. With the Columbia-owned and controlled Pittsburgh and Detroit distribution branches as the nucleus, a coast-to-coast exchange system is well under way. The latest move has been taking over Independent Films, Inc., of Canada, former distributors of Columbia and other independent production in the Dominion. The Columbia Corporation of Canada now handles this distribution.

The Canadian deal was supervised by Claude Macgowan of the Columbia home office, and with Macgowan now on an extended tour of some of the other exchange centers in the United States, it is believed that this plan of union will be followed in connection with various other franchise holders throughout the country. Joe Brandt, president of Columbia, would not admit, however, that this is Macgowan's sole purpose on his trip.

Upon the return of Jack Cohn, treasurer, from a long stay on the West Coast, he made announcements that also give definite shape and confirmation to Columbia's expansion plans for production.

Julius Bernheim, former general manager of Universal City and recently head of the Universal Theatre Enterprises, has been installed as studio business manager. Harry Caulfield, another veteran, has been appointed a unit manager. Miss Lillian Greenberg was appointed casting director. The technical and mechanical forces and equipment were enlarged and the scenario staff, under Dorothy Howell, added to.

Incorporations

Without any apparent reason, the number of companies incorporating in the motion picture business in New York State last week, dropped to three and established a new low record for the year. The following shows the companies and the incorporators, the capitalization of one company being specified, while the remaining two companies incorporated with stock at no par value. Movietone Corporation of America, Inc., Percy Heiliger, Ridgewood, N. J.; George Blake, Brooklyn; W. B. F. Rogers, Jamaica; Resnicke and Fleige, Inc., $10,000, Harry Resnicke, Max Fleigle, Herman Hoffman, Brooklyn; L. H. Pictures, Inc., Melvin Robbins, Charles A. Springstead. Austine E. Kilkenny, New York City.

Weiss in Paris

Max Weiss, president of Artclass Pictures Corporation, is on the last leg of a transcontinental trip in behalf of the short subject program released by his organization. Following a tour of the Continent, he is now in Paris and has cabled Louis Weiss of the New York office that he will sail for New York next week, following a meeting with Sir William Jury, of Jury-Metro-Goldwyn, Ltd., who is distributing four series of Artclass comedies in the United Kingdom.

Unique Testimonial Is Paid to Laemmle

As a tribute to their chief, Carl Laemmle, and as an expression of their joy over his recovery and safe return to America, the Universal sales force is now putting over a novel "welcome home" party. It is a Laemmle Surprise Celebration, taking the form of a concentrated sales and date drive. It is being carried through entirely by the salesmen, sales executives and other workers in the various Universal exchanges in the United States and Canada. It was not tipped off to Laemmle, to Lou B. Metzger, general sales manager, or to the Universal home office until this week, when it came as a complete surprise. H. M. Herbel, Pittsburgh manager, started the ball rolling.

Ask Dismissal

Application was made in the New York Supreme Court by Nathan Burkan, on behalf of the B. P. Schulberg Productions, Inc., for an order dismissing an action brought against the Schulberg concern by the Export & Import Film Co., Inc., for an injunction to prevent Schulberg from assigning any rights to certain pictures acquired by them under an alleged agreement with Export & Import, pending trial of the suit in which Export & Import seeks to recover from Schulberg $100,000 damages for an alleged breach of contract

Exodus Starts Soon

Following the completion of shooting on "Not Herbert," Ray Rockett's current production for First National, the eastern studio will lock its door and a general exodus of First National players will start for the Coast. Burbank, where First National has just completed its $2,000,000 studios, will be the home of First National producing units for the future.

F. P. Signs Adams

Samuel Hopkins Adams, one of the most noted American authors of contemporary literature, has arrived in Hollywood under contract with Paramount to write original screen stories.

Smith in New Haven

William G. Smith has been appointed manager of the Tiffany exchange at New Haven, succeeding Jerry Lewis. Mr. Smith assumed charge on October 25.

Our Stock Market

By Ervin L. Hall

The quotation used in this summary are compiled daily by Newburger, Henderson & Loeb, 100 Broadway, New York City, exclusively for The World.

The film stocks followed the general market during the past week with the majority showing little activity, a few gains being reported, and no losses to mention. The market, as a whole, is a decidedly professional affair. Trading has fallen off, good news has had little or no effect, and the market is in the stage of waiting to see which way to go. The political situation is undoubtedly exercising a considerable influence.

Eastman Kodak showed some signs of activity, although the amount traded in during the week was small, touching 120⅞. It closed the week slightly off from the high point, but a little above last week's closing.

As expected, the directors of Loew, Inc., declared an extra dividend at their meeting this week of $1.00 a share, in addition to the regular quarterly dividend of 50c. Trading in the stock during the week was quite active, with a turnover of 39,900 shares. This stock has been maintaining its price on the exchange for the past several weeks, evidently in anticipation of the extra disbursement.

Stanley Company of America picked up some of its losses of last week, coming back to a price of between 83 and 84.

Warner Brothers, as usual, was the center of activity, but showed no particular spurt, either up or down, as has been the case during the past two weeks. Closing prices were only slightly above last week.

It is rumored that a dividend will be declared on the St. Louis Amusement Co. "B" stock before the end of the year. The "B" stock of this company is held by Skouras Brothers.

Last Minute Flashes

It is reported that Eli Whitney Collins, president of the M. P. T. O. A., has transferred his theatre holdings in Jonesboro, Ark., to Universal, creating an interesting problem for the exhibitor organization if confirmed.

* * *

Officials of Famous Players-Lasky and Educational are reputed to be holding "conversations" regarding an amalgamation that will give Paramount its needed short subjects.

* * *

Pathe and P. D. C. have not yet ended negotiations.

A. S. C. Looks East

The American Society of Cinematographers is looking toward the formation and establishment of an active division in the East.

A PICTURE FROM "HOME, SWEET HOME"

Charity Begins at Home

ABOUT the largest single contribution to the Florida Relief Fund was made by Publix Theatres as the result of a series of midnight matinees, the proceeds of which were given in their entirety to the work of the Red Cross.

This is by no means the first or only example of the willingness of the motion picture interests to participate in any movement for the common weal. The incident has been repeated on a smaller scale by hundreds of individual theatres or groups, promoting some localized movement. When help is needed the amusement industries are first appealed to, and both stage and screen respond generously

And now, at a recent meeting of the A. M. P.A., a movement was set on foot to establish such a fund, as suggested the previous week in Merritt Crawford's editorial in Moving Picture World. A committee has been formed for the promotion of a permanent relief fund from which distress within the profession may be alleviated with speed and with that measure of privacy that will not hold up the beneficiary to the public eye as a recipient of charity.

Such a fund, wisely administered, is a real need in the picture business and it is earnestly to be hoped that the seed planted at the last A. M. P. A. luncheon will germinate, like the many trunked banyan tree—into a growth that shall cover the entire industry.

It would be unfair to expect the press agents to establish such a fund for the relief of all branches of the pictures, but committees from all organizations, working in harmony, can bring to active life a fund commensurate withthe needs and place the pictures on a plane with the dramatic profession, where the Actors' Fund ministers quietly and unostentatiously to its membership.

Almost every branch of the silent drama has its own organization from the Society of Cinematographers to the Associated Motion Picture Producers and Distributors.

Why not a grand drive, under able generalship, to unite all efforts into one fund? The time seems to be ripe; the initial steps have been taken. Let's sweep it along to a speedy fruition.

"In the Pictures They Do It" And Here's What They Do

Dorothy Gish and Margaret Yarde in "London," a British National Paramount.

Samuel Goldwyn, whose genius reached its zenith with "The Winning of Barbara Worth."

Beth O'Shea, Fox publicity writer, has returned from a hunting trip in northern Canada, where she became the only woman ever to have "shot" the Tobique River rapids.

Count Ilya Tolstoy wrestles with Puddubny, between shots on "Inspiration," from United Artists.

Gene Tunney and Elmer Pearson, of Pathe, discuss future plans for the world's champion.

Lya de Putti, in First National's "The Prince of Tempters," on left; Matt Moore, now with Hal Roach, on her right.

Al Raboch, Columbia director of "Obey the Law," with Edna Murphy and Eugenia Gilbert in a real close-up.

Ivan Moskin in "Michael Strogoff," a Universal Film de France, lower left—and E. A. Schiller, just elected vice-president of Loews, Inc., on right.

Gloria Swanson and Thomas Allen Moore, her financial executive, a former banker, now with United Artists.

WORLD NEWS IN PICTURES AND PARAGRAPHS

by the way

Properly Exploited And Advertised The Big Little Feature Becomes A Real Box Office Magnet

Giant Merger Now Completed According To Latest Reports Of Pathe—P.D.C.—K.A. Combine

Prohibition Largely Responsible For U. S. Film Industry's Growth Opinion of Leon Gaumont

RECENTLY we had occasion to call attention to the importance of the short feature, not as a mere "filler" for the theatre's program, but in its possibilities as a bona fide box office asset to the showman, who learns how to capitalize upon it.

•

WE pointed out the frequently reiterated fact that most of the "shorts" offered by the leading companies are of exceptionally fine quality, requiring only a little intelligent advertising and inexpensive exploitation to make them real business builders.

•

MANY exhibitors in one way or another are coming to realize this and are experimenting with the short feature, usually with distinct success, in its relation to their weekly gross, but these are still the exception and until a far greater number give the matter serious consideration for their own profit than at present is the case, the development of the short feature's box office attraction possibilities will be retarded.

•

AS we see it some definite campaign should be inaugurated by all the companies producing or distributing short subjects, to bring home to the exhibitor what it will mean to him if he offers them a place in the sun on his program, co-operating with him to the fullest extent in showing him how to exploit and advertise them for the benefit of his theatre patronage.

•

AGAINST this, it will be said, most exhibitors insist on paying a "filler" rental for a little picture, just because it is only one or two reels in length, when it often may possess far more attraction qualities and exploitation possibilities than the house's main feature for which a big price has been paid.

•

THIS is surely an illogical, if not an absolutely un-economical condition of affairs, for if the short features quality is to be improved, and competitive conditions demand that it should be, its production cost must be increased also, an increase which will not be made possible until the average showman is prepared also to pay an advance in price for his bookings, which to date he seems unwilling to do.

•

LAST January the Short Features Advertising Association, of which P. A. Parsons of Pathe, is president and Gordon White, of Educational, vice president, demonstrated to many showmen the possibilities which the short feature possessed for them, in concentrating more of their exploitation and advertising on their little pictures during "Laugh Month."

•

THE experiment was sufficiently successful to indicate what might be done if it was carried out more comprehensively and over a longer period of time.

•

THE Big, Little Feature must be brought to the theatre owner's attention and consideration more emphatically and more systematically, as befits its growing importance to him, if it is to progress beyond the point at which its present money now limit it.

•

AFTER all it is merely a matter of education and intensive demonstration and there is still time to make 1927 a record year.

THE merger of Pathé and Producers Distributing Corporation, now reported to be practically completed, and its alliance with the powerful Keith-Albee theatre interests, makes a combination, which for sheer strength and completeness, in its externals at least, outranks any yet consummated in this field.

•

ASSOCIATED EXHIBITORS, now the feature department of Pathé, has just acquired the services of E. A. Eschmann, one of the ablest sales managers ever in this industry and we are told that Elmer Pearson will shortly announce still further important additions to the great organization in which Pathé presumably is to have such a dominant part.

•

THE new combination will have no need to look elsewhere for any type of film; for it will have them all, the finest productions of the matchless Cecil B. DeMille, and the Metropolitan Studios, the popular Pathé comedies scenics, novelties and serials, the great Pathé news reel and the excellent, but inexpensive program features, now listed under the Associated Exhibitors brand.

•

A FULL program, down to the smallest detail, for any class of theatre from the biggest "first run" houses down to the smallest of tank town shows, and at an equally wide range in price.

•

WHAT the future holds for this newest giant in the industry, affords room for plenty of speculation, but its coming surely will not be unwelcome to many.

•

LEON GAUMONT, noted French producer, attributes the marvelous growth of the picture industry in this country, partly to Prohibition and partly to a lack of other forms of amusement.

•

POSSIBLY M. Gaumont is more than half right, but how does he account for the equally remarkable growth in popularity of the American movie in his own La Belle France, England, Germany and the other continental countries since the war?

•

ESPECIALLY, in view of the fact that Americans, as individuals at least, if not in the mass, have become increasingly out of favor in the same locales?

•

THESE countries do not have Prohibition, and possibly they do have lots of inexpensive amusements, which we do not have here, though we do not recall any at the moment.

•

BUT American movies are almost as popular in all these countries as they are this side of Sandy Hook—and getting more so all the time.

•

Merritt Crawford

LOOKING DOWN FROM THE TOP OF THE WORLD

Johnny Hines, First National comedian, leaves for Hollywood with Loretta, to start work.

Reginald Denny and Hoot Gibson, Universal stars, meet the cycle cops on friendly basis.

Sal'y O'Neill in Metro-Goldwyn-Mayer's "The Mysterious Island," picks a splinter.

Edna Gregory, Universal blonde, gets her "stilt legs" by practice and diligence.

In Columbia's "When the Wife's Away," Dorothy Revere has the lead and looks.

Steve Roberts, Educational director, pets the cat that clawed him, but he's watchful as he does it, and the animal looks none too good-natured, either. Roberts recently left the hospital.

Mr. and Mrs. Benjamin Warner receive a clock from Warner Bros. studio force on their golden wedding anniversary.

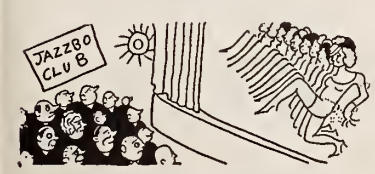
Vladimir Dantchenko is welcomed at Hollywood, where he will aid United Artists as supervising chief in charge of all productions. The great Russian founded the Moscow Art Theatre.

AN interesting angle of the Ernest W. Fredman dinner at the Biltmore, Tuesday, was the evident divergence of opinion between the speakers concerning the present agitation in Great Britain and the proposed legislation against American films. **Dr. Giannini,** the toastmaster, had a real job on his hands.

Nathan Burkan seemed to regard the situation as most serious, both from the American as well as the British point of view, while **Marcus Loew** and **Robert Lieber** apparently reckoned it more as an economic problem which would eventually work out its own solution.

Judging from the remarks made by the guest of honor, **Mr. Fredman,** it seems at all events that the time for conversation is past and the American film industry must do more than merely make a friendly gesture, if it is to regain the confidence and friendship of its British brethren. Government intervention now seems practically certain and with it will come a host of troubles for American and British film men alike.

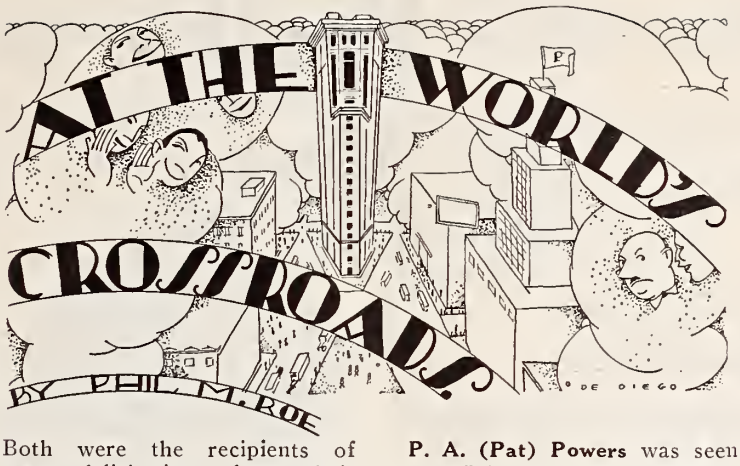
Among the notables, besides the speakers, present from all branches of the industry, which made the gathering singularly representative and bespoke the general interest in the occasion, the writer noted Nicholas M. Schenck, M-G-M.; Saul Rogers, vice-president of Fox; J. D. Williams, British National; Joseph Plunkett, Strand theatre; Joe Brandt and Jack Cohn, Columbia Pictures; Colvin W. Brown, vice-president F. B. O.; Mr. Russell, head of Ideal Films, Ltd., of London; Raymond Pawley, treasurer, P. D. C.; Arthur W. Kelly, United Artists; Joe Seider and Pete Woodhull, of the M. P. T. O. A., and a host of others.



The **Jazzbo Club,** Pro-Dis-Co's social organization, which has 100 per cent membership among executives and employees, had a big time Thursday night. The clan, led by Joe Berger, George Harvey, and others, invaded Keen's for dinner, where Paul Henkel did the honors for the party, after which they inspected the quality of the entertainment furnished by Messrs. Shubert at the Winter Garden. As Shakespeare might have said: "A good time was had by all."

*

Fred McConnell, editor of **Exhibitors Daily Review,** and **Eugene Zukor** celebrated their respective birthdays on the same day (Monday, Oct. 25), last week.



Both were the recipients of many felicitations from their numerous friends in the industry, and both were decidedly surprised to find that anyone knew about their day of days. Historic dates, however, have a fashion of leaking out and so it should

not have been altogether unexpected to them when this one did.

It will be noted that no effort is made by this department to record the number of the particular milestone, which each of these two popular members of the motion picture family passed on the date above mentioned. One reason is that the writer does not believe that anything but the NOW counts in the so-called passage of time, especially in the film business. The other reason is, that we don't know. Either should be fully satisfactory.

Our best wishes to **Mr. McConnell** and **Mr. Zukor.** Long may they flourish!

*

George Harvey, whose middle initials are **P. D. C.** from 9 a. m. daily, except Sundays, until goodness knows when at night, is just getting his voice back. For several days all orders issued to **Pro-Dis-Co's** advertising department were transmitted in written form or in sign language, for George's pipes just wouldn't work normally.

Laryngitis? Well, yes, in a manner of speaking.

George used to be a top kick in the 304th Field Artillery, 77th Division, back in 1918 and he had a reunion with his old bunkies one night last week. Some one raised the question as to which of the non-commissioned personnel there present could give **"ACTION FRONT!"** loudest and befitting the occasion. 'Tis said George won hands down. But he has been out of practice for some years and his voice accordingly suffered. He says that in future he will wigwag his commands and spare his epiglottis.

P. A. (Pat) Powers was seen at the Biltmore, after the Fredman dinner on Tuesday, jingling some large silver coins in his hand. Asked what they were he said they were "pieces of eight," and referred inquirers to **Harry Reichenbach,** standing nearby. Harry informtd the curious that the coins, the latest date on any of which was 1801, were dredged up from a sunken vessel in Florida. He inferred that they were evidently pirate loot lost long before Palm Beach became famous as a winter resort. Now the crowd are wondering what the name of Pat's next picture will be.

*

Eddie (E. J.) Solomon, long a valued member of the **Artclass** sales organization, has resigned to attend to some of his outside interests. No announcement has been made, but it is said that Eddie plans to go into business for himself.

*

"Krazy Kat," **Charles B. Mintz'** favorite feline, will soon be as well known on the screens of Europe, as it is here. By arrangement with F. B. O., Ideal Films, Ltd. of London will handle this popular cartoon series for the continent as well as for the United Kingdom.

*

Hy Daab, who makes dreams come true for **F. B. O.** and picks box office winners because he believes what he says himself and so makes others believe it, is motoring with Mrs. Daab around Lake George and Lake Champlain this week. Recent strenuous months in **F. B. O's** advertising and publicity department have made Hy long for a breath of fresh air and some

surcease from the carking cares of his executive activities. Mrs. Daab felt the same way about it. So the two are off on a sort of second honeymoon, having safely parked their young daughter at school for the time being.

O to Japan, if you want to find the last word in movie fans. **Montfort S. Steele,** foreign manager for United Artists, just returned from the Orient, tells some interesting facts about Nippon's screen public.

In the "Street of a Thousand Lights" in Tokio, where the film theatres are located, it is nothing unusual to find an audience of 2,500 to 3,000 people in a house whose seating capacity is 1,200 or 1,500. If the picture is popular, they will fill the aisles, sit nonchalantly on the floor and stand or sit anywhere.

The Japanese like comedy, appreciate pictorial beauty and enjoy a good cry in their pictures, according to Mr. Montfort. They frequently bring their lunch and in the best houses check their shoes at the door. They like their film entertainment in large doses, twenty to twenty-five reels often being shown. They also pay top prices, "The Thief of Bagdad" drawing $3.50 top for five weeks. "Stella Dallas" also made a big hit, drawing quite as many tears from the Tokio fans as it did here.

Doug Fairbanks in "The Black Pirate" was shown by Mr. Steele at the Imperial Palace by royal command to Prince Asaka, the crown prince, and a coterie of the elite of Nipponese nobility.

President Coolidge saw stars for a short time early this week. when **Bob Kane** gave six of the cast of "The Song of the Dragon," his next First National offering, an afternoon off so that they could visit the White House. **Lothar Mendes,** who is directing the picture, is "shooting" his exteriors in Washington, D. C., and the opportunity to make "personal appearances" before the Chief Executive was too good to be resisted.

So **Dorothy Mackaill, Gail Kane, Buster Collier, Lawrence Gray, Eddie Gribbon** and **Jack Ackroyd** made up a party to pay the President a personal call. **Al Feinman,** pinch hitting for **Harry Reichenbach,** wires: "The President evidenced much pleasure at meeting these stars and expressed the hope that they would enjoy their stay in the Capital City."

*

Miss Eugenia Harrison, Pete's eldest sister, is in the Norwegian Hospital, Brooklyn, recovering from an attack of appendicitis, for which she was operated upon a week ago. **Pete Harrison's** legion of friends will be glad to know that his sister, to whom he is devoted, is now said to be entirely out of danger.

H—O—L—L—Y—W—O—O—D

West Coast Headquarters
Taft Bldg., Hollywood Blvd.
Hollywood, Cal.
Tel.: Gladstone 4308

First in the World

That's First in the Field

TOM WALLER
West Coast
Representative

Hal Roach Describes Short Subject Theatre

Announces Unique Policy to Make Entertainment Practical and Economical—Sees Great Stars Playing in Two Reels

PRIMARILY, Hal Roach's short subject theatre in downtown Los Angeles will be for show-window purposes. He wants a place where he can present a program made up exclusively of first-run material of a maximum footage of two reels. The running time will not exceed one and a half hours. The top admission will be twenty-five cents. Children will not be assessed over fifteen cents. The idea is to have a "drop-in" policy where the program will be an accommodation during the day to shoppers or professional men and who have not the time to sit through a long feature.

At night Roach sees where early arrivals at the long program theatres can also find in his house the solving of the problem which arises between supper and the curtain.

Roach Confident

Roach is positive of the success of this theatre. He sees the establishing of others in all large community centers. Whether he will form a corporation to establish a circuit of such houses throughout the country Roach is not now in a position to state. Moving Picture World, however, is given to understand that there is such a possibility so far as Metro-Goldwyn-Mayer is concerned. It is doubtful that such a chain would be started by that particular company for some time yet. Substantiation of the report that Roach product will be released through Metro-Goldwyn-Mayer after September 1, 1927, and that after that time Roach's big dealings with Pathe will cease, would seem to strengthen such a possibility.

With definite word out here that Pathe is in the hands of Blair and Company and set for jurisdiction under Producers Distributing Corporation, the establishing of a circuit of "drop-in" theatres by Roach at this time would more than likely come to a halt after the opening of the first theatre until things in general have settled down on the horizon.

Whether his theatre develops into the embyro for a chain in a few months or a few years Roach is certain that short subject theatres are positively assured for the amusement world.

(Continued on page 23)

"Shoot" 400 Feet of Film Without Retake

One lot attracting considerable attention these days is in the Pickford-Fairbanks area where John Barrymore and Conrad Veidt are enacting dramatic roles in "The Beloved Rogue," under the direction of Alan Crosland. Barrymore and Veidt made such a wonderful pair before the camera the other day, that hard boiled extras actually applauded, not only for the acting but because Cameraman Joe August shot 400 feet of film without a single stop.

Indeed It's Rich

Irene Rich, with mammoth birthday cake, featured at fourth anniversary celebration of Grauman's Egyptian, Hollywood.

Wampas Hear Talk On Publicity

FILLING space in the newspapers should be done with a care to avoid extremes, Hobart Bosworth, elderly character actor, told members of the Wampas at their last meeting. The West Coast's most prominent publicist listened for nearly an hour to this talk on what might be titled "The Science of Publicity." Less time to quantity and more to quality would establish publicity on a basis necessitating fewer waste paper baskets, at the same time bringing more prestige of the right sort to employers, and a better understanding between publicity forces and the newspaper city desks, Bosworth observes.

Bosworth explained that times have changed in the matter of publicity since he forsook the stage for the cinema. He commented upon the high calibre of men belonging to the Wampas, and made it clear that they, as a body constituted the nearest approach to his idea of the right kind of publicist.

Wampas Dominate

The Wampas without a question is the strongest organization of film publicity men in the entire country. The mutuality with the newspapers is such as has been never witnessed in any part of the United States by this writer. Wampas men actually stick together and help one another regardless of their job. It is a tough proposition for a publicity man coming to this town for the first time to land a job if a Wampas member should be out of work at the time. The Wampas has entrenched itself so strongly with the local newspapers that a city editor out here does not have to question the veracity of a story coming from such a publicity man. The result is that the industry as a whole benefits by this West Coast publicists' organization since "quick" methods do not have to be resorted to.

Now We Learn About Roach, Bosworth and Carl Laemmle

What the Film City Does Every Day

Notables Are Soon Due at 1st National

By December First National lots will be swarming with practically all of the leading directors, actors and actresses who are to be bannered in this company's new program. No attempt will be made by Moving Picture World at the present time to present the complete list, but at random we find that Corinne Griffith's contract with Metropolitan will have expired by that time and she will be moving her wardrobe to First National dressing rooms.

Richard Barthelmess, after a hurried trip to Paris, will hurry back to the First National area. Johnny Hines is already en route from New York and will be here by the time this story goes to press. Director George Fitzmaurice picks up a First National megaphone for two years during this period.

Milton Sills is coming back from his honeymoon. Mary Astor joins First National city as soon as she finishes her contract with Famous. Lloyd Hughes is coming over from Metro-Goldwyn-Mayer. First National will then commence to grind out features at the rate of four and five a month. January, it is said, will be the busiest month, when seven productions will be the maximum. The work is expected to ease down toward the end of April.

Seven Fox Casts Working at Same Time During Rush

This is the Fox Studio's busiest season. Recently as many as seven companies have been working on the lots here. While walking around the studios one is impressed by the enthusiasm of cameramen, directors, actors and even electricians over the expectancy of another visit by Winfield Sheehan. The name of Sheehan here is the password for everything that is considerate, good, productive and energetic. In this connection it is expected that Sheehan will return to Hollywood within two months when, those within the studio gate say, Sheehan will make California his headquarters.

Fortune's Favorite

Unknown a year ago, Janet Gaynor now is selected by William Fox to lead in "Seventh Heaven."

Maynard's Third Western, 'Overland Stage'

Ken Maynard's third Western for First National, tentatively titled "The Flame of the Border," has been definitely changed to "The Overland Stage."

Charles R. Rogers completed shooting on this picture about a week ago and it is listed for release after the first of the year.

"The Unknown Cavalier," Maynard's current production, has been previewed in the East and will be released early in November.

Universal City Ready To Greet Carl Laemmle

Producer Plans to Take Active Part in Shaping What Promises to Be Most Elaborate Program

CARL LAEMMLE will be given a big surprise party by the population in Universal City when he arrives out here early next month. He will be accompanied by his son, Carl, Jr., who, the World learned at big U's production center, has decided to forget about college for the time being and go into production. Young Laemmle will first finish his work on the "Collegians."

Mr. Laemmle's plans to visit here was said to be based mainly on his desire to take an active part physically in the shaping of what is described as Universal's most elaborate program. Laemmle is said to have fully recuperated from his illness in Europe last summer.

The new Universal program, plans for the production of which call for an alleged expenditure of $8,000,000, is scheduled to include three super-Jewels, fifty-two Jewels, fifty-two one-reel comedies six serials, thirty-six Westerns of two reels each.

Universal's production budget last year totaled $6,000,000.

To Cost $1,500,000

According to the local office, work on "Uncle Tom's Cabin" will be completed in February, when the budget for that one super-Jewel alone will have reached one million and a half dollars. The cast in this picture will have covered additional locales in Louisiana, Tennessee and Plattsburg before the special will be ready for preview.

The arrival of Mr. Laemmle and his son will be shortly before Universal's busiest season out here commences. The present working schedule calls for the best part of the program going into production during December, January and February.

Guests Applaud As Langdon Makes "Long Pants"

Harry Langdon is hard at work on "Long Pants," the title of his next feature picture. Unlike many comedians, Langdon is not satisfied with just a piano player and violinist. He has a seven-piece orchestra accompany all of his movements before the camera. In between shots the orchestra plays. It is at such a time that employes or visitors to the First National Studios can enjoy an old-fashioned vaudeville show.

Langdon, although he quit the stage to go into picture work, has never quite forgotten the feel of the old boards.

Hal Roach Describes Short Subject Theatre

(Continued from page 22)

Because of their quality and odd medium Roach is also just as certain that they will never constitute any serious menace as a competitive factor to the regular long program houses. The business they will realize for the most part, this producer believes, will be rather that which through demand for brevity has been lost and always will be beyond the reach of regular picture theatres.

Reports about short subject theatres being planned a few years back were nothing more than what Roach terms "Applesauce." Roach now makes known that he is negotiating for a downtown house which is established here. If he is unable to secure it under a long term lease, he will begin constructing a theatre of his own.

Why a short subject house, if started a few years ago would have been a "flop," is one of Roach's pet subjects for discussion. He terminates it by a concise review of the situation, bringing it up to date with the big stars and feature casts which he is assembling for presentation in his product.

(Continued on page 24)

Observe Anniversary

The Egyptian Theatre just celebrated its fourth anniversary. A huge birthday cake, bearing likeness of Sid Grauman and John Barrymore was on display in the lobby. The lettering on the cake described Grauman as "The World's Greatest Showman," also paying similar tribute to Barrymore as an actor.

Short Stories Fresh From the Studios

Roach Tells Of Plan For New Theatre

(Continued from page 23)

"You will witness the time when I will have Douglas Fairbanks over here," he stated.

Roach has a sales talk and a bevy of facts which should convince the most exalted star that a place in a two-reel comedy is nothing to be sniffed at.

"Why," continued Roach, "there was a time when stars figured working in short comedies would hurt their reputations to such an extent that they would not be able to get any more roles in big features. They are realizing that their popularity depends upon the frequency of their appearance on the screen. One or two features a year is not enough for this kind of publicity. Between big pictures they have ample time to work in three or four short subjects and thus keep themselves continuously before the box office."

Draws Child Fans

Another point for short subject theatre permanency and expansion was scored by Roach on his child fan angle.

"Pictures that appeal to adults very seldom mean a lot to the average child," Roach observed. Augmenting this observation, he said:

"The sophisticated touch in a long screen drama is lost to the youngster. He wants to see the big stars he reads about and at the same time wants to see them in something which he can grasp. Again his parents have to get him off to bed in time to be rosy for school the next morning. All of these things I have taken into consideration in connection with my theatre. It will be a place where the child can come, laugh, have a good time and get home early enough to have a restful sleep. It will be a place where the child's mother can come in the afternoon for an hour of amusement before she returns home for the evening meal. It will be a place where the child's father can drop in between business engagements or professional visits."

Roach does not talk through some one else. His ideas are his own. He brings them out for the record without being prodded by questions.

A self-made man who started life wielding a sledge in a blacksmith's forge in an upstate New York town, Roach's studio properties are in his own name. They were recently appraised by the city at a valuation of nearly $2,000,000. The breadth of all his experience shows itself best in the admiration and respect everyone associated with Hal Roach or on the Hal Roach lot has for Hal Roach.

Hal Roach making a prediction is sufficient for those who know Roach. From that perspective, then, the theatre is not only a reality but an assured success and, doubtless—more are to follow.

★ Studio Row ★

DIMITRI BUCHOWITSKI has been placed under contract by Louis B. Mayer to direct for Metro-Goldwyn. The contract provides that Buchowitski shall make several features for this company.

* * *

IN his work on the "King of Kings," Cecil B. De Mille has just caused to be constructed what could nearly as possible be considered a replica of the Temple of Herod. This set is one of the most gigantic which has ever been seen in any Hollywood studio.

* * *

DAVID W. GOBBERT, who was chief cameraman on the last three pictures made by Richard Barthelmess, is now working in the Ralph Colinger Productions at the Tec-Art Studios.

* * *

ROBERT Z. LEONARD will direct Norma Shearer in her next vehicle for Metro-Goldwyn-Mayer. This will be an original story by F. Hugh Herbert and Florence Ryerson, according to an announcement from the studio.

* * *

R. WM. NEILL, Fox director, is supervising the cutting of "The City," which he just completed.

* * *

LON CHANEY will be given the leading role in "Mr. Wu," the screen rights of which have been secured by Metro-Goldwyn-Mayer, according to Harry Rapf of that company.

* * *

CASTING Director Paul Kohner, of Universal, had the task of selecting from several hundred little girls a "Little Eva" for "Uncle Tom's Cabin." None other than Virginia, the nine-year-old daughter of Mrs. Florence Gray, manager of Universal's film library, captured the role.

* * *

BUCK JONES, Fox Western star, has just completed his first scenario, tentatively titled the "War Horse."

* * *

DOROTHY DWAN, who was leading lady for Tom Mix in two of his recent features, expects to make an announcement of a big connection shortly. Miss Dwan is a favorite out here and it would not be surprising to see her name on the same line with one of Hollywood's big male stars.

* * *

KENNETH McDONALD, hailed by the Chadwick studios as a "find," has been signed to play the featured male role opposite Barbara Bedford in Chadwick's "Pride of Sunshine's Alley."

* * *

ALEC B. FRANCIS has been selected for the featured role in the "Music Master" production, on which production has just been started at the William Fox studios.

* * *

EDDIE KLINE has been signed by Wm. Fox as a director for Tom Mix.

* * *

PRISCILLA DEAN will make four pictures for Columbia Pictures Corporation under a contract which she has just signed with Harry Cohn of that organization.

* * *

THE Paramount Studios are now working under full blast. As many as ten production units are scheduled to be on the lots here during the next week.

* * *

CLIVE BROOK is back in Hollywood to play opposite Pola Negri in her newest starring vehicle for Paramount, which is "Barbed Wire," an adaptation from the Hall Cain story.

Brown Hopes To Film Story Of Washington

An effort to secure the screen rights to Rupert Hughes' book, "George Washington," was made this week by Clarence Brown, film director. According to reports, Hughes was unable to give any answer stating that he was headed for an extensive trip of several months in South America. Verifying the reports that he had made such negotiations, Brown stated:

"I have always wanted to screen Washington, the man, and Major Hughes presents the opportunity. And I think the book should reach the screen with its truth about Washington, the human being, whether I do it or not.

"The manner in which Major Hughes has written his life of Washington has the foundation of a great picture without change from the original."

"Prop" Men Worried

Property men on the Paramount lot, where a part of "You're in the Navy Now," with Wallace Beery and Raymond Hatton was just completed, are having a tough time restoring conditions to normalcy. The place has the appearance of a wrecked navy yard with prop guns and compasses all over the place. George Blaisdel, business manager of one of the production units, said that he had never seen anything like it on the Paramount set.

McCoy Will Star

Tim McCoy will be starred in Peter B. Kyne's original story, entitled "California," for Metro-Goldwyn-Mayer. W. S. Van Dyck will direct.

Facts and Fancies About Films and Famous Folks

M-G-M Has Seven Releases For November

The Metro-Goldwyn-Mayer release schcduled of seven pictures for November embraces the following:

Nov. 7—"The Four Horsemen," Rex Ingram's epic, in which Rudolph Valentino and Alice Terry earned world fame, and "Upstage," starring Norma Shearer, directed by Monta Bell.

Nov. 14—"Exit Smiling," Beatrice Lillie's first appearance under her M-G-M contract, directed by Sam Taylor from Marc Connelly's original screen story, with Jack Pickford in the male lead, and "The Desert's Toll," directed by Cliff Smith, featuring Francis McDonald.

Nov. 21—"Bardelys the Magnificent," with John Gilbert starred, in a film version by Dorothy Farnum of Sabatini's novel of seventeenth-century France, directed by King Vidor with a cast including Eleanor Boardman, Roy D'Arcy and Karl Dane "The Flaming Forest," Cosmopolitan production, directed by Reginald Barker from the Curwood novel, with Antonio Moreno and Renee Adoree featured.

Nov. 28—"Tin Hats," written and directed by Ed Sedgwick, with a cast featuring Conrad Nagel, Claire Windsor, George Cooper, Bert Roach and Tom O'Brien.

Greta Nissen Cast in "Blonde or Brunette," With Menjou Starred

After a week devoted to shopping for costumes to be worn in her next picture for Paramount, Greta Nissen left this week for Hollywood to play opposite Adolphe Menjou in "Blonde or Brunette."

Miss Nissen recently completed one of the principal roles in Florence Vidor's second starring picture, "The Popular Sin," which Malcolm St. Clair directed, from an original screen story by Monta Bell.

Clyde Cook Cast With Pola Negri

Clyde Cook, with Ziegfeld's Follies of 1923, and starred in two-reel comedies, will play Hans, the acrobatic German war prisoner in "Barbed Wire," Pola Negri's newest starring medium for Paramount. Claude Gillingwater and Elinar Hanson also have been cast in this adaptation of Hall Caine's "The Woman of Knockaloe."

Vitaphone Now Available to All Showmen and Producers

Close-up

Vio'a Dana and Mi'ton Sills in a scene from "The Silent Lover," a First National Picture of soldiers, South Seas and tropical romance ga'ore.

Directors Decide to Place Innovation at Disposal of the Public—Headquarters Are Established and Studios Shaping Up

VITAPHONE has formulated plans for world-wide distribution and becomes available to all producers of high-quality pictures. Such pictures can be synchronized with symphony orchestras and with the highest type prologues. Theatre owners throughout the world are now able to arrange for the installation of the Vitaphone.

This statement resulted from a meeting of the executives and the Board of Directors of the Vitaphone Corporation, when plans were laid for the drawing up of a uniform contract, covering synchronization of pictures and the installation of instruments. This offer is only vailable to producers and exhibitors of standing.

The Vitaphone Corporation has leased quarters in the General Motors Building, 57th street and Broadway, New York City, where executive offices are bcing equipped. A tract of land adjacent to New York is being sought to erect studios for producing Vitaphone prologues and for the synchronization of pictures.

This tract of land will be of sufficient size to take care of expansion for a great many years. Many other buildings will be erected in this unit to provide for testing rooms, schools to train engineers and operators. Theatres will be erected with the proper acoustics to enable large orchestras to properly synchronize pictures.

Plan Distribution

Centralized distribution will be developed for distributors, out of three points: New York, to take care of the Eastern Division; Chicago, to take carc of the Middle West Division, and Los Angeles, for the Far West Division.

The Vitaphone facilities for synchronization or for installation in theatres will not be exclusive with any specific party or parties. The Vitaphone is, and will be, available for all. It is the purpose of the Western Electric Company, the Bell Telephone Laboratories and the Vitaphone Corporation to make it possible for every city, village and hamlet throughout the world to see and hear the Vitaphone.

Warner Bros. Pictures, Inc., owners of a majority of the stock in the Vitaphone Corporation, have already entered into a contract for the synchronization of its outstanding productions.

Norma Talmadge Will Have Roland For Her "Armand"

Gilbert Roland has been chosen to play "Armand" to Norma Talmadge's "Camille." Mr. Roland was engaged immediately after Joseph M. Schenck and Miss Talmadge had seen his screen test.

Roland is a Spaniard twenty-three years old, and will be remembered for his fine work in "The Blond Saint." His contract with Schenck is for five years.

"Winning of the West" Conference in Tie-Up

Samuel Goldwyn's "Winning of Barbara Worth" Linked to Conclave Called on Message of Hoover, Urging Conservation

THE linking of the Winning of the West Conference in Los Angeles last week with the premiere of "The Winning of Barbara Worth," the Henry King Production made for Samuel Goldwyn and distributed by United Artists Corporation, is an instance of unusually effective and high type exploitation.

"The Winning of Barbara Worth" had its premiere at the Forum Theatre, Los Angeles, and despite the boost in price of seats to $3.30 and $5.50, played to unprecedented large crowds.

"The Winning of the West" Conference called to Los Angeles the Governors, Senators and Representatives of ten Western States. The call proposed discussion in open forum of the various matters of mutual interest of the Western States, and was based upon a message issued by Secretary Hoover asking for "the conservation, reclamation and use of natural resources now going to waste."

The Conference was fostered and directed by the Los Angeles Chamber of Commerce. The announcement and invitation was signed by Arthur S. Bent, President of the Los Angeles Chamber of Commerce as well as Chairman of the Winning of the West Conference.

Half Through Filming Cecil B. De Mille Epic

CECIL B. DE MILLE is half-way through the actual filming on "The King of Kings," the Biblical spectacle which he is directing personally. Production started on August 24th, and Mr. De Mille expects to complete the picture the latter part of December.

The task has been stupendous. During the past week, Mr. De Mille finished fourteen days of work on an enormous set representing the Temple of Herod. Some idea of the magnitude of this set may be had from the statements that it contains 295 massive pillars, and that, at times, 3,000 extra people were working in it.

And this set, Mr. De Mille promises, will be dwarfed by that representing the Judgment Hall of Pontius Pilate. This great hall will, beyond doubt, be the most striking set ever built by motion picture producers.

Showing Miracle

Mr. De Mille is now engaged in making the scenes showing the raising of Lazarus from the dead, and following this will come the scenes of The Last Supper and the betrayal in the Garden of Gethsemane.

Construction of the sets for all these scenes has been in the hands of Art Director Paul Iribe, assisted by Pridgeon Smith.

Notables in Cast

The cast includes H. B. Warner, Jacqueline Logan, Dorothy Cumming, Ernest Torrence, Joseph and Rudolph Schildkraut, Kenneth Thomson, Victor Varconi Joseph Striker, Robert Edeson, James Neill, Sidney D'Albrook, Robert Ellsworth, David Imboden, Charles Belcher, Charles Requa, John Prince, Clayton Packard, Mickey Moore, Theodore Kosloff, Edward Brady, Casson Ferguson, Sam de Grasse, Majel Coleman, Julia Faye and Josephine Norman, while in less conspicuous roles are Mabel Van Buren, Monte Collins, Robert Ober, Otto Lederer, Ruth Renick, Jack Richardson, Charles Crockett, Spottiswoode Aitken, Fred Huntley, Fontaine La Rue, Charles West, Baldy Belmont Lillian Bret Harte, Henry Herbert, Evelyn Francisco, Hector Sarno and scores more.

"Gigolo" Clicks

With less than three weeks' bookings reported, "Gigolo," the De Mille studio production starring Rod La Rocque, for P. D. C., has had successful premieres in 27 major cities.

Francis Ford With Sterling

Sterling Productions, Inc., has signed Francis Ford to direct its new photoplay, "Wolves of the Air," a melodrama of mystery and romance, much of the action of which takes place up in the air.

The continuity has been completed and photography is scheduled to start on Monday, Nov. 1, in Hollywood, according to a telegram received by Henry Ginsberg, president of Sterling Pictures Distributing Corporation, from George E. Kann, vice-president, who has been in Los Angeles for two weeks conferring on the new product.

Mr. Ford has directed pictures for Pathe, Fox and many other producing concerns.

Jimmy Alden Cast in "The Yankee Clipper"

Jimmy Alden, the boy who played opposite Clara Bow in "Down to the Sea in Ships," has been picked by Cecil De Mille for an important role in "The Yankee Clipper."

Ingenue Beauty

Barbara Kent, the ingenue in John Gilbert's vehicle, "Flesh and the Devil," for Metro-Goldwyn-Mayer.

Raymond Griffith in F. P.-L. Eastern Studios

Raymond Griffith may come east to make his next Paramount picture at the Long Island studio. Associate Producer William LeBaron has suggested the plan and it awaits approval.

If Griffith comes east he will appear in an original story by Alfred Savoir directed by Frank Tuttle, who recently finished "Love 'Em and Leave 'Em." Production will be started about January 1.

Sally Rand in "Man Bait"

Sally Rand, one of the prettiest girls in pictures, has been added to the cast of "Man Bait," the Marie Prevost starring picture which Donald Crisp is producing for Metropolitan.

Necromancers of the Films

Alice Terry and Paul Wagener in Rex Ingram's remarkable picture, "The Magician."

Thirteen Fox Films On New Schedule

With thirteen photoplays already released, Fox Films has others completed for dates running until near Christmas. A number of these films were finished, insofar as photography entered, from a month to two months in advance of the day they were booked to go to exhibitors, and the stages cleared for other productions of the fifty to be made for the 1926-27 season.

The second of the Buck Jones' starring Westerns, "30 Below Zero," is the next release, being set for Oct. 31.

"The Return of Peter Grimm," screen version of the Belasco-Warfield success, will be released on Nov. 7.

"The City" Ready

The last and greatest play of the late Clyde Fitch, "The City," picturized under the direction of R. William Neill, will go to exhibitors on Nov. 14.

On Nov. 21, "Going Crooked," a George Melford production from the adaptation of the John Golden presentation, will be released.

Five weeks ago, the company sent to Mt. Rainier National Park, the locale for "Wings of the Storm," had finished their parts, and a fortnight later the photoplay was in the cutting room. It will be released Nov. 28

"The Canyon of Light," another Tox Mix thriller, made in part in Yellowstone Park, will go to the theatres on Dec. 5.

The screen interpretation of "Mother Machree," famed in song and story, will go to the public on Dec. 12.

It is probable that "Desert Valley," a Buck Jones starring vehicle, now being fashioned in the Mojave Desert, will be the Dec. 19 release.

"Jim the Conqueror"

The cast of "Jim the Conquerer," which George Seitz will direct for Metropolitan, has been completed by the addition of Walter Long and Marcelle Corday. William Boyd and Elinor Fair are featured in this Peter B. Kyne story of the war of the cattlemen and sheepmen.

Connelly in Cast

Erwin Connelly has been added to the cast of "Rubber Tires," which Alan Hale is producing for the De Mille studio, with Bessie Love and Harrison Ford featured.

Standing 'Em Up After Nineteen Weeks

"The Volga Boatman," the Cecil De Mille P. D. C. picture, after playing 19 weeks at the Carthey Circle, Los Angeles, during which time it grossed more than $200,000, was booked into the Broadway-Palace, in the same city, formerly the Los Angeles home of vaudeville. The house has been remodeled and its policy is now extended runs of high-class pictures.

The manager of the Broadway-Palace, speaking of the opening day of "The Volga Boatman," said:

"From the box office I could see the lobby jammed and a line, four abreast, as far down the street as I could discern. And that line then had been standing an hour, with very litle movement."

Richard Dix Has Betty Bronson, in "Paradise For Two"

Richard Dix is to have a strong cast with him in his next Paramount picture, "Paradise for Two." Betty Bronson is to be his leading lady, and Andre Berenger, who recently completed a role with Mal St. Clair in "The Popular Sin," is to have an important part. Announcement to this effect has just been made by Associate Producer William LeBaron.

"Paradise for Two" is an original by Howard Emmet Rogers. Production is scheduled to begin early in November.

Corinne Completes One; Ready for Next

Camera work on Corinne Griffith's newest starring vehicle for First National, "The Lady in Ermine," has been completed at the Metropolitan Studios, Hollywood, under the direction of James Flood. It is slated for release in January.

E. M. Asher, producer of the Corinne Griffith features, is now assembling the cast of players to support the star in "Purple and Fine Linen," the star's next picture.

Fairbanks Watchful

Mary Pickford and Douglas Fairbanks are talking over stories for future production. From present indications, it would seem they will remain here during the winter.

They're Starring

Phillip De Lacy, just 10, and Belle Bennett, over 21, in John Ford's "Mother Machree," for Fox.

Cast Completed for Leatrice Joy's Next

The cast has been completed for Leatrice Joy's next starring vehicle for De Mille, "Nobody's Widow," to be produced at the Metropolitan studios by Donald Crisp. "Nobody's Widow" is an adaptation by Douglas Doty of the famous Avery Hopwood stage farce of some years ago.

Lavish Exploitation For Fox's "Summer Bachelors"

Estimates of $10,000,000 Valuation Placed On Value of Campaign—Newspaper Chain But One Item Among Many

"SUMMER BACHELORS," the initial Allan Dwan production for Fox Films, may be classed as the biggest exploited picture of the present year. Enthused at the reports of pre-views, which in all instances have pronounced it a great box office bet, the company is backing the picturized Warner Fabian novel in a decidedly ambitious way.

The picture will be given wide publicity through the publication of the novel in installments in 200 newspapers in the United States and Canada, including 15 of the Hearst chain. It is now running in the New York Journal and Chicago Evening American, two of the biggest Hearst publications, with others scheduled to follow in short order.

The novel was first serialized in McClure's, a Hearst magazine, and the book is now said to be selling in a manner indicative that it will surpass the big total run up by "Flaming Youth," another noted novel of Fabian's.

The Hearst papers publishing the story have a combined circulation of 2,672,260, while many millions more are embraced by the other publications which have contracted for it. This total will eclipse the figures for "Sandy," which Fox filmed last year, and which was similarly serialized.

Broadsides "Fired"

Fox Films' broadsides, to be mailed to every theatre in the country and Canada, will be sent out within two weeks, and trade, "fan" magazine and other advertising will be in full swing within a fortnight.

The newspaper serialization of "Summer Bachelors" will run a minimum of nine weeks and an average of twelve, and will be at its height when the picture is released within two months.

Fox officials regard the campaign as representative of $10,000,000 worth of exploitation and publicity.

Madge Bellamy has the chief role. Allan Forrest, Matt Moore, Leila Hyams, Walter Catlett, Charles Winninger, Hale Hamilton, Cosmo Bellew, Olive Tell and Clifford Holland are in the cast.

Meighan To Star In "Silver Shield"

Thomas Meighan's next picture for Paramount will be an original story of domestic difficulties by Owen Davis. It has been tentatively titled "The Silver Shield," according to announcement by Associate Producer William LeBaron. It will go into production about November 29, 1926, it is announced.

A Hot One This Year

Above is shown the parade which welcomed the "Fire Brigade" to San Francisco. Below, Mayor Rolph delivers an address on the picture. In the circle, May McAvoy, Louis B. Mayer and Hunt Stromberg are guests of the New Orleans firemen.

Off to French Lick

A number of officials of the Paramount company left this week for French Lick Springs, Indiana, to attend the semi-annual convention of their organization. B. P. Schulberg, head of Western Productions for Paramount, led the delegation.

6 Big Pictures
Starring George Walsh
You'll want them all!

The Kick-Off

A Man of Quality

Striving for Fortune

Rising to Fame

The Winning Oar

The Broadway Drifter

Excellent Pictures Corporation
SAMUEL ZIERLER President
NEW YORK

Foreign Rights by
Simmonds Pictures Corp.
Cable: Simfilmco, N. Y.

Theatres on West Coast Exploit M-G-M Films

Exhibitors Everywhere May Use Basic Stunts Heralding "Bardelys, the Magnificent," "Blarney" and "The Temptress"

RECENT advertising campaigns used by theatres on the West Coast to exploit their openings of Metro-Goldwyn-Mayer features, blaze the trail for exhibitors who will book, exhibit and exploit these pictures.

On the opening night of "Bardelys the Magnificent," a King Vidor production, starring John Gilbert, at the Carthay Circle Theatre, Los Angeles, the driveway to the theatre was lined with vari-colored studio lights, and the largest studio light in the world, borrowed from M-G-M, was placed directly in front of the theatre, to light a captive balloon four miles away, from which was hung a large cloth banner announcing the opening. Newspaper space was generously used to acquaint the public with the opening. Many window displays were also secured to publicize this important event.

Renee Adoree Herself

For the opening of "Blarney," a screen version of Don Byrne's epic of the prize ring, "In Praise of James Carabine," directed by Marcel de Sano, and featuring Renee Adoree and Ralph Graves, a personal appearance was arranged with Miss Adoree. Some very novel heralds were distributed at various prize fights in Los Angeles and in boxing clubs. Bishop's "Dreams of Hollywood" chocolates were displayed in many drug stores, the tie-up being arranged with Miss Adoree. A "'Blarney' Sunday" was also devised and exploited in soda fountains and refreshment bars.

A new theatre in Lankershim opened with "Blarney" as the first night attraction. Lionel Belmore and Paulette Duval, who have important roles in the fight picture, appeared on the stage before the film was screened.

"The Temptress," featuring Antonio Moreno and Greta Garbo, and directed by Fred Niblo, was well exploited when it opened at the new Million Dollar Theatre. Mel Riddle of the theatre's staff used a great deal of newspaper advertising and free publicity to exploit his picture. Personal appearances of persons prominent in the making of the picture were also arranged. A trailer was run for two weeks in advance of the play date.

In Pensive Mood

In "The Monkey Talks," the Fox adaptation, Olive Borden has a touching role.

Neilan Will Direct Constance Talmadge In Kraly's "Collette"

Marshall Neilan has signed with Joseph M. Schenck to direct Constance Talmadge in "Collette," her next picture for First National. This will be the first time Mr. Neilan has directed Constance Talmadge.

In this new picture she will have the role of a modern Italian girl. It is a comedy by Hans Kraly, and will be filmed at the Marshall Neilan studio.

Stein's Second For Warners

The success of "My Official Wife," which is Paul L. Stein's first directorial effort for Warner Bros., has been such that the Warners have decided to intrust the foreign director with another of their biggest efforts among the twenty-six winners.

Stein's next picture will be "Don't Tell the Wife," from "Cyprienne," the internationally successful play by Victorian Sardou, distinguished French dramatist. The production is scheduled to start early in November and the cast is now being selected.

Experts Aid Nelson On New Film

John Nelson, director of several Douglas MacLean comedies, has four technical assistants at the Chadwick studios, where he is now producing "Sunshine of Paradise Alley," under the personal supervision of Jesse J. Goldburg.

Earl Sibley, associated in the production of several Chadwick First Division Pictures, is in charge of the technical staff. Max Davidson, who plays a prominent part in the production, is supervising the production of all Jewish atmosphere scenes, which constitute the background of much of the production's comedy.

Kenneth McDonald, who has recently completed starring roles in sixteen action pictures, is dividing his time between playing the role of Jerry O'Connor and directing the Irish sequences. Angelo Spellone is providing similar asistance to Director Nelson in the Italian scenes.

Hoffman, On Way East, In Chicago Conference

M. H. HOFFMAN, vice-president of Tiffany Productions, Inc., left Los Angeles for New York, where he has been for three months, and is expected to arrive at the Home Office the latter part of next week.

On his way East, Mr. Hoffman will stop at Chicago, where he will hold a conference with the Mid West managers of the Tiffany Exchanges. On his arrival in New York it is expected that Mr. Hoffman will have several important announcements to make regarding the future plans of Tiffany.

During Mr. Hoffman's stay on the coast, the Tiffany studios have produced such box office winners as "That Model From Paris," "Lost at Sea," "Fools of Fashion," "College Days," "Josselyn's Wife," "The First Night," "One Hour of Love," "Redheads Preferred" and "Enchanted Island."

Carl Laemmle Acquires Rights to "Show Boat"

UNIVERSAL Pictures Corporation announces the purchase of Edna Ferber's novel, "Show Boat." New York newspaper book review sections list it as one of the most popular books of the year.

There has been spirited bidding for the screen rights. The price paid by Universal has not been made public, but it is stated that all previous Universal story or play purchase prices were shattered by this deal.

The story deals with the romantic days of the Mississippi River in the period when show boats, great floating theatres, peopled with men and women as picturesque as the river itself, steamed up and down the great waterway, bringing amusement to those who lived along the banks.

Judged by the accepted conventions of picture making, "Show Boat" will not be easy to film. It is for this reason that Carl Laemmle, president of Universal, will surround the translation of the story into motion pictures with the best directorial, histrionic and technical talent obtainable.

Fair Press Agent

Mrs. Leila Stewart is publicity manager for Warner Bros. in England.

Reginald Denny Writes a Story For the Films

Reginald Denny, the Universal star, has turned author. He has written an original story which will probably serve as his next film vehicle.

Mel Brown, Universal director, and Ray Cannon, scenarist, are preparing the continuity, and according to present plans, the picture will be placed in production before November first.

"On my recent transcontinental personal appearance tour I was greeted on every hand with requests that I do an action story of automobile nature," Denny said. "As no one else seemed to be able to provide the sort of story I wanted, I decided to write it myself."

Ready To Start "Music Master"

News comes from Fox Films that Allan Dwan will launch production of the screen version of David Belasco's stage play, "The Music Master," on Monday morning, November 1, with Alec B. Francis in the title role and Lois Moran in the leading feminine role.

The scenario was prepared by Philip Klein, son of Charles Klein, author of the play. The screen version will follow the stage play closely. Most of the action of the picture will take place in the period about 1900. The New York of that period, with its quaint charm, will furnish the background.

Fox Films has announced that "The Music Master" will be one of the five giant specials of the season, taking rank with "What Price Glory."

Belle Bennett to Play "Mother;" F. B. O. Special

ADMITTEDLY the greatest delineator of "mother parts" on the screen—not the aged, white-haired, sobby mother, but the modern middle-aged, still youthful-looking matron — Belle Bennett seems destined for a succession of such roles. She has just been cast for the fourth in a row. She is to have the title part in "Mother," the Gold Bond special which Film Booking Offices is preparing.

When Joseph P. Kennedy, F. B. O. president, reached the West Coast the other day and talked over forthcoming productions with Edwin C. King, vice-president in charge at Hollywood, he found that casting was under way for "Mother."

When Miss Bennett, fresh from three triumphs, talked with Mr. Kennedy and Mr. King, and read the story of "Mother," she instantly signed for the part.

Author Advanced To Director

Another scenarist and gag man is added to the directorial ranks. B. P. Schulberg, associate Paramount producer, announces that Monte Brice will direct the first Hector Turnbull production, "Casey at the Bat," featuring Wallace Beery and Raymond Haton. Ford Sterling and ZaSu Pitts also have featured roles.

It is Brice's first directorial assignment. He, with Reginald Morris, wrote the story for the screen from the immortal "Casey" poem which has caused millions to laugh.

Production will be started as soon as Beery and Hatton have completed work on their new comedy triumph, "We're in the Navy Now," the laugh-partner of "Behind the Front."

Arnold Assigned

John Arnold, chief camera man for "The Big Parade," "Bright Lights," "The Wife of the Centaur" and other notable productions, is working with Tod Browning on the photography of "The Day of Souls," John Gilbert's new Metro-Goldwyn-Mayer vehicle.

Cleveland Captured By "Black Pirate"

And now "The Black Pirate" has captured Cleveland, O., adding to the treasure chests of more exhibitors. Douglas Fairbank's newest United Artists' Picture opened at the Stillman Theatre, Cleveland, to record-breaking receipts. It did even better than Doug's "Robin Hood," which is "going some" for Cleveland.

The manager of the Stillman wired Hiram Abrams, president of United Artists, he expects a record-breaking run.

'Murphy' Held Over Second Week

The success predicted for George Jessel when it was first made known that that actor intended to take up motion pictures, saw its fulfillment in Chicago last week when "Private Izzy Murphy," his first production for Warner Bros., had its midwestern premiere at the Orpheum.

The Warner picture chalked up a house record despite the State street celebration and the management reported its Wednesday receipts heavier than its Saturday opening.

The picture, originally booked for a week, was held over for a second week.

BRAY PRODUCTS

A National Product Independently Marketed through 28 EXCHANGES

36 2-Reel COMEDIES
26 1-Reel BRAY CARTOONS
13 1-Reel NATURE SPECIALS
13 1-Reel NOVELTY MAGAZINES
88

THE SUM OF EXCELLENCE!

BRAY PRODUCT

Foreign Sales Controlled by Simmonds Picture Corporation

Little Pictures With a Great Punch

"Brevity is the Soul of Wit" | *Edited by Charles Edward Hastings* | *News of the Short Subjects*

Tunney Attracts Customers

Quick to grasp the accrued world-wide publicity on Gene Tunney, newly crowned heavyweight champion of the world, exhibitors are getting behind the Patheserial, "The Fighting Marine," starring the pride of the "Devil Dogs," with one of the biggest advertising and exploitation campaigns in the history of serials.

Is Screen Scoop

The Patheserial is being advertised as a "screen scoop," the "most timely production of the year," with the "man of the hour" in the stellar role. Quarter-page, half-page and even page advertisements are being used in the newspapers, while theatre fronts are banked with accessories and numerous tie-ups are being made with the U. S. Marines and the American Legion.

People who have never seen a serial before, and even those who seldom attend the movies, are being drawn into the theatres by the world champion of the squared circle.

Rags and Riches

Anna Styers, in Educational Pictures, wears poor clothes, but her beauty is a fortune

Ben, Stop It!

Ben Turpin, in "A Harem Knight," for Pathe, poses as a harem queen.

"Big Boy" Comedy

"Big Boy," two-year-old leading man of Juvenile Comedies, scores again in "Open Spaces," his second comedy for Educational on the new program, which has been completed for November showing. "Open Spaces" is filled with more gags and possibly more funny scenes than "My Kid"

Al St. John's Next

Al St. John takes a trip into the land of senoritas for a rest in "Flaming Romance," the Educational-Mermaid Comedy in which he is featured.

Stern Bros. Announce "Snookums Merry Xmas"

Newlyweds Baby in Timely Comedy, Scheduled To Reach Theatres December 22; Is An Addition to Schedule of 13

Boosts "Shorts" In His Program

Considerable space was used effectively and in a novel manner in his theatre program by A. W. Bowker, manager of the Opera House, Onawa, Iowa, to exploit the short subjects being shown at his theatre.

He devoted an entire page of the program to boosting the short features of his theatre, heading the page with a novelty cartoon that readily attracted the eye.

Beauties Are Back in Educational Picture

Bathing beauties come into their own again in "His Off Day," Educational-Cameo Comedy, which has been completed for November release. Phil Dunham and "Toy" Gallagher take the principal roles in this comedy of the seashore. A new group of beauties from the Educational Studios appear to excellent advantage in the bathing scenes.

A special Christmas Holiday comedy will be put out by the Stern Brothers, featuring the "Newlyweds and Their Baby." is announced from the home office of the Stern Film Corp., in No. 730 Fifth Avenue. It will be called "Snookums' Merry Christmas," and will be an extra release, in addition to the thirteen "Newlyweds and Their Baby" comedies scheduled for the coming year. It will reach the screen December 22nd.

The demand for special Christmas pictures and the difficulty on the part of exhibitors to find such offerings, coupled with the unusual suitability of the remarkable baby Snookums and the Newlyweds comedy character for such a picture, prompted the Sterns to make this picture.

The Newlyweds company is now at work on the special, under the direction of Gus Meins. Sid Saylor plays the role of Mr. Newlywed, the fond father, and pretty Ethlyne Clair that of Mrs. Newlywed.

Pathe Program Preleases, Week of November 7

Mabel Normand returns to the screen as the star of "Raggedy Rose," a Hal Roach comedy in three reels, on the Pathe short feature program for the week of November 7.

Other attractions listed are: "A Harem Knight," a Mack Sennett two-reel comedy starring Ben Turpin; the ninth chapter of the Patheserial, "The Fighting Marine"; "Through Thick and Thin," one of Aesop's Film Fables; Topics of the Day Number 45; Pathe Review Number 45 and issues Number 92 and 93 of Pathe News.

Mabel Normand blossoms forth as a fair flower of the rag pile in "Raggedy Rose," with Carl Miller, Max Davidson, Jimmie Finlayson, Anita Garvin and Laura LaVarnie in support. This picture was produced under the direction of Richard Wallace, in collaboration with Stan Laurel, under the supervision of F. Richard Jones.

The Pathe Review contains: "Millinery Matters": What's what in chic chapeaux: "The Workshop of Nature": A new series of studies in color by Arthur C. Pillsbury—"Leaves from Life" in Pathecolor; "Around the World in Twenty-eight Days": with Edward S. Evans and Linton Wells—photographed by Mr. Wells and animated by Bert Green.

Martin Will Title "Newlyweds"

Al Martin, well known in the moving picture world as a comedy title writer, has been engaged by the Stern Brothers to do the titles for "The Newlyweds and Their Baby" comedies.

Martin has started on the next two-reeler of the series, now in production, entitled "Snookums Disappears."

Sid Saylor is Mr. Newlywed. Ethlyne Clair, pictured here, is Mrs. Newlywed, and baby Sunny McKeen is Snookums. Gus Mains is the director.

Lupino Lane Comedies

are the kind of Short Feature your patrons telephone about. And that means they're real box-office attractions -- worth exploiting

HARRY TURBERG
Treasurer

PALACE

Hamilton's Foremost Theatre

HARRY SILVER
Resident Manager

Hamilton, Ohio, Oct. 15, 1926.

Mr. E. W. Hammons, President,
Educational Film Exchanges, Inc.,
New York, N. Y.

Dear Mr. Hammons:-

Permit us to compliment Educational Film Exchanges on the excellence of their comedies. They are always good, but now and then we get one which is superlatively great. For example, "His Private Life," Lupino Lane's latest one to play the Palace Theatre, is positively a knockout. I don't believe we have ever had a comedy in the Palace Theatre that created as much laughter as this one. In the seven years that we have been running the Palace, it is the first time we ever had people call up on the telephone to ask when the comedy would be shown. This happened while we were showing "His Private Life."

Give us more like "His Private Life."

Very truly yours,
THE PALACE THEATRE.
Harry Silver

Educational Pictures
"THE SPICE OF THE PROGRAM"

For foreign rights address
Far East Film Corporation
729 Seventh Avenue
New York, N. Y.

EDUCATIONAL
FILM EXCHANGES, Inc.
E W Hammons
President

Member, Motion Picture
Producers and Distributors
of America, Inc.
Will H. Hays, President

Hal Roach Adds to His List of Stars

Hal Roach, Pathe comedy producer, has signed Mae Busch to appear under his star spangled banner.

Miss Busch is one of the most prominent stars now before the public. Her screen experience includes such successes as "The Devil's Passkey," "Brothers Under the Skin," "The Christian," "Souls for Sables," "Nellie, the Beautiful Cloak Model," "Name the Man," "Camille of the Barbary Coast" and "The Shooting of Dan McGrew."

Among the celebrities Mr. Roach has recently presented in comedy are Mabel Normand, Lionel Barrymore, Theda Bara, Charley Chase, Helen Chadwick, Lillian Rich, Matt Moore, Anna May Wong, Priscilla Dean, Madeline Hurlock and Claude Gillingwater.

Alice Day Loaned By Mack Sennett

Alice Day, brilliant little star, appearing in her own series of two-reel comedies for Mack Sennett, under the Pathe banner, has been loaned by the producer to several feature producing organizations for a prominent appearance in forthcoming attractions.

Alice made her feature debut in "His New York Wife" for Preferred Pictures and is now working on the Lasky lot opposite Raymond Griffith in a forthcoming Paramount feature, and it is understood that she will also be seen in one or more Universal features.

Three Weeks' Booking On Artclass Comedy

"Strictly Kosher," an "Izzie and Lizzie" two-reel comedy, released through Artclass Pictures Corporation, has been book for three weeks by the Fabian Circuit for the Rialto, Newark, N. J.

German Novelties

Arrangements have been made by Walter Futter with the Lothar Stark Films of Berlin, whereby the pick of their films will be included in the Curiosities series which is released by Educational Film Exchanges, Inc. The Lothar Stark Company produce animal, bird and fish pictures.

Cameo Comedies

Phil Dunham and "Toy" Gallagher form an excellent comedy team which is being featured in the initial Cameo Comedies on Educational's 1926-27 program.

"Keep 'Em Up!"

Jack Hodge has a business-like expression in Universal's "Red Hot Leather"

Neal Burns Comedy

Production work has been completed on "Dodging Trouble," Educational-Christie Comedy, featuring Neal Burns. Neal is supported by Edna Marion and Eddie Baker.

New Gotham Productions To Ease Off on "Thrills"

Budd Rogers, Vice-President of Producing and Distributing Group, Says Public Wants Heart Interest Played Up

A DECIDED change in the production policy of Gotham Productions was made during the past few weeks, which will result in a scenario angle that will not stress the melodramatic points of the story as heavily as heretofore.

This decision was reached following the analysis of exhibitor reports, and further confirmed by Budd Rogers, Vice-President of Gotham and Lumas Film Corporations, who returned to the New York home office last week after a visit to practically every exchange center in the United States, during which he secured first hand reports from representative exhibitors and distributors.

The public demand, according to Mr. Rogers, is for pictures with greater stress laid on the human and heart interest angles and with less importance laid on the melodramatic, spectacular or thrill part of the story. Audiences are also more critical as to the logic of the stories themselves and will no longer quietly accept illogical scenes used merely to put over a pictorial bit of business, Mr. Rogers asserts.

The original schedule of productions announced by Gotham will be maintained in every detail as to story, titles, etc., but a variation of production style will be made effective at once.

Heavy Comedians in "Vulgar Yachtsman"

"The Vulgar Yachtsmen," current release of Standard Cinema Corporation, is the third offering in the new series of 12 Fat Men comedies distributed by F. B. O. The picture was produced by Joe Rock.

Preview of "Collegians," Carl Laemmle, Jr., Host

Carl Laemmle Jr., whose authorship of "The Collegians," the new two-reel series of college life, marked his first active step in the motion picture producing business, took another forward step last week when he staged his first pre-view showing.

He projected four of the new series in the Universal projection room before the critical eyes of his Fraternity brothers, in order to get their reaction on the college life features of the new comedies. After the showing, he was heartily congratulated by those present, who hailed the new series as among the best college pictures ever shown on the screen.

Universal is releasing "The Collegians" as a Universal Junior-Jewel series. George Lewis is the star. Harry Edwards directed the first three and Wesley Ruggles is handling the others.

A Pachyderm Charleston

An amusing scene from the Fox Animal Comedy, "Napoleon, Jr."

Cullen Landis in New Pathe Serial

Cullen Landis, one of the best known of the younger school of players, has been signed for the leading role in the Patheserial just placed in production under the working title of "On Guard."

This new episode play is being produced for the House of Serials by Schuyler Grey Productions, Inc., and Arch Heath is in charge of the direction.

Landis is supported by Muriel Kingston as leading lady and the following: Louise Du Pre, Walter P. Lewis, Tom Blake, Edward Burns and Hal Forde.

Dry Land Boat—What?

Many of the scenes for the forthcoming Educational-Christie Comedy, "Dodging Trouble," which features Neal Burns, were taken on board the studio dry land boat. Edna Marion, who played opposite Burns in his first comedy of the new screen, again is seen as his leading lady.

Timely Reviews of Short Subject Productions

"Masked Mammas"

(Pathe—Two Reels)

About evenly proportioned is the comedy work of the three leading players, Vernon Dent, Billy Bevan and Thelma Parr who is pictured here, in this Mack Sennett offering. Bevan is cast as a beauty specialist who meets Vernon, an old pal, and arranges for a party. He invites his patient, Vernon's wife, and they go to a masquerade. Of course, wife finally discloses her identity and then Vernon starts out to beat up the man who brought her to the party, but Thelma chastises both good and plenty. An amusing and cleverly constructed farce-slapstick two reeler that should please.—**C. S. Sewell.**

"Jane's Engagement Party"

(Universal—Two Reels)

In the newest issue of Stern Brothers' "What Happened to Jane" series, starring Wanda Wiley, Toney Hayes in the role of her sweetheart really has the majority of the opportunities. There is a wild ride in a motorcycle side-car unexpectedly enjoyed by Wanda's mother and a sequence where Toney gets rid of a large and tough rival by charging him with being a bigamist and masquerading as his wife. This two-reeler is of average amusement value, but lacks the pep of some of the earlier issues. —**C. S. Sewell.**

"Barely Reasonable"

(Universal—Two Reels)

Dorothy Kitchen, pictured here, the winner of a beauty contest appears as the girl for whose love all of the male members squabble in this Mustang Comedy, featuring Ben Corbett and Pee Wee Holmes. To aid Pee Wee, Ben disguises as a noted bandit and there is a mix-up with the real bandit, who is accidentally captured by a sissified youth, who wins the girl. A novelty is the showing of the entire cast as they were when kiddies. There are several laughs in this number.—**C. S. Sewell.**

"The Lone Prarie"

(Universal—Two Reels)

George Magrill, a new star in Universal Westerns, makes his debut here and proves to be an excellent horseman and fighter and a likeable chap. The action concerns his sweetheart's jealousy of another girl who has been his lifelong pal, played by Regina Doyle, pictured here. The climax comes when this girl's father is waylaid by an escaped bandit and George goes to the rescue and they fight all over the hillside ending in the bandits death by a fall. An average number of the series with the action situations of a familiar type.—**C. S. Sewell.**

"Pound Foolish"

(Educational—One Reel)

With Lucille Hutton, pictured here, George Davis and William Bailey, in the leading roles, this Cameo Comedy is built around the idea of a man who gets tired of paying insurance and lets his policies lapse. Soon after, he has an auto accident and then his house catches on fire. The only ray of sunshine is the fact that supposedly worthless oil stock turns out good. Fast-moving slapstick with George Davis doing excellent comedy work, this offering should prove a laugh-getter.—**C. S. Sewell.**

"Business Worries"

(Universal—One Reel)

A flirtatious boss who gets his office boy to help him by taking his secretary to lunch when his wife suddenly appears on the scene, and the inevitable blow-up which follows the boss' attempt to sidetrack the wife and return to the girlies, furnishes the ingredients of this comedy featuring Arthur Lake as the office boy, with William Franey, an old-timer, in the role of the boss. There is also a mix-up over the payment of the check, when both boss and boy find they are broke. The situations are of a familiar type and moderately amusing. Elsie Tarron, pictured here, is the secretary. —**C. S. Sewell.**

"Dodging Trouble"

(Educational—Two Reels)

Efforts of a process server to serve a subpoena on a chap who is about to sail for Europe on his honeymoon and succeeds in doing so only after the vessel has passed the three-mile limit, furnishes the motive for this Christie Comedy starring Neal Burns, with Edna Marian playing opposite. There is considerable rough and tumble and a lot of running around in the efforts of Neal to dodge Eddie Baker, pictured here, cast as the subpoena server, and the little dog Buddy adds his share to the excitement. It is a fast-moving two-reeler that should appeal to the slapstick fans.—**C. S. Sewell.**

"The Fighting Fool"

(Bray—Two Reels)

This is one of the new "Fistical Culture" series, centering around the prize fight game and featuring Lewis Sargent. He is seen here as a chap who promises his mother to give up pugilism. An insult in the presence of his sweetheart who thinks he is a coward when he does not resent it, causes Lew's mother to release him from his promise and he licks his opponent to a frazzle in the ring. The fight scene is a good one and this comedy should appeal to all who like pictures of this type.—**C. S. Sewell.**

"Plumb Goofy"

(Educational—One Reel)

A fast-moving slapstick comedy with some novel touches and abundance of familiar type of knock-about action is this Cameo with Phil Dunham, pictured here, in the leading role and Toy Gallagher playing opposite. An elopement furnishes the idea, with father and mother trying to prevent it and little brother also doing his share. A series of amusing sequences show the kid pulling a boat attached to a flivver, and doing considerable damage to the pedestrians as it skids along overland depositing the elopers right in front of a church. Well supplied with action and laughs for the slapstick fan.—**C. S. Sewell.**

"Please Excuse Me"

(Universal—Two Reels)

In this issue of Stern Brothers "The Excuse Maker" series featuring Charles King, Charlie is cast as a chap who running out of excuses for being late to work fakes one about rescuing the bosses daughter. She queers it and then helps him to get back a diamond ring from a tough guy who has defaulted on his payments. She vamps him and finally Charlie stages a fake kidnapping to cause the tough to follow them to the office. Naturally, he gets both the ring and the girl. Some amusing situations and a lot of rough and tumble and slapstick that should be good for several laughs in the average theatre. Constance Darling, pictured here, appears as the girl.—**C. S. Sewell.**

"King of the Kitchen"

(Fox—Two Reels)

Lige Conley has the leading role in this Fox Comedy, with Della Patterson, pictured here, in the opposite role. The idea concerns a hungry chap who after rescuing a girl is shanghaied as a cook aboard ship and finds the girl as a stowaway. There are a number of amusing gags in the kitchen and a lot of slapstick stuff aboard ship, including a series of situations by which Lige manages to bump all of the crew off the boat when the girl is discovered. A laughable bit shows the girl, although masquerading in sailor's togs, moving about with a very feminine gait and the rough crew trying to imitate her. Plenty of action and amusing slapstick—**C. S. Sewell.**

Pathe Review 44

(Pathe—One Reel)

THIS ISSUE of the Review contains another installment of the "With Roosevelt in Turkestan series," an attractive color section showing ruined castles along the River Rhone, "Mud Baths" in Massachusetts and a beautiful set of country scenes entitled "Memory Road." One of the best of the recent reviews.—**C. S. Sewell.**

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL OVER

New York

Moving Picture World Bureau, Albany, N. Y., October 28.

WHILE last Saturday night was one of the best in many a week for Julius Byck, the deaf mute, who runs the Rudolf Theatre in Tannersville, it was likewise one of the worst. Mr. Byck took in about $100 at his evening show. Later on, Mr. Burglar took in $100 from Mr. Byck's theatre. He left no clues as to his identity. Mr. Byck is now considering the advisability of spending the winter in the South where he will conduct an open-air theatre. Mr. Byck was in Albany during the week.

Salesmen employed in the Albany First National exchange are more conversant with their pictures than heretofore. John Bulwinkle has inaugurated screenings each Monday morning for the salesmen before they start out. On Wednesday afternoon, pictures are screened for the employees of the office.

John Garry, manager of Clinton Square Theatre in Albany, is planning to re-seat the house, and likewise redecorate the interior.

Charles Smakwitz, who has been connected with the Strand in Syracuse, has come to Albany, as assistant to Uly S. Hill, managing director of all Strand houses in Albany and Troy. It is understood that he will have charge of publicity and exploitation.

Troy

In Troy, N. Y., Jake Rosenthal, owner of the Rose, gave twenty-one reels of pictures and three acts of vaudeville last week, for fifteen cents. Business is slack at the big collar factories in Troy, and the motion picture theatres are endeavoring to give the utmost possible in the way of entertainment for the dime or the higher prices of admission.

Junior movies were launched for the winter in Troy, last Friday, when the schools were closed on account of a teachers' convention in Albany. The movies were held at the Troy Theatre, with a ten cent admission prevailing.

Fort Plain

Smalley's Theatre, in Fort Plain, was the scene of a novel entertainment one night this week. The regular picture program was given for but one show. This was followed by an old-fashioned husking bee, and later old-fashioned dances, with everyone invited to participate, were held on the stage. Doughnuts and cider were served.

Stamford

Stamford is to have a new motion picture theatre in the near future. It will be a 900-seat house. William Smalley bought the site of the theatre last week and plans to start work immediately on the foundation.

Middleville

Several small places will afford motion picture entertainment during the winter, through the recent opening of theatres. Houses have been opened in Dexter and Madrid, while Mr. Olds, who formerly ran the Star at Newport, has opened a house at Middleville.

Corning

The State and Princess Theatres in Corning have a new manager in the person of Mr. Vandermark, who formerly handled Keeney's Theatres in Elmira.

Organist "Railroaded" First Night He Played

Special from Everett Wash., Oct. 29. —Taking an unusual means to see that all of his patrons were aware that he was giving them a new organist Manager R. E. Charles, of the new Everett Theatre tied up with the G. N. Railroad for a "rear platform" of a train. At the appointed time, after the organist had been announced, a spotlight wandered all over the front of the house seeking him. The curtain was then raised, revealing him, satchel in hand, alighting from the train on stage. From there he descended into the pit to the organ console and gave his opening number.

Washington and Northwest

Moving Picture World Bureau, Seattle, Wash., October 26.

THE magnificent new 5th Avenue theatre continues to draw very large audiences daily. It is the finest thing of its type in the entire United States, being a faithful reproduction of Chinese temples, and is operated under the jurisdiction of Harry C. Arthur, Jr., that prince of showmen, with Harold Horne as general manager.

Mr. and Mrs. Jay Gage are the proud parents of a daughter, Jacqueline. Gage is Educational manager in Seattle.

O. W. Hartman has purchased the Family theatre, Seattle, from T. E. Nelson.

Frank Bligh, one of the oldest showmen in Oregon, in point of service, has just opened his beautiful new Capitol. Frank carried out the Capitol idea by reproduction of the dome of the state capitol in miniature on his marquee.

Portland

Western Poster Co. has placed a permanent representative in Portland, in the person of Sidney Schubach.

Lewistown Mont.

Bolla Duncan, former partner of Gene O'Keefe, in Billings, Mont., has taken over the Judith in Lewistown, Mont., and is remodelling extensively.

Tacoma

W. L. Steele, former owner of the Queen Anne theatre, Seattle's first suburban theatre, has purchased the Proctor Street Blue Mouse Tacoma, from Mrs. Grace Sanstron.

Spokane

The American theatre, Spokane, Wash., has been acquired by Spokane Theatres, Inc., the Ray Grombacher interests, and will be operated as a road show and home talent house. No change of policy is contemplated in the company's other houses, the Liberty, Egyptian and Casino theatres, all motion picture houses.

Montana

Moving Picture World Bureau, Butte, Mont., October 28.

THE local Pathe officials are receiving hearty congratulation from friends this week as the announcement comes from Pathe Home office that the Butte office won first honors in the recent Great Scott Billings Roundup in their range. The boys of Pathe take their hats off to the leader, W. M. Hughart, whose inspiring presence in the drive and his splendidly directed campaign made victory possible. The substantial rewards were $500 to Manager W. M. Hughart (local Pathe manager), Claude Hall, booker, $200; T. J. Walsh and G. R. Warren, salesmen, $250 each, and Anna McGonigle, cashier, $200.

Merle Davis, lessee of the Ansonia Amusement Company chain of theatres, did a land office business at the Ansonia last week, when he screened "Are You Fit to Marry." He gave the programs to the women the first three days and the men the last three: even then he had to hold over the picture for another day to satisfy the men. The weather was stormy, but long lines of men waited until they could enter the playhouse.

Last Wednesday, October 6, the opening gun was fired at the American Theatre by North American Theatres' new manager, who arrived in Butte from Seattle, accompanied by Albert Finklestein, representing General Manager Harry Arthur, Jr., of the North American Theatres, ready to begin his work at the American theatre. After several days of close application to plans for the two theatres, Rialto and American, and the policies of the company, Mr. Finkelstein returned to headquarters at Seattle.

Niles City

At Niles City, Knutson and Hyde are arranging to build a new theatre in place of the old Strand. Plans are drawn and all indications are that Niles City is to have a very classy modern theatre that will reflect credit on the City as well as the theatre men.

Havre

Sid Hirshberg, of Havre, has gone to Seattle for a short vacation. Mr. Hirshberg is connected with theatre interests in Havre.

Indiana

Moving Picture World Bureau, Indianapolis, Ind., October 25.

NEARLY 2,500 newsboys were the guests this week of Ace Berry, manager of the Circle Theatre, at a special showing of "The Strong Man." Mr. Berry also entertained with a party for newspaper critics and theatre men in honor of the new orchestra director and his wife, Mr. and Mrs. Mikhail Stolarevsky, this week at the Athenaeum.

The Strand Theatre, Oriental and Washington streets, is open again after undergoing extensive repairs and redecoration.

The Zaring Egyptian Theatre is making plans for its first anniversary to be observed throughout the week of October 31.

Canada

Moving Picture World Bureau, Ottawa, Canada, October 29.

A TIMELY stunt staged by Manager Ray Tubman, of the Regent theatre, Ottawa, Ontario, was the holding of a "Football Night" with special program on Thursday and Friday nights, when various members of the orchestra gave burlesque characterizations of well-known players of the Ottawa Football Club, which holds the Canadian championship. Crowded houses enjoyed the skits immensely.

Manager J. T. Moxley, of the Imperial theatre, Ottawa, Ontario, has purchased a Brambach grand piano with special finish for the use of the orchestra.

Renfrew

M. J. O'Brien, of Renfrew, Ontario, one of the wealthiest moving pictures theatre owners in Canada, is lying seriously ill at his home and fears are entertained for his recovery. Mr. O'Brien built the O'Brien theatre at Renfrew in 1909 and, since that time, has acquired or built theatres.

Montreal

One of the worst theatre robberies ever to take place in Canada was executed at Loew's theatre, Montreal, at midnight, on October 18, when a debonair and unmasked bandit, aided by two masked confederates, held up James C. Adams, manager of the theatre, Mrs. Adams, his wife, and Joseph Buck, the night watchman, in spectacular fashion and secured $7,207.70 which belonged to the company, took $70 from Mrs. Adams and also obtained a few trinkets belonging to Miss Freyvogel, the treasurer, who was not present.

For admitting juveniles to the theatres without adults, Gedeas Viau, proprietor of the Crystal Palace theatre, Montreal, was fined $50 and costs in Recorder Semple's Court at Montreal on October 21.

Kansas City

Moving Picture World Bureau, Kansas City, Mo., October 27.

AMONG the out-of-town exhibitors in the Kansas City market last week were: G. L. Rugg, Troy, Kans.; Mr. and Mrs. A. S. Raboun, Lyric, Almena, Kan.; Robert Shelton, Warrensburg, Mo.; C. A. Spainhour, Twilight theatre, Greensburg, Kan.; Jack Shortly, Strand, Independence, Mo.; John Yous, Mound City, Mo.; O. P. Harvey, Martin theatre, Oregon, Mo.; H. Hartman, Cozy, Burr Oak, Kan.; Marty Williams, Marza, Pittsburg, Kan.; H. Gabriel, Garden City, Kan.; Walter Wallace, Orpheum, Leavenworth, Kan.

A. H. Cole, new Paramount branch manager at Kansas City, who succeeded Ben Blotcky, who was promoted to district manager, assumed his new duties this week. At the Metro-Goldwyn branch the force has designated November as "Gregory Month" in honor of E. C. Gregory, branch manager. R. S. Ballentyne, district Pathe manager, was in Kansas City long enough to assert that business never was better. Leo Brooks, southern division sales manager for Pathe, also was a business visitor.

Morris G. Epstein, owner, and Herman S. Gould, manager of the Lincoln theatre, Kansas City, were held up and robbed of $425, the night's receipts of the theatre, Saturday night. A resident, living in a house in front of which the hold-up occurred, rushed to the front porch and was shot, probably fatally. The theatre has been robbed three times.

On Humor Bent

A CROSS-ARM PUZZLE with the Buster Brown Comedy Kids and Tige, learning from Mildred Bragdon and Blanche Fisher, two Universal beauty prize winners.

San Francisco

Moving Picture World Bureau, San Francisco, Cal., October 25.

EVERY attendance record of the California theatre, San Francisco, was broken during the first three days of the engagement of Paul Whiteman and his orchestra and the screen feature, "Sweet Rosie O'Grady." The breaking of the house record has added new thrills to the life of Manager Richard Spier, who has been in charge but a few months and who only recently returned from his honeymoon.

Aaron Goldberg, who conducts a chain of small downtown theatres, San Francisco, has moved his general offices and headquarters from the Loew Theatre Building to the Phelan Building.

Burlingame

The formal opening of the Peninsula theatre at Burlingame, a charming suburb of San Francisco, recently attracted wide attention in California amusement circles. The theatre is owned by the Peninsula Theatres Corporation, of which Ellis J. Arkush is president and general manager. It is the sixth house in the chain and replaces the old Garden theatre. The new house seats 2,000 and is managed by Ray R. Kelsall.

Louis R. Greenfield, owner of the Louis R. Greenfield theatres, of San Francisco and Santa Cruz, with interests also at Honolulu, has ceased planning moving picture houses long enough to plan a fine residence for himself. The new home will be at Washington and Octavia streets.

Sacramento

Louis Marks, of the Rialto theatre, Sacramento, is enjoying an eastern trip accompanied by his family.

M. B. Hustler, the live-wire manager of the Capitol theatre, Sacramento, Cal., recently put over a harmonica contest that attracted crowds, had a week designated as Harmonica Week, secured the co-operation of the school department, made a tie-up with a leading newspaper in putting on the contest and put on a big parade.

Newcastle

The Community theatre was opened at Newcastle, Cal., the middle of October, by T. H. Whitmore.

Fortuna

George Munn has rewired and completely refurnished his theatre at Fortuna, Cal.

Hanford

The old T. & D. theatre, at Hanford, Cal., is being remodelled by the Golden State Theatre & Realty Corp.

Illinois

Moving Picture World Bureau, Chicago, Ill., October 26.

THE Gumbiner circuit won out in the arbitration between the exhibitors' association and the musicians' union over the employment of an orchestra in the Bryn Mawr Theatre of that circuit. Dr. Karl A. Meyer, chairman of the arbitration committee, decided that from the books showing the receipts of the house, the Gumbiner circuit was entitled to relief from the expense of an orchestra after giving the musicians the usual two weeks' notice.

Sam Trinz has resigned as manager of the Madison Square Theatre of the Lubliner and Trinz circuit and has been succeeded by M. Shapiro. Mr. Trinz will take a long rest, he says.

Coultersville

Henry L. Barnes, Paul A. Burnette and Benjamin H. Degen have organized the Coulterville Theatre Corporation at Coulterville, Ill., with a capital of $36,000 to own and operate moving picture theatres in that territory.

James Gregory, Lee W. Carrier and S. J. Gregory have organized the Parthenon Corporation with offices at 1406 Conway Building and a capital of $400,000, to operate theatres. Gregory was formerly the head of the old Gregory circuit around Gary and Hammond.

Max Balaban and Dave Dubin have returned from a Wisconsin fishing trip near Minocqua and have a good stock of fish stories for the boys.

Harry Fetterer has resigned as manager of the Riveria Theatre of the Orpheum circuit and has been succeeded by William McGovern from the Lincoln Hippodrome Theatre on the northwest side. Frank Smith has been appointed manager of the Lincoln Theatre, succeeding McGovern.

H. S. Brown and associates have organized the H. S. Brown Co., with offices at 806 South Wabash avenue to buy, sell and lease motion pictures and theatres for presenting same.

Elmwood

Frank L. Hitchcock has taken over the management of the Palace Theatre at Elmwood, Ill., and will remodel the house and bring it up to date.

Champaign

Gene Russell, formerly with the Luna Amusement Company, has taken over the management of the New Rialto Theatre at Champaign, Ill., and the house will show moving pictures exclusively.

Nauvoo

Maurice Richard has taken over the Nauvoo Theatre at Nauvoo, Ill., and will make some improvements in the theatre.

Jerseyville

The Colonial Theatre at Jerseyville, Ill., has been sold by Ross Denny to C. W. Mourning and the new management will make some improvements in the house.

Win Sunday Movies

Moving Picture World Bureau, Boonville, N. Y., October 28.

Boonville is to have Sunday movies through the vote of its residents. The election was one of the most hotly contested in several years and brought out a bigger vote than that cast for Calvin Coolidge two years ago. The Sunday movie proposition won out by a majority of about fifty. The Village board put the whole thing squarely up to the voters, rather than make any decision itself. This procedure was adopted by the village board after the churches had injected themselves into the scene and stirred up a veritable hornets' nest.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Now Is The Time to Start Selling To Your Patrons the Christmas Book Tickets

UNLESS you have already done so, now is the time to get busy on your Christmas Ticket Book Campaign. If you ever have tried out the scheme, you will already be on the job, but there are still a lot of exhibitors who are annually losing a chance to clean up a lot of money and make a lot of new friends.

Live houses use the ticket book idea the year around, selling on all sorts of scales from full price to about a 25 per cent. discount. Those who sell at the regular rate base this sales argument on the convenience of not having to stand in line before the ticket window. Those who make discounts do so because they feel their patrons require some additional incentive. Generally they do, though a 10 per cent. discount is ample and more than that, is in the nature of a gift.

Many Advantages

There are advantages to both seller and purchaser in the ticket books. The manager makes a bulk sale, to begin with. He lessens the delay at the ticket window. From another angle, he has the use of the money these sales represent in advance of the actual use of the ticket. He not only gets patrons more frequently; since a ticket already paid for does not seem like money, but if a patron is divided between the attractions at two theatres, he is pretty certain to use a ticket book instead of buying into the other show.

Perhaps the best angle is the fact that people will attend more often on books than when they have to pay for each ticket. The increase in attendance will generally be in excess of 10 per cent.

The patron advantage lies not only in the avoidance of the box office line, but it is handier to tear out a ticket than to make change. Moreover there is a certain distinction in having a ticket book.

Things to Observe

In preparing your tickets it is well to remember that it is good for one admission to your house. Unless you qualify this, it is good for any performance.

If you operate on a sliding scale, with advanced admission for the big features, print your ticket with some such clause as: "Good for admission to any performance at which the regular rate is charged. Good with the cash difference, for any special performance." Then if your regular admission is 25 cents, the ticket and 15 cents in cash will admit to a 40 cent show.

It is also desirable to stipulate that the ticket is a license and not a lease. The difference is that a license may be revoked on the return of the fee. In other words, an undesirable patron cannot demand admission.

It is also well to put a liberal time limit on the ticket. Three months is about right.

Getting Them Up

Some managers merely sell the regular strip tickets, enclosing them in fancy envelope. It may be desirable to use strip tickets of a special color to differentiate them from the regular night sale. In this circumstance the envelope carries some such message as "Ten trips to Happyland" with the "To" and "From" lines and some Christmas greeting.

In other forms special tickets are printed up, with a card front. These may be ordinary Christmas cards with the "To" and "From" lines. Get the cards in bulk. Print the tickets the same size as the cards and have them stapled together.

It's Even Better

In its former magazine form The Movie Fan, the bi-weekly house organ of the Penn-State Amusement Co., of Uniontown, Pa., was one of the most readable sheets that come to this desk, but in its new form it is a vast improvement over its former self.

The paper is now brought out as a sixteen page tabloid size issue. It carries as many circulation schemes as the New York tabs and offers more original matter than any other house organ we know of. In addition to its advertising and press stuff the present Movie Fan can hold its own with the average fan magazine, and it is better edited than some.

Our compliments and congratulations to Editor K. V. Woodward.

Cost But $2.50

As a local shoe store contributed most of the prizes for a walking contest on Tramp, Tramp, Tramp, it cost Hugh J. Smart, of the Noble theatre, Annistin, Ala., only $2.50 to put over a stunt in which more than 100 boys and girls took part, each carrying a back banner with the title of the play.

In addition to the shoes, the store donated a window display and 60 inches of advertising.

With Bells

Using the familiar mounted rider for The Man in the Saddle, Frank J. Miller put on a kicker by adding a string of sleighbells to the horse's trappings, and helped that much more to bring them to the Rialto theatre, Augusta, Ga.

PUTTING OVER THE MIDNIGHT SUN AT THE CLEMMER THEATRE, SPOKANE, WASHINGTON

The rayed sun was the idea both for the marquise and the lobby centerpiece. The girls standing beside the latter are the ushers, who were dressed for the run. The doorman can be seen in the other picture. The ballet figure comes from the three sheet and the marquee sign is made from sections of the 24-sheet.

Two Contests Worked Well on Three Bad Men

Two Contests Worked With Three Bad Men

At the Regent theatre, Rochester, N. Y., the two newspapers each carried a contest for Three Bad Men at the Regent theatre. Both of the contests were taken from the press book.

The Times-Union took the "Scrambled" contest, which was merely the sectional cut of George O'Brien. The fifteen pieces were carried over a four-day run, and the sections had to be pasted together, neatness and originality being the deciding factors in awarding the 25 prizes.

The Democrat-Chronicle took the hundred word essays on the history of horses, tying to the horses used in the Fox picture. Stories from which the facts could be obtained were run for three days. Here there were 25 more prizes.

A good co-operation was obtained from the stores handling Over the Border, the story on which the picture is based, and the cold firearms display was also used to advantage.

Men of Steel Came

When he had Men of Steel at the Rex theatre, Spartanburg, S. C., James H. McKey told the shop repairmen of the railroad that he would be glad to see the men at a certain performance.

They marched in a body, 223 strong, to the theatre, getting more attention than the usual newsboys' parade. It proved to be a fine investment in passes.

Kress Sold Rudy with a Variety of Appeals

Milton H. Kress, of the Strand theatre, Memphis, Tenn., was not permitted to do advance advertisng for Valentino in "The Son of the Sheik" since the Palace was running it the week before he did. He had to do some blind advertising with reference to "Our Surprise Program" and urging all readers to watch for the Sunday advertising.

He had boys out all Saturday night distributing 15,000 heralds to the houses, and the crowd that went out to the flying field on Sunday were confronted with a huge banner offering tickets to the first 25 persons to make a flight. As an air circus drew a crowd of about 5,000, it was remarkably cheap publicity.

He used the linoleum mat for the front of the house, lettering a strip 9 by 15 feet. As his competitor, only three doors away, was using the same star in The Conquering Power, he felt that the stunt was well worth while.

Keeping a man and boy in Arab dress on the streets further helped him to clean up with the advertising the Palace already had done.

Kress is a Publix School graduate and knows both his apples and his onions.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Frances White was billed as the principal stage attraction on the show which had Milton Sills in "Paradise" as the feature picture. Owing to sudden illness of the star, however, a switch was made at the last minute and two other presentations were inserted in place of Miss White.

One of these was the Mitchell Brothers, singing banjoists, and the other was a violin solo by the concert master. The complete performance ran 1 hour and 53 minutes, of which time the Milton Sills production took up 1 hour and 14 minutes. The only other film subject was the Topical Review, which was given its accustomed 8 minutes. The musical presentations, of which there were four, required 31 minutes.

The overture by the Famed Mark Strand Orchestra, with Willy Stahl directing, was Kelerbela's "Hungarian Lustepiel, which took up 8 minutes. This was lighted as follows: bridge lights of purple covered the fabric cyclorama, which was closed across the small production stage, from one side of the proscenium arch to the other; X-ray foot lights of blue; 4 steel blue floods on the cove ceiling, light scarlet Mestrum flood on the orchestra from the dome, and blue stars in the sky of the sounding board above the orchestra.

Following the overture came the Mitchell Brothers, singing banjoists, who did a very nice line of selections with interpolated instrumental numbers especially arranged. They took up 10 minutes to good advantage.

Following the Topical Review came the violin solo by Sascha Kindler, concert master. The selection was from the opera "Aida" and required 5 minutes. The solist stood in front of the orchestra under an amber spot from the dome. Subdued green floods on the musicians and drapes constituted the balance of the lighting effects.

The final presentation preceding the motion picture was "Orientale," featuring Vlasta Maslova, the ballerina and her partner, assisted by the Mark Strand Ballet Corps. The set was full stage of an Indian motif. It included a legdrop of arches with a balcony running across, this drop being placed about 4 feet in front of a neutral backdrop. Flood lamps of green shooting from the floor upward lighted the backdrop, while bridge lamps of rose-pink were thrown on the legdrop and augmented by floods of a similar color from the dome. The number opened with a dance by the ballet, after which Vlasta Maslova and her partner came up for their specialty. The finish was by the entire company. This presentation required 8 minutes.

TWO OF KRESS' STUNTS FOR THE SON OF THE SHEIK—NOTE THE LINOLEUM MAT

This oilcloth, 9 by 15 feet, was lettered for the play and all patrons of his own and an opposition house had to cross the mat. The banner in the other picture announces that the first 25 persons to take an airplane trip with a professional flyer would get tickets to the Strand. The tickets paid for a banner for the entire week.

Earl Hall Payne Worked Hard on The Lone Wolf

A NOVEL FLOAT FROM MILWAUKEE FOR MARE NOSTRUM

The men standing beside the boat will give some idea of the size of this ballyhoo made by Ascher's Merrill Theatre for dry land cruising. The very size of the model will have a beneficial sales effect.

Lone Wolf Campaign Was Real Sensation

Every little while Earl Hall Payne, of the Kentucky theatre, Lexington, Ky., gets hold of something that he thinks can be cleaned up with a real campaign. He knocks the bottom out of the barrel and goes to it.

His latest adventure in exploitation was in behalf of The Lone Wolf returns, and he shook up the town very thoroughly.

As a rule the newspapers do not give the support to stunts that is extended in other towns, but eleven days before the picture was due to open, Payne got a front page story on a "lone" burglar operating in Lexington. There was nothing to show that this was in any way connected with an exploitation stunt.

The following day he had a flat cast made of a portion of the front page mat and sawed out the upper part as the foundation for a reward ad. This was followed by other news stories until his regular campaign opened, but the reward ads were continued in the newspaper instead of more general stuff.

He put out 1,000 pieces of cheap jewelry, an assortment obtained from a "slum" shop very cheaply; the sort of stuff intended for prize packages. Each piece was boxed and sent out with the card of "Michael Lanyard" over-printed in red: "I am returning your property. From now on I am going straight." Only 1,000 were sent out, but the circulation was much larger since the recipients passed them around.

Two thousand cheap black masks were tagged and passed around, and later hooked by a huge mask used as a lobby banner.

At midnight before the opening 500 warning cards were placed inside yards (to face the house), or under doorways.

It was a fine campaign and immensely profitable.

Prizes for Unbobbed

"Don Q" was put over at the Crystal Palace, Sydney, Australia, by an advance contest for the most beautiful women with unbobbed hair. It was explained that the suggestion for the stunt came from Douglas Fairbanks' preference for long hair.

The stunt worked so well in Australia that United Artists is incorporating the suggestion in its press books for Stella Dallas and The Winning of Barbara Worth, both of which show unbobbed stars.

Tacked to Tees

Barry Burke, of the Palace theatre, Dallas, has a brand new one. He tacked cards on all the tee boxes at the municipal golf course advertising Tin Gods.

He also made a big hook-up with a chain store grocery, which used 25,000 paper bags specially printed.

Many Good Ideas for The Flaming Frontier

Andy Sharick, Universalist, sat in with the Eckel theatre, Syracuse, N. Y., and handed out a whole hatful of ideas.

One of the best bets was the drawing contest from the press book. This was landed on the Herald, and a store gave an entire window to a display of home-drawn Indian heads.

This paved the way for an editorial praising Universal for dipping into history for a theme instead of using all fiction. This sold the parents on sending the children to see the show.

Get 10,000 Kids

Ten thousand children were reached through supplying the program for an athletic meet sponsored by the playground association. All the house took was the first and third pages of a four-pager.

The theatre also gave ticket prizes to help along a children's safety week idea the Herald was sponsoring.

Five automobiles, each driven by a man dressed as an Indian, paraded the streets the opening day and one driver was retained for the run, spending most of his time close to the theatre.

A book shop stressed western and Indian stories, a dry goods store gave a whole window to Indian paintings and the libraries gave three displays and issued 15,000 book marks to sell western stories and history to its readers.

Two Helps

Booking the American Legion to The Unknown Soldier was one of the ways E. R. Rogers got a lot of extra business. This included guest tickets to the gold star mothers, and they were given such courteous attention that one of the newspapers was moved to make appreciative editorial comment unasked.

The other shot was the use of the A boards of the Army recruiting service, which gave highly desirable locations.

Mr. Rogers spread himself on the prologue, which was both artistic and colorful.

COPYING THE NEW YORK FRONT FOR MERRILL, MILWAUKEE

This is a reproduction of the mechanical display on the Criterion marquee for Mare Nostrum. At Ascher's Merrill Theatre, Milwaukee, it was used in the lobby, with the goddess and wave effects eight inches in front of the drop.

Tells Story of Feature in a Variety of Cuts

A Series of Cuts To Tell Rex's Story

Pathe spread itself on the press book for The Devil Horse, and supplied exhibitors with a wealth of material. This plate supplies practically the entire advertisement for the Colonial Theatre, Winston-Salem.

CONCEDED BY CRITICS TO BE ONE OF EIGHT BEST PICTURES OF THE YEAR
Colonial
THURS., FRI. AND SAT.
Not Just a Big Western Picture But the Most Remarkable Film of its Kind Ever Made
THE BOYS PAL AND CONSTANT COMPANION
THE INDIAN MASSACRE
AND A MATCHED TEAM OF MISTREATMENT
Rex The Devil Horse
in
Pathépicture
ADDED ATTRACTION ALBERTA VAUGHN IN "FIGHTING HEARTS"

TALKING WITH CUTS

This tells the groundwork of the story very graphically, and when a cut can tell a story, cut is to be desired above type. There is plenty of room in the reading columns for the type talk, and in a display a set of pictures which mean something are very much better than the most eloquent lines.

This plate might easily have been spoiled—as so many others have been—by too much shade and involved detail, but that trap has been avoided.

Generally an artist works small drawings on a larger scale, finding it easier to work with more surface. He may produce a fine result in a four-times enlargement, but unless he can vision how the actual cut will come through, he is tempted to put in too much shading, with the result that the reduction will clog up and become a terrible mess.

This is a matter that some exploitation departments do not watch with the care that should be exercised. If the drawing looks all right, they argue that the reproduction must be as good, so they make no allowance for the reduction and the consequent drawing together or the lines.

And the tough part of it is that they never seem to learn through experience.

Pathe gives good results because this is watched.

A Simple Space for a Prolonged Date

The Victory Theatre, Denver, put over a continuation of The Black Pirate with a minimum of space and yet got a strong effect. This is only a three and a half across three, but keeping down most of the type gives it a strong play-up.

Putting the announcement in eight point would have pulled down the star and title until another inch would have been required to get the same effect. As it is, Fairbanks and his play gets practically half the space though the actual type takes up very little room.

This is our idea of doing it neatly, effectively and cheaply; all three of which are to be desired.

Several Good Points in Marion Displays

Because the Grand Theatre, Marion, Ohio, was playing The Flaming Frontier the same time as it was showing at Keith's Cleveland, a special mention of the fact is carried in a small panel just below the "Parents" in the display reproduced. It gives the reader the suggestion that the house tracks with the big towns.

Parents:
It's your duty to take the children to see this great epic drama of the west. It is historically correct and will live in their memory forever.
Now in Premier Showing Keith's Palace, Cleveland.
It's the Picture You've Been Waiting For.
Custer's Last Stand as Shown in the Great Epical Photo-drama of the Plains
"The Flaming Frontier"
MON.—TUES.—WED.
JUNE 28-29-30
GRAND
THEATRE

FRAMING A SMALLER CUT

Probably you can read the appeal to parents in the reproduction. If it does not come through it might be said that it tells them it is their duty to bring the youngsters to see this historically correct drama. It is only one of a number of good points in a set of display sent in, but it is one of the best.

Another thing to note in the reproduction is the framing of a two column cut for a three column space. This will not always work, but with this particular cut the rule work gives a finish that would be lacking in a raw edged cut. It suggests an old woodcut. Good advertising cuts should not suggest woodcuts, but these lines on the Frontier are far too full of detail.

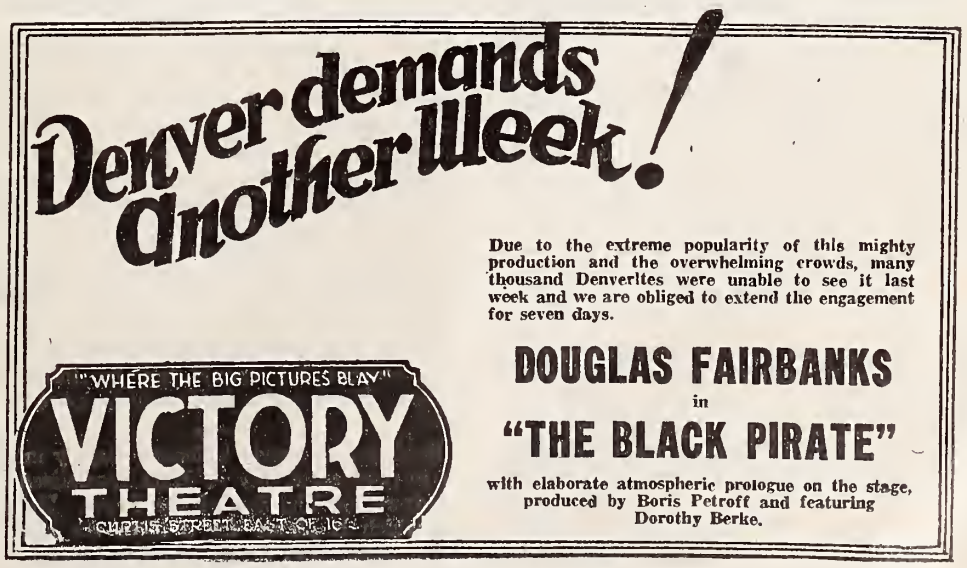
Another space, slightly larger than this, was run on the anniversary of the Custer fight and the panels are framed in six point rule to suggest a mourning border. The seller here is a reference to the anniversary with a well written bank on the famous last stand. Four strong spaces on a three day run is doing very nicely.

Burns' Puppets Ad Is Brief and Good

Frank H. Burns sends in an advertisement for Puppets at the Beacham Theatre, Orlando, Fla., that is little more than a two column cut in a three column frame.

SIMPLE AND GOOD

He figures that Sills should sell himself. He probably decided that the title was more


Denver demands Another Week!
Due to the extreme popularity of this mighty production and the overwhelming crowds, many thousand Denverites were unable to see it last week and we are obliged to extend the engagement for seven days.
"WHERE THE BIG PICTURES PLAY"
VICTORY
THEATRE
CURTIS STREET, EAST OF 16
DOUGLAS FAIRBANKS
in
"THE BLACK PIRATE"
with elaborate atmospheric prologue on the stage, produced by Boris Petroff and featuring Dorothy Berke.

Washington Uses Double Space for Mare Nostrum

interesting than the details, so he added a couple of lines and let it go through.

Burns not only knows when he should use selling talk, but he knows when it is not necessary. The result is a big smash in a three sevens. You could add a couple of pounds of type and not do more selling.

Cut Ad and Reader In a Single Space

In this advertisement for Men of Steel at the Stillman Theatre, Cleveland, M. A. Malaney has achieved virtually two ads in one.

STILLMAN
LIKE THE MIGHTY SKYSCRAPER, THIS PICTURE TOWERS ABOVE ORDINARY MOTION PICTURES!
This great throbbing love tale of devotion, courage and dramatic happenings that holds one virtually on the edge of his theater chair! This tale of a flaming, roaring inferno where, half blinded, half-choked, with cauldrons of white-hot liquid metal cascading into a sea of death, a man fights for life—not his, but a woman's—with victory in the end!
Ah! here IS a picture!
MILTON SILLS
"MEN OF STEEL"
with
DORIS KENYON
"Men of Steel" is a big picture; big in theme; big in execution; big in the opportunity it gives the players, and especially the star, Milton Sills.
—filmed amid the cascading cauldrons of molteo metal in the mills of U. S. Steel Corporation—cast of 2000—a year in the making.

A TWO-IN-ONE

In one respect it is merely the announcement of star and title, plus the house signature. A great many sales could be effected from this were there no additional text. The text is so small that from one point of view it might as well not be there.

But from another angle this is one of the best selling talks that Malaney has put over in a long time. He hands out three big punches, each distinct and yet related. You can read any one of the three and sell yourself.

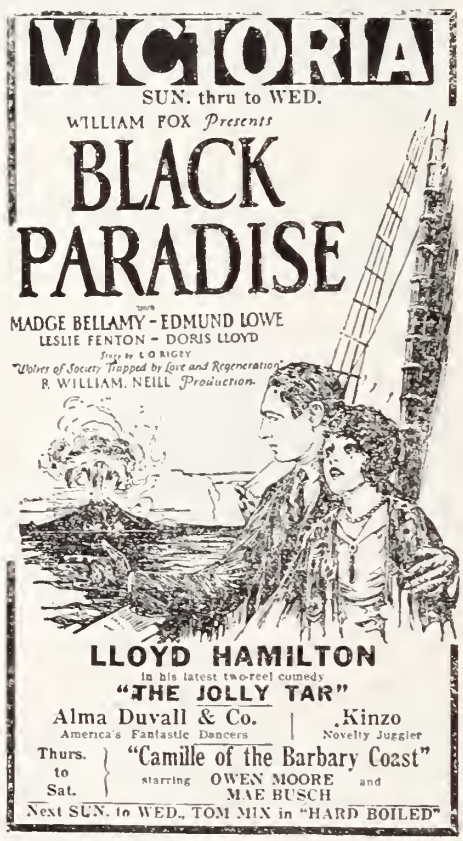
If you have to read a lot before you decide to see a picture, you have the material here. If you can be sold on sight, the cut will sell you without reference to the text.

This is a lot of six point to put in a single display, and yet that is just the point. A few ten and twelve point lines would have killed the entire double effect, as Malaney knew. One large display line either above or below the cut would have flopped the entire layout. It is precisely because all of the lines are kept small that this packs a double punch.

You can't come anywhere near that page without knowing that Milton Sills in Men of Steel is at the Stillman. That sells on sight. If it does not sell, it probably interests you sufficiently to get you to read the small type and that will sell you. It's a lot to do with a two eights.

Cut Helps Display In Rochester Ads

This 105 by 3 from the Victoria Theatre, Rochester, gives a good display to Black Paradise and the scene cut, while no more than an attractor, makes for interest. You figure that where there is so much smoke from the volcano there must be some fire to the story.



CUT IS A HELP

The single selling line is not so good. This is a hand lettered italic below the stars and reads: "Wolves of Society Trapped by Love and Regeneration." This doesn't seem to mean much of anything, so much of the selling must be accomplished by the title and the players. The title is good and the players help even more.

The cut is full column width so that the panel rules must be cut in above and below. In this instance it seems to work very well, but a cut that does not completely fill its width is much more useful to exhibitors. A four column cut should not be full four inches. Three and a half is much more useful

Feeling that gaudy billboard display might be in poor taste, Jay A. Hass specialized on windows for The Son of the Sheik. He got 63, which is plenty for a town the size of Little Rock, and he packed the Capitol.

Has Double Space on Mare Nostrum

Generally the Loew theatres in Washington, D. C., stick pretty closely to a space approximating a three fives, but they are not hidebound, and nearly eight inches were used for the opening of Mare Nostrum.

Direct From Seven Months In New York at $2 Prices!
—comes the greatest dramatic thrill marvel of them all! A screen play of amazing power and beauty. More than a year in the making. Revealing thousands in its cast and filmed in the actual locations abroad. The picture all Washington has waited to see!
You'll never forget such pulsating scenes as the sinking of the submarine, the famous burning factory, a living ocean, revelations of the spy system and 1,000 other thrills.
DIRECTED BY
REX INGRAM
MARE NOSTRUM
(OUR SEA)
BY V. BLASCO IBANEZ
with
ALICE TERRY
AND
ANTONIO MORENO
SPLENDID ADDED PROGRAM HITS
WEEK STARTING TODAY—SUNDAY, AUG. 29
LOEW'S PALACE
COOLEST THEATER IN WASHINGTON

NEARLY EIGHT DOWN

This uses the sea-goddess which promises to become a trade-mark for the picture and carries a portrait of the lovely Alice Terry in addition. Most of the kick is the "Direct from New York" line, but the story and its fine production are intelligently sold. This is mostly done with press book lines, but it would be difficult to better this material, and Washington readers neither know nor care whether it is new or original.

This is where some managers fall down. They seem to be ashamed to use press book lines, although these may have been done by men who are artists in just that work.

That is the real value of a good press book. It gives you the services of a staff of specialists no single theatre could afford to hire. It is foolish not to use it, unless you can better the material for your own special clientele.

On Wheels

Capitalizing the number of children with scooters, cycles and the like, K. N. Dunn, of the Paragon Picture House, Glasgow, Scotland, devised a stiffened pennant for The Scarlet Streak and advertised for 100 children with wheeled vehicles. These were paid a ticket apiece for doing a parade through the neghboring streets, and everyone talked about the parade and the Streak.

Good Response

Checking up on a mail campaign for Mantrap, Ralph Noble found that he pulled on 65 per cent of his letters. He sent out to a selected list and, knowing his patrons, was able to make an accurate check-up.

A wedding ring, described as the original mantrap, was handed out in an envelope lettered "What Every Woman Craves." It assured careful reading of the remainder of the text

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Quarterback"

Dix Wins an Individual Triumph as Footballer in the Newest Addition to College Catalogue

Adolph Zukor and Jesse L. Lasky Present
Richard Dix in
"The Quarterback"
By William S. McNutt and William O. McGeehan
Directed by Fred Newmayer
A Paramount Picture
CAST:

Jack Stone.....Richard Dix
Louise Mason.....Esther Ralston
Elmer Stone.....Harry Beresford
"Lumpy" Goggings.....David Butler
Denny Walters.....Robert W. Craig
Nellie Webster.....Mona Palmer

Length—7,114 Feet

Disqualified from the big college football game because he raced at a fair for a prize, Jack's sweetheart straightens the matter out and, although knocked out, spurred on by the girl, he wins the game. Romantic comedy with thrilling football game.

Reviewed by Epes W. Sargent

NOW IT IS RICHARD DIX who comes to the fore in a College play, and in "The Quarterback" he follows a path already well-beaten and yet which he manages to make interesting.

In this story Jack Stone, the star performer on the eleven, is disqualified on the eve of the big game of the season because he has competed in a footrace with a professional. He has been induced to run by Louise Mason, who attends the rival college, and circumstances make it appear that she has tricked him deliberately to remove a dangerous rival.

Of course she is innocent and with his faith regained, he gets into the game and wins a victory for the first time since St. Louis held a pennant winner.

To get all this into the story, the probabilities are thrown into the discard. If something promises to be a good situation, it is worked in and while the script is mechanical, it is a nice exhibition of mechanics and with the aid of Dix's personality it seems very real at the moment. Not a little of the credit should go to the fine direction of the football match. This is splendidly built up to arouse and hold the interest, and even in the face of other similar productions, "The Quarterback" will hold its end well.

Esther Ralston is a charming co-ed though a bit too arch in some of her scenes; apparently a fault of the direction, since she has not shown such a tendency to overact before. David Butler, as Jack's pal, is much in the picture, and most of the work is carried by these three, though there is a large sub-cast of college boys and girls.

Presently these eleventh hour salvations of Alma Mater will grow a bit tiresome, but between the football game and the fine work of the star, this play should get over to the satisfaction of the patron as well as the exhibitor.

Mention should be made of a horse which contributes much of the comedy in the middle scenes. Jack Stone has taken to the milk instead of the ice wagon and having trained the horse to follow him, the faithful beast essays to follow him when he elopes to help out the charity-athletic meet. The horse gets quite as many laughs as the humans.

"The Magician"

Paul Wegener Featured with Alice Terry in Rex Ingram's Exciting, Wierd, Uncanny Film

Reviewed by C. S. Sewell

REX INGRAM'S NEWEST Metro-Goldwyn production, "The Magician," is an interesting experiment that will cause widespread discussion in film circles.

In the first place, the story has a decidedly European flavor. Built around the idea of a half-demented magician-hypnotist-physician, who, in seeking to artificially produce human life, comes very near sacrificing the beautiful heroine in order to obtain her heart's blood, it is weird and uncanny, at times gruesome, but at the same time fascinating and thrilling.

Set in an European locale, the foreign flavor is heightened by the fact that the picture was filmed in authentic surroundings, in Paris, Monte Carlo and a French village, and by the fact that with the exception of Alice Terry, who portrays the heroine, all of the principal players were recruited from the other side.

Using a story by Somerset Maugham, known generally as a playwright of the modern drama, but who, in this instance, has delved deeply into the realms of fantasy, Mr. Ingram has brought forth a picture marked by excellence of production details, and admirably acted, that is undeniably fascinating and thrilling, and with well sustained dramatic tension and suspense.

Mr. Ingram has certainly succeeded in accomplishing what he set out to do. Having selected this story with its weird uncanny theme, he adopted no halfway measures, but played for the maximum emotional effect along these lines. For the title role he selected Paul Wegener, who seems to be very living embodiment of the sinister modern sorcerer. He gives a truly remarkable performance. A man of powerful stature, with a strong face and wonderfully expressive eyes, he is thoroughly convincing in the role. Although you loath him, he fascinates you. Alice Terry provides just the striking contrast desired, as the beautiful blonde maiden, who is helpless in his hands, while Ivan Petrovich is a handsome and pleasing hero.

The entire handling of the story backs up the nature of the theme except for occasional bits of comedy relief. There is the injury of the heroine right at the beginning when a statue falls on her and paralyzes her. This is followed by the scene in a hospital, where she is operated upon surrounded by noted members of the medical world. There is a fantastic hypnotic vision, resembling a bacchanalian feast in which a hideous faun embraces the heroine, reference to strange mystic volumes and much playing up of the ancient alchemists' formula for producing life, displays of knives and instruments and, finally, the fantastic castle laboratory of the magician, set on the pinnacle of a mountain, and filled with stills, retorts and strange chemical paraphernalia, reached by a winding stairway and past cobwebby furniture, and tended by a misshapen dwarf.

The happy ending is gripping, punch melodrama with the heroine tied to an operating table while the hero struggles with the demented magician, ending by the fall of the magician into a furnace.

All who are fascinated by weird, uncanny, fantastic stories, will find in "The Magician" exciting if rather gruesome entertainment, excellently handled from every standpoint.

Metro-Goldwyn Presents
Rex Ingram's Production of
"The Magician"
With Alice Terry and Paul Wegener
CAST:

Margaret Dauncy.....Alice Terry
Oliver Haddo.....Paul Wegener
Dr. Burdon.....Ivan Petrovich
Dr. Porhoet.....Firmin Gemier
Susie Boyd.....Gladys Hamer

Length—6,960 Feet

On eve of her marriage to Dr. Burdon, Margaret is hypnotized by a half-mad magician hynotist, who takes her to a tower in order to get her heart's blood to perform an experiment to produce human life. Burdon rescues her just in time. Weird and forceful dramatic fantasy.

"The Unknown Cavalier"

Ken Maynard Assisted by Cast of Well-Known Players in Fast-Moving and Exciting Western

Reviewed by C. S. Sewell

FIRST NATIONAL'S second Western picture starring Ken Maynard is one that in the intensity of the action, the contrast between villiany and heroism and especially in the introduction of a mysterious masked bandit who poses by day as a respected citizen, has much in common with the familiar serial development.

The story starts off with a bang and a rapid pace is maintained throughout, there is something afoot every moment. Maynard exhibits wonderful horsemanship, including stunt riding that would class him as a rodeo champion and maintains the agreeable impression he made in his previous picture. His magnificent horse, Tarzan, also comes in for a generous share of the interest and glory.

There are a number of good "western" situations including an especially forceful one where he goes into the desert with the villian, is unarmed through a ruse and left to perish and finally rescued by his horse. The dramatic tension is well maintained and western fans should find this picture above the program average. It has good snap and effective comedy that overbalances its obvious improbabilities.

The supporting cast is an excellent one, including pretty Kathleen Collins to supply the romantic element, David Torrence, Otis Harland, Josef Swickard, Pat Harmon, Frank Lackteen and Bruce Gordon, as well as T. Roy Barnes, an excellent comedian, who has been given few opportunities.

Charles R. Rogers Presents
Ken Maynard in
"The Unknown Cavalier"
From story "Ride Him, Cowboy," by Kenneth Perkins
Directed by Albert Rogell
A First National Picture

CAST:

Tom Drury ..... **Ken Maynard**
Ruth Gaunt ..... **Kathleen Collins**
Peter Gaunt ..... **David Torrence**
Clout ..... **T. Roy Barnes**
Suggs ..... **James Mason**
Judge ..... **Otis Harlan**
Tarzan ..... **Himself**

Length—6,595 Feet

Attracted to Kathleen, whose outlaw horse, Tarzan, has been condemned to death. Ken saves the animal by riding him and is put on the trail of a noted outlaw whom he captures and wins the girl. Exciting actionful western with wonderful horsemanship.

"My Official Wife"

Irene Rich and Conway Tearle Are Featured In Russian Drama Adapted from a Stage Play

Reviewed by C. S. Sewell

ARCHIBALD CLAVERING GUNTER'S romance of the Czar, brought up to the date so as to include the World War with its devastating effect on Russian royalty, has again reached the screen. This time it serves as a vehicle in which Irene Rich and Conway Tearle are featured and is offered as a Warner Brothers production.

The idea behind the story is the wronging of a woman of the nobility, her vow to avenge her honor and the subsequent romance between this pair who do not recognize each other. While, of course, possible, the theme is decidedly theatric and even the most skillful manipulation of the strings would hardly make it convincing or create sympathy for the man responsible for so ruthless and brutal a betrayal of any woman's honor, and the fact that neither one recognizes the other detracts further from the plausibility.

The director has finely reproduced the Russian and Viennese atmosphere of the story, and aided by an excellent cast has done much to offset the unpleasant nature of the story. With obviously a strong sex theme, there are several situations that are dramatic and effective.

Miss Rich gives a fine performance and Conway Tearle goes a long way toward overcoming an unsympathetic start.

Warner Brothers Present
"My Official Wife"
With Irene Rich and Conway Tearle
Based on Archibald Clavering's Gunter's story and Charles E. Blaney's play
Directed by Paul L. Stern

CAST:

Helene ..... **Irene Rich**
Alexander ..... **Conway Tearle**
Demi-Mondaine ..... **Jane Winton**
Grand Duke ..... **Gustav von Seffertitz**
Ivan ..... **Stuart Holmes**
Nicholas ..... **John Miljan**
Count Orloff ..... **Emile Chautard**
Calet ..... **Sidney Bracey**
Commandant ..... **N. Vavitch**

Length—7,846 Feet

Countess masquerading as peasant is assaulted in inn by member of Imperial Russian Guard. Vowing vengeance she escapes to Austria, falls in love with Alexander, who discloses he is the man. After the great war she forgives and marries him. Stirring drama.

"A Man of Quality"

Sam Zierler's Second Production Starring George Walsh Is Exciting Punch Melodrama

Reviewed by C. S. Sewell

AS THE SECOND of a series of six pictures, starring George Walsh, Excellent Pictures Corp. is offering "A Man of Quality," a melodrama of the secret service in apprehending a gang of silk smugglers, which offers good punch entertainment that should register with the average fan.

The story shows Walsh as a secret service man posing both as a motorcycle cop and as a member of the smuggler's gang. This ought to be enough to keep any man busy, but in addition, a pretty little romance is developed permitting an extra punch for the climax where, after corraling the gang he rushes to the rescue of the girl who has been imprisoned in a Chinese den.

There is no dearth of action and the story keeps moving at a fast clip with the tension well maintained. There is a crackerjack fight, good suspense and several effective punches. Altogether it ranks well as an exciting action-thrill melodrama.

George Walsh gives an excellent account of himself and Ruth Dwyer makes a likeable and attractive heroine. The other roles are capably handled. H. Van Loan provided a story with no dearth of punch and action and Director Wesley Ruggles has kept things moving at a high pitch.

Samuel Zierler Presents
George Walsh in
"A Man of Quality"
Directed by Wesley Ruggles
Distributed by Excellent Pictures Corp.

CAST:

Jack Banning ..... **George Walsh**
Marian Marey ..... **Ruth Dwyer**
Richard Courtenay ..... **Brian Donlevy**
Spanish Joe ..... **Lucian Prival**
Dorina ..... **Laura Di Cardi**

Length—5,640 feet

In running down gang of silk smugglers, a secret service man joins gang and also poses as a traffic cop and falls in love with banker's daughter. He captures gang and rescues the girl who was lured to their den. Exciting action and melodrama.

"The Outlaw Express"

Mysterious Stage Coach Robberies Furnish Material for Exciting Leo Maloney Western

LAID in the old West in the days when stage coaches were the only means of transportation, "The Outlaw Express," Leo Maloney's newest Pathepicture presents him in the role of an investigator sent to unravel the mystery of frequent robberies of gold bullion.

Reviewed by C. S. Sewell

In addition to being the star, Mr. Maloney is again the director of one of his own productions and in this instance has laid more stress on building up the plot with the shifting of suspicion from the sheriff to the express agent and back. There is less action and stunts than in some of his previous pictures, but, on the other hand, the interest is more closely knit and the suspense is greater and coupled with a good punch climax in which Maloney rides and overtakes a stage coach and brings in evidence just in the nick of time to prevent the lynching of the sheriff who is innocent, this picture affords good virile entertainment for the western fans.

As the star, Maloney gives a thoroughly likeable performance and as the director he has capably handled the megaphone. The night scenes and storm stuff are unusually convincing and there are several good punches. In addition there is a pleasing romantic angle to round out the story.

The supporting cast is thoroughly satisfactory, with Melbourne McDowell giving an especially good performance as the sheriff. Joan Renee appears in the role of the heroine, with Albert Hart as the real culprit. Nelson McDowell in a character role of a stage driver, contributes comedy relief and Bud Osborne is a picturesque bandit.

Leo Maloney in
"The Outlaw Express"
Directed by Leo Maloney
A Pathe Picture

CAST:

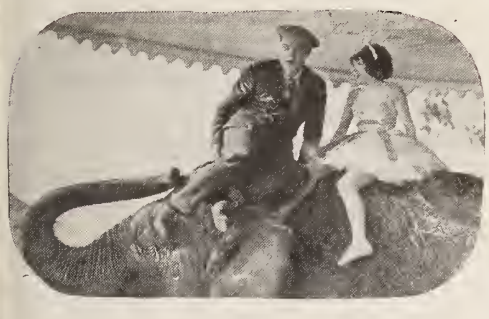
Miles Wayburn	**Leo Maloney**
Ann Townsend	**Joan Renee**
Sheriff	**Melbourne MacDowell**
Larson	**Albert Hart**
John Mills	**Henry Otto**
Secretary	**Paul Hurst**
Blackie	**Bud Osborne**

Length—5,479 Feet

Wayburn, sent to western hamlet to investigate express robberies, finds sheriff under suspicion and falls in love with his daughter, but eventually proves that the express agent is guilty and wins the girl. An exciting punch western.

"Spangles"

Circus Story Featuring Pat O'Malley and Marian Nixon Is Genuinely Entertaining



Reviewed by C. S. Sewell

BASED ON A STORY by that remarkable woman, Nellie Revell, who confined to her bed for a number of years, continued to radiate optimism and good cheer, Universal is offering "Spangles," an excellent romantic melodrama of circus life.

The entire story takes place in and around a traveling circus and the atmosphere of the sawdust arena is exceptionally well-handled. The plot concerns the human side of these people and introduces a pretty little romance, excellent human interest, the fascination of the circus with a number of peeps behind the scenes into the lives, loves and jealousies of the performers, and angles of their every day life. The story holds the interest with well sustained melodramatic tension, cross-currents of plotting and amusing comedy bits and works smoothly up to an excellent punch climax in which the hero is saved from lynching by the arrival of a trained elephant that scatters the crowd.

Marian Nixon in the title role is excellent, adding further to her growing reputation as a fine and very attractive little actress and Pat O'Malley gives a sterling performance as the hero. Hobart Bosworth, always a dependable, makes the minor role of the circus owner stand out and Gladys Brockwell handles well the role of his discarded sweetheart.

In addition to the climax, there is a thrilling chariot race scene and some excellent animal stuff, in fact, we do not remember having seen more convincing scenes and atmosphere and with its pleasing romance and strong human interest, offers splendid entertainment.

Carl Laemmle Presents
"Spangles"
With Marion Nixon and Pat O'Malley
Based on novel by Nelly Revell
Directed by Frank O'Connor
A Universal-Jewel Production

CAST:

Spangles	**Marian Nixon**
Dick	**Pat O'Malley**
Bowman	**Hobart Bosworth**
Mlle. Dazie	**Gladys Brockwell**
Vincent	**Jay Emmett**

Length—5,633 Feet

Spangles, circus queen, befriends Dick and falls in love with him, breaking engagement to Bowman, the owner, who is killed by an elephant. Dick is accused and saved by story of half-wit keeper. Fine circus story with punch climax and good heart interest.

"College Days"

Timely and Appealing Entertainment Offered In Thoroughly Human College-Football Story

"COLLEGE DAYS," the Tiffany production, directed by Richard Thorpe, is a very human picture that should appeal tremendously to audiences during these autumn days when colleges and schools have reopened and football is all the rage. It tells a simple, natural story of mischievous student, who stars on the football team, the fair co-ed he loves and the troubles attending his propensity for mischief. Marceline Day and Charles Delaney do especially good work in a cast, no member of which can be criticised. The story closes with splendid scenes of a football game, and it attains a fine emotional crisis when the boy makes good on the team and in his college after expulsion.

Reviewed by Sumner Smith

Jim Gordon just can't keep out of trouble, though he loves Mary Ward and does his best, too, for her sake. She catches him embracing the college widow and turns the cold shoulder. He tries to argue his case with her in classes and is finally taken into the prof's room for a lecture. The prof, not a literary, spectacled sort of chap at all, starts to beat up Gordon for his own good. The college president enters, and Gordon is expelled. Later the prof gets Gordon reinstated. He promises to mend his ways. But the night before the big game he goes to a road house to protect Mary Ward, and the day of the game finds him in disgrace again, but he wins in the end.

Tiffany Presents
"College Days"
Directed by Richard Thorpe

CAST:

Mary Ward	**Marceline Day**
Jim Gordon	**Charles Delaney**
Larry Powell	**James Harrison**
Phyllis	**Duane Thompson**
Louise	**Kathleen Key**

Length—7,300 Feet

Popular chap at co-educational college falls in love with girl and, despite rivalry and frame-up of vamp, he finally wins the girl after helping to win football game. Romantic drama with exciting game.

M. W. Larmour Writes—

This could be entitled, "How I make the Moving Picture World Worth Many Times the Subscription Price."

When the World arrives I glance through it for the news and for the items of especial interest. This keeps me abreast of the times. Then it goes to my cashier for a day. She enjoys reading it and by doing so can talk pictures intelligently to the patrons.

Later, when I have plenty of leisure, I go through it carefully, making sure I find everything of interest to me or everything that can be used to help in the management of my theatre. All colored, striking or unusually good picture inserts or advertisements are cut out and filed under the name of the producer responsible. These are useful for lobby cards, window cards, in planning advertising campaigns, and in various other ways. In this file I also put the announcements of the various producers and any other stuff on their pictures that I happen to get. After the picture is finally bought and dated, this stuff is taken out and filed with the press sheets which are kept in the order in which the pictures are to be played.

Unusually good photos of the players are also clipped and placed in an alphabetical file. They are kept separate from the advertisements and announcements but are used for the same purposes when required.

Then I turn to Sargent's pages and read them carefully. Any unusual or striking stunt or ad is clipped and pasted in one of my classified scrap books under the proper classification. These scrap books are referred to frequently for inspiration, but the act of studying, clipping, classifying and pasting seems to impress the ideas on one's mind so strongly that in most cases they will pop out when needed without the help of the scrap book.

Articles on theatre construction, presentations, equipment, etc., are also clipped if thought worthy and pasted in their scrap books. Colby Harriman's new Tips, Kinks and Wrinkles are proving a gold mine of information for the Presentation book.

Articles on pictures under contract are also clippe and placed with the press sheets to be considere when we start advertising the picture.

Van's section of reports and Through the Bo Office Window are next studied so as to keep poste on the values of the current pictures. From thes reports the value of the picture to me and the adver tising effort to be put behind each picture is deter mined. By allowing myself to be guided by thes reports, aided by my knowledge of picture values i Graham, I have often been able to take a fairl cheaply priced picture that I knew was sure to pleas and with the proper advertising effort make a bi money making special out of it. And these sam reports have in lots of cases warned me to slid through without too much noise an expensive specia that had failed to make the grade. These section are also a great help in the proper selection of pla dates for pictures.

By this time every page in the book has been gon over carefully at least once. The projectionist no gets the book for a week to read Richardson's page I have already read them and sometimes we discus some of his articles.

Then the World is filed for a year. During tha time it is often referred to for reports, reviews an other information on the pictures.

At the end of the year, before throwing it away, always read it through again and seldom fail to fin several useful suggestions or ideas that have bee overlooked in the first reading. Where space pe mits I believe it is a good idea to keep back issue for a longer time, but in my case I haven't the storag space.

This sounds like it requires a great deal of worl It really takes about an hour and a half a week and i proving the greatest of help in the proper manag ment of my theatre.

M. W. LARMOUR,
National Theatre,
Graham, Texas.

AND—Larmour Makes Money

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

ALL AROUND FRYING PAN. (5,329 feet). Star, Fred Thomson. After playing to empty seats on a Fairbanks, it was good to see them flock in to see a Thomson. Giving people what they want is the secret of success, and evidently "All Around Frying Pan" fulfilled this requirement. Tone O. K. Appeal general. Sunday and special no. Draw rural class, town 300. Admission 15-30, specials 15-40. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

BANDIT'S BABY. (5 reels). Star, Fred Thomson. Real good, and pleased all; an "Our Gang" comedy filled the bill to give us a perfect show. Tone good, appeal fine. Sunday or special no. Draw farming class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

BETTER MAN. Star, Richard Talmadge. This fellow draws a great crowd here. This picture starts slow but gathers speed and finishes with lots of action. Pleased all. Appeal good. Special no. Mitchell Conery, Conoat Projection Service, Menands, New York.

BETTER MAN. (5 reels). Star, Richard Talmadge. Another good Talmadge picture and I think went over in good shape. Used this for a Saturday night show and made a little money. Threatening weather kept about half my usual Saturday night crowd away. Tone, good; appeal, 90 per cent. Sunday, yes; special, no. Draw general class; town 600. Admission, 10-15, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

BLUE STREAK. Star. Richard Talmadge. One of the best pictures that I have played yet. Had a record crowd on this one. Picture will make anybody some money, if they will advertise it. It is one of Richard's best, to my notion. Pleased my audience; they were well satisfied with it; still talking about it. Boys, it will make you some money. Palace Theatre, Porter, Oklahoma.

BORN TO BATTLE. (5 reels). Star, Tom Tyler. Tyler puts plenty of action in a picture and say, this picture has plenty of action, too. Frankie Darro pleases the kids. It seemed to please a western crowd. Fair tone; appeal, 90 per cent. Sunday or special, no. Draw mixed class; town 150. Admission, 15-30. Robert W. Hines, Hines Theatre (200 seats), Loyalton, South Dakota.

BROADWAY GALLANT. (6 reels). Star, Richard Talmadge. As good as the rest of his shows. Story very weak as usual. His stuff pleases the kids very much. Had a terrible shower, spoiling receipts. Tone, good; appeal, fair. No special here. Draw better class; town 4,500. Admission, 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

DOUBLING WITH DANGER. Star, Richard Talmadge. Starts off slow, but the finish makes them rise in their seats and yell. Interesting, with a good plot and the whirlwind, death-defying stunts of handsome Dick make 'em leave with happiness in their chests. Tone, O. K. Appeal, good. Sunday, yes; special, no. Draw all sorts; town about 1,000. Admission, 10-25 to 15-35; specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FLAMING WATERS. (6,951 feet). Star, Pauline Garon. This is a good picture, but we didn't get enough out to see it to make expenses, only enough to pay film rental. Think it pleased the few who saw it. Not a very good title and sure didn't bring 'em out. Tone, fine; appeal, 75 per cent. Sunday, yes; special, no. Draw general class; town 600. Admission, 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

FLAMING WATERS. (6,951 feet). Star cast. A pretty fair picture, but we must have westerns on a Friday and Saturday to get them in. Tone O. K. Fair appeal. Special no. Draw town and rural class, town 896. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

> H. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played.
>
> Playing fair by picture and producer, aiming to help each other and you, we will be very glad to have your tips as an earnest of your wish to help us and be one of us.
>
> OUR GANG

FLAME OF THE ARGENTINE. (5,000 feet). Star, Evelyn Brent. This picture reminded me of Lady Robinhood. It is a good picture, but title killed the business for me. Tone, good; appeal, poor. Sunday or special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

GLENISTER OF THE MOUNTED. (5,480 feet). Star, Lefty Flynn. A good mounted police story; about the best I have ever seen, with Flynn in. Tone and appeal, good. Sunday, yes; special, no. Draw working class; city 14,000. Admission, 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

HANDS ACROSS THE BORDER. (6 reels). Star, Fred Thomson. And Silver King! Another good program picture from Fred. Many like Silver better than Fred, and until he is given real stories, this continue to be so. Tone, good; appeal, 80 per cent. Sunday, yes; special, no. Draw town and country class; town 500. Admission, 10-25. H. Ritter, McDonald Theatre (350 seats), McDonald, Kansas.

HANDS ACROSS THE BORDER. (6 reels). Star, Fred Thomson. Fred looked fine dressed up for a change. Some No. 1 acting in this one. Silver King is great. Good tone, great appeal. Yes for Sunday. Draw town and farm class, town 571. Admission 10-25, 15-30. J. W. Ryder, Jewel Theatre, Verndale, Minnesota.

ISLE OF RETRIBUTION. (6,200 feet). Star, Lillian Rich. A fine picture that pleased the majority, but for some reason it did not draw very well and didn't make expenses. A good story and good derecting and should go over well most anywhere. Good tone. Sunday yes, almost special. Draw general class, town 600. Admission 10-25, 15-35. W. C. Synder, Cozy Theatre (265 seats), Lamont, Oklahoma.

ISLE OF RETRIBUTION. Stars, Robert Frazier, Lillian Rich. Pleased everyone. Good story, fine scenery and well directed. Should preferably be run during hot weather because of the snow scenes. Tone, good; appeal, 98 per cent. Sunday, yes; special, no. Draw mixed class; town 150. Admission, 15-30. Robert W. Hines, Hines Theatre (200 seats), Loyalton, South Dakota.

SIR LUMBERJACK. Star, Lefty Flynn. Always goes over good for me. Why F. B. O. let him go I don't know. This picture was good; Flynn's style liked here. Appeal good. Special no. Mitchell Conery, Conoat Projection Service, Menands, New York.

TOUGH GUY. (5,645 feet). Star, Fred Thomson. Very good. In fact all the Thomsons are business-getters; and I hope that there will be no let-down in story material—rather, it would be better to build up the stories a little. Fred, continue giving us action, comedy and novelty, and we're with you. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

TWO GUN MAN. Star, Fred Thomson. Very good western with lots of good comedy; also a good story with plenty of action. This boy is ahead of them all. Tone and appeal good. Sunday yes, special no. Draw rural, miners, town 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

WYOMING WILDCAT. (5 reels). Star, Tom Tyler. Added another notch in this star's fast growing popularity. If this fellow keeps on he's going to be a great bet here. Appeal good. Special no. Mitchell Conery, Conoat Projection Service, Menands, New York.

First National

BEAUTIFUL CITY. (6,466 feet). Star, Richard Barthelmess. Not the picture for this star. Very few liked it and the business was very poor. Tone good, appeal poor. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-30-35. J. J. Wood, Redding Theatre, Redding, California.

BLUEBEARD'S SEVEN WIVES. (7,274 feet. Star, Ben Lyon. A great comedy drama. Lots of comedy. Lyon is great. A story of the movies. Will please anyone. Great appeal. Sunday no. Mitchell Conery, Conoat Projection Service, Menands, New York.

BROWN DERBY. (6,500 feet). Star, Johnny Hines. Ran this picture in Paramount Week in order to get the benefit of Johnny Hines' "driverless" car and did the biggest day in Paramount Week. One of the best of the Hines' comedies which are mostly good. Tone and appeal good. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-30-35. J. J. Wood, Redding Theatre, Redding, California.

SAVAGE. Star, Ben Lyon. The picture was well received here. It is out of the ordinary. We need more pictures that are different from the general run, for the same old thing, over and over again, is getting tiresome. The accessories and the advertising possibilities of this picture are great. The heralds are especially attractive. It is a jungle-society comedy, and has one of the "Lost World" animals in it. Tone O. K. Appeal good. O. K. for Sunday and special. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

Fox

EARLY TO WED. (5,950 feet). Star, Matt Moore. In a class with Fox's "Honesty the Best Policy" here. Nothing to it. A weak cast. Had several walkouts, and had to wake up several kids after the show was over. It was a fine sleep producer. If you have any patrons suflering from insomnia, invite them over to see this production. Tone O. K. Appeal none here. Sunday yes, special no. Draw all sorts, town about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FAMILY UPSTAIRS. (5,971 feet.) Star cast. A great show for the family. We didn't do the business we should have but it wasn't the picture's fault. You can promise them a good show that will get you fair business. Tone fine, appeal great. Sunday yes, special no. Draw mixed class, city 35,000. Admission 15-25-35. C. D. Buss, Strand Theatre (750 seats), Easton, Pennsylvania.

FIGHTING BUCKAROO. (5 reels.) Star,

Buck Jones. A pretty fair picture but by no means a Jones picture. About one more of these and we will have to get another western star. They want Jones in western pictures only. Tone O. K. Fair appeal. No for Sunday or special. Draw town and rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

FIGHTING HEART. Star, George O'Brien. Very poor entertainment. Just one more of these so-called specials. Tone O. K. Appeal 40 per cent. Sunday or special no. Draw rural and town class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

HARD BOILED. Star, Tom Mix. This star is dropping off, but can he help it with the similarity of titles?—"Soft Boiled," two seasons ago, now "Hard Boiled"—also, "Just Tony" and "Tony Runs Wild." The Mix gang remembers titles: A few more blunders like this and he will be an also-ran. Fair tone, appeal good. Sunday yes, special no. Draw mixed class, city 35,000. Admission 15-25-35. C. D. Buss, Strand Theatre (750 seats), Easton, Pennsylvania.

THREE BAD MEN. (8,000 feet). Star cast. Here's a theme that has not been done to death. Your crowd will get a real kick out of that long line of folks, just everyday folks like you and me, waiting with every nerve taut for the shot that will open up the Indian reservation and then the sweep and swirl and wild, dusty uproar of the mad rush for claims. David J. Adams, Auditorium Theatre, Concord, New Hampshire.

THUNDER MOUNTAIN. (7,300 feet). Star, Madge Bellamy. Couldn't see much to this, but it seemed to go over fair. Tone, good; appeal, fair. Sunday or special, no. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

Metro-Goldwyn

AUCTION BLOCK. (6,230 feet). Star, Charles Ray. One of the best pictures I have played for a long time. Tone, good; appeal, 95 per cent. Sunday, yes; special, no. Admission, 15-25. Ira Stonebraker, Allen Theatre (350 seats), Allen, Kansas.

BEVERLY OF GRAUSTARK. (6,710 feet). Star, Marion Davies. This is a splendid picture; story taken from the famous novel that has been read by everyone. This should be a very good box office attraction for your theatre. Business exceptionally good. Tone, good. Sunday and special, good. James D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

DANCE MADNESS. (6,225 feet). Stars, Claire Windsor, Conrad Nagel. Very good show. Pleased about 85 per cent. It may not do for Sunday in some towns. Tone, not so good; appeal, good here. Sunday as above, maybe. No as special. Draw town and rural; town 896. Admission, 10-25. Mrs. S. J. Brown and Son, Phoenix Theatre (200 seats), Neola, Iowa.

DEVIL'S CIRCUS. (6,750 feet). Star, Norma Shearer. This picture was filmed on a fairly big scale. The circus scenes were unusually fine. This picture should go over anywhere; it's a dandy. Tone, O. K. Good appeal. Sunday, yes; special, no. Draw town and country class; town 1,200. Admission, 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

HIS SECRETARY. (6,423 feet). Star, Norma Shearer. Sure is great. Here is one that can be absolutely guaranteed to please. Ranks as one of the most entertaining pictures of the year. Appeal great. Special no. Mitchell Conery Conoat Projection Service, Menands, New York.

LOVEY MARY. (6,167 feet). Star, Bessie Love. Lovey Mary is just a simple, delicious story of real people. Most everyone has read the book. Here is some mighty good entertainment and everyone will enjoy it. King Baggot is the director and he has turned out a wonderful production. Lovey Mary as a photoplay is going to put at least a ray of sunshine in the hearts of those who see it. Book it and boost it. James D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

A tip in the mail is worth two in the drawer. Send in your blanks every week, whether you report one picture or six. There are exhibitors who find your reports in agreement with their experience in pictures you've both played. They are following you. Keep the tips coming!

Paramount

DIPLOMACY. (6,950 feet). Star, Blanche Sweet. While this young lady may be—is—a fine actress, she doesn't mean a thing at the box office here. Diplomacy was one grand flop. Appeal, terrible. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FOR HEAVEN'S SAKE. (5,356 feet). Star, Harold Lloyd. Good, but not a fifty-cent picture; when the small man is forced to ask that for it, he will have to stop having Lloyds. Draw town and farming class, town 600. Admission on this, 15-50. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FASCINATING YOUTH. (6,582 feet). Junior stars. This one went over good; plenty of so-called fast-moving pep. The new faces looked good and a picture like this should go good in a college town. Tone, O. K. Appeal, good. Sunday, yes; special, no. Draw town and country class; town 1,200. Admission, 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

HOLD THAT LION. (6 reels). Star, Douglas MacLean. Doug's first out of the Birthday Group, and must say it got the business here. Played it on a Saturday night to a full house. Good paper and cuts. Appeal, good. Sunday, yes; special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LIGHT OF WESTERN STARS. (6,650 feet). Star, Jack Holt. Had very good "pull" but, personally, I can't give this an unusually high rating. While it was good, it seemed to lack pep and enthusiasm, although it went over fairly well. Tone O. K. Appeal general. Sunday or special no. Draw rural class, town 300. Admission 15-30, specials 15-40. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

LUCKY DEVIL. (5,945 feet). Star, Richard Dix. The best comedy feature we have played this summer. The deputy sheriff was a scream during the auto race and there were thrills a-plenty. This was what I call "entertainment, plus." Tone O. K. Appeal general. Sunday no, special yes. Draw rural class, town 300. Admission 15-30, specials 15-40. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York

MANTRAP. (6,077 feet). Stars, Clara Bow, Ernest Torrence, Percy Marmont. A good picture. Pleased all and drew a good crowd. Clara Bow prettier and better than ever. She is a real attraction. Tone good, appeal 100 per cent. Sunday yes, special no. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

MAN WHO FOUND HIMSELF. (7,298 feet). Star, Thomas Meighan. This nothing much. Will do if they like to see the star. No acting in it and nothing much to make of it a real picture. Tone, good; appeal, fair. Sunday, yes; special, no. Draw working class; city 14,000. Admission, 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

NELL GWYN. Star, Dorothy Gish. There was some disappointment registered on "Nell Gwyn," especially as to the ending. Aside from this it's a nice picture. A picture that should bring out the women folks. L. V. Hepinger, Orpheum Theatre, Clarion, Pennsylvania.

NEW KLONDIKE. (7,445 feet). Star, Thomas Meighan. Better than some of his other shows before this; but he does not draw enough to make expenses. Tom is slipping badly here. Tone and appeal good. Not special here. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

NOT SO LONG AGO. (6,943 feet). Star, Betty Bronson, with Richard Cortez. Betty is fast losing out here and this one was a flop. About ten people attended on second night and Richard Cortez was the one who got them. Admission 15-25. E. L. Parnell, New Theatre (150 seats), Troup, Texas.

OLD HOME WEEK. (6,780 feet). Star, Thomas Meighan. Well liked by the women and accepted by the men with just as much enthusiasm as they display when drinking near-beer. The press sheet said this picture gushed with action. If it did, I must have been asleep when that happened. Why don't they let Meighan punch someone in the nose once in a while, and liven up the situation. Tone O. K. Fair appeal. Yes for Sunday, special no. Draw rural class, town 300. Admission 10-20. Chas. W Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

PADLOCKED. (6,700 feet). Star, Lois Moran. A fine Rex Beach story put into a dandy picture by a really all-star cast from Paramount. It is particularly good for Sunday, I think. Has a real lesson in it and a good ending and proved satisfactory in every way. Tone O. K. Yes as special. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

RUNAWAY (6,215 feet). Star, Clara Bow. A good litle program show. Clara is great! (My address, for your picture, is 44 S. Main Street. Let's have one!) Tone and appeal good. Not special here. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

RUNAWAY. Star, Clara Bow. This mountain drama was sold to me at a program price but it proved to be a little better than program quality here. In fact I was surprised at the people who liked it. Did very ordinary business but it played the first two days of school and that kills everything. Clara Bow was well liked. Tone O. K. Fair appeal. Sunday O. K. No special. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

SAY IT AGAIN. (5,577 feet). Star, Richard Dix. This is a good comedy, light but pleasing, and it has some pretty sets in it. Deals with a mythical central European kingdom and the Yankees, and the old plot is good. Tone O. K. Sunday yes, special no. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

SHOCK PUNCH. (6,157 feet). Star, Richard Dix. Didn't see this one but from a lack of comments I presume it only gave lukewarm satisfaction. Draw rural class, town 300. Admission 15-30, specials 15-40. Chas. W. Lewis, I. O. O. F. Hall (250 seats). Grand Gorge, New York.

SHOW-OFF. (7 reels). Stars, Ford Sterling, Clive Brooke, Lois Wilson. Good farce comedy, but did not draw well, and quite a number did not like it. Personally I got a great kick out of it. Tone and appeal good. Sunday or any day, but not special. Draw mixed class, town 3,500. Admission 10-30-35. J. J. Wood, Redding Theatre, Redding, California.

Pathe

HIGH HAND. Star, Leo Maloney. Very good and made me some money. Something different from the ordinary western. Something original. Tone and appeal good. Sunday or special, no. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

SEVENTH BANDIT. Star, Harry Carey. Darn good western. Harry Carey takes good here. Ran it with The Green Archer and had a good crowd. Whenever I need a little change I run a western. Tone good, appeal 90 per cent. Sunday or special, no. Draw all classes, town 2,250. Admission 15-30. H. L. Beudon, Grand Theatre (250 seats), Port Allegany, Pennsylvania.

Producers Dist. Corp.

BRAVEHEART. (7,336 feet). Star, Rod LaRocque. A really wonderful production. It is in that class of picture that causes people to go out and talk and recommend it to their friends. We had quite a controversy here over the ending. One faction thought it ended right; the other thought the Indian should have turned out to be a white man in the last reel so he could marry the girl. This argument started itself but I helped it along as much as possible and business improved. The advertising accessories are good. It is a very impressive picture. It has a football story in it also. Tone, Sunday and special, O. K. Good appeal. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

CHORUS LADY. (6 reels). We got more than we expected. Good program picture, full of fire and fun. Tone O. K. Appeal, fine. Sunday or special, no. J. C. Leveck, Benoit Auditorium, Benoit, Mississippi

VOLGA BOATMAN. (10,600 feet). Star cast. One of the finest pictures I have played this season. Hard to get the audience in; but pleased, and drew double business second night. M. L. Abrams, New Theatre, Lake City, South Carolina.

United Artists

BLACK PIRATE. (8,388 feet). Star, Douglas Fairbanks. Gang—meet Doug the old and Doug the new. He, the Doug of old, is in again. This one clicks from all angles. I sent in a personal report on this after seeing it at a private screening two months ago and predicted it would bring Doug back—and now I can say that my judgment was right. Joe Hewitt, Strand Theatre, Robinson, Illinois.

THE EAGLE. (5,756 feet). Star, Rudolph Valentino. Some patrons said best picture we ever ran, a few liked it better than Son of The Sheik; anyway, it was pretty good and think most everyone liked it. But Valentino name failed to draw; maybe he goes over big in a large town but for us failure as drawing card. Extensive ads and gave photos. H. W. Ritter. McDonald Theatre (250 seats), McDonald, Kansas.

ONLY WAY. Gave this a private showing to our school faculty; they were unanimous in their opinion that it was not fit for the children to see. My opinion, however, was different. It follows Dickens' Tale of Two Cities very closely, and I think it O. K. for anyone to see. Tone good, appeal questioned. Sunday yes, special maybe. Draw town and country class, town 500. Admission 10-25. H. Ritter, McDonald Theatre (350 seats), McDonald, Kansas.

SON OF THE SHEIK. Star, Rudolph Valentino. If you can get an early date on this picture I would advise showing and boosting it. The present appeal for Valentino's pictures is great. I ran into hard luck for this feature, as it rained hard each night. Tone good. Sunday and special yes. Draw mill and farming class, town 1,000. Admission 25. L. E. Parsons, Parsons' Hall (325 seats), Marcellus, New York.

Glad to welcome Floyd G. Ward, Ward Theatre, Stark, Kansas and A. E. Shaw, Globe Theatre, Savannah, Missouri, as dependable tip senders who qualify in every way to be among the generous exhibitors who stand by this department and each other.

SPARROWS. (6,000 feet). Star, Mary Pickford. A year ago Mary's publicity department saw fit to use my report on Annie Rooney in their trade paper advertising; however, there will be nothing in this report to twenty-four sheet to exhibitors—for it did not please. Story too sordid and not up to Mary's average by a long shot. Another one like this and we'll have to send in a pinch-hitter for the "Babe Ruth of the Screen" and send Mary to the showers. Bad opening due to weather—good draw second night, but not one patron to praise the picture. Joe Hewitt, The Strand Theatre, Robinson, Illinois.

SPARROWS. (8 reels). Star, Mary Pickford. This picture drew lots of children and not so many grownups. Miss Pickford does not look a day over twelve years and her acting is excellent. The story is not the kind that will please all; but the acting of the kiddies and the rest of the cast could not be beat. The weather was great when I played it and even then couldn't mop up. Fair appeal. Sunday yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Universal

LITTLE GIANT. Star cast. Just as ordinary picture that will not please and did not do any business for me. A Jewel that must have come from Woolworth's. Appeal, 65 per cent. Sunday, no. Draw from town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

RUNAWAY EXPRESS. (5,865 feet). Star, Jack Daugherty. This picture drew good the first day, but fell down the second. Would not class it as the best railroad picture but it's good entertainment at that; only didn't work at the box office the second day. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SPORTING LIFE. Star, Bert Lytell. Not bad; takes you right from fencing to prize-fighting. With some other star this would have done better as Bert has lost out in my town. Tone, O. K. Appeal, 75 per cent. Sunday and special, no. Draw all classes, town 2,250. Admission 15-30. H. L. Beudon, Grand Theatre (125 seats), Port Allegany, Pennsylvania.

TRIPLE ACTION. Star, Pete Morrison. A dandy western of program type; plenty of action and comedy. Tone, O. K. Good appeal. Special, no. Draw town and country class, town 500. Admission 10-25-35. H. V. Ritter, McDonald Theatre (250 seats), McDonald, Kansas.

UNIVERSAL PICTURES. Have had only two weak Universal pictures so far. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

UNIVERSAL PICTURES. Universal, as a whole this year, have great features, comedies and serials. Regular money-makers. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WHERE WAS I? (6,650 feet). Star, Reginald Denny. Good picture. All of Denny's are good; the only trouble is with me, that Universal works them overtime; they don't take them out when they deserve a pension. Tone and appeal, good. Sunday and special, yes. Draw town and farming classes, town 600. Admission 10-20 and 15-20. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Warner Bros.

LOVER'S LANE. (7 reels). Simply fine, as all of the Warner Classics have been. Haven't had a bad one. Draw oil field class, town 400. Admission 10-15. W. H. Clower, Liberty Theatre (500 seats), Wirt, Oklahoma.

Miscellaneous

BROODING EYES. Star, Lionel Barrymore. A very good program picture. Barrymore's acting in this picture is great. Mystery story that is sure to please. Print good. Tone and appeal good. Sunday yes, special no. Draw big city clases. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

THE CHAMPION. Star, William Fairbanks. A fairly good and interesting subject, but failed to draw business. Tone good, appeal 85 per cent. Sunday or special no. Draw middle and working class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenvile, South Carolina.

GOING THE LIMIT. Star, Richard Holt. Just a fair program picture. It is better to lay this type of picture on the shelf and pay for it. Print good. Poor appeal. Sunday or special no. Draw big city class. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WIZARD OF OZ. Star, Larry Semon. Not much to it—just a fairy story. For children only it will be all right when no other pictures of type have been played. No appeal here. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (500 seats), Wirt, Oklahoma.

Straight From the Shoulder, Jr.

Reports on Short Subjects from Exhibitors Use Them and Send Them

THE BUSYBODY. (P & D & C-comedy). Star, Charlie Murray. Here's another of those all-star two-reel comedies that is good. These comedies are old. They are also very good. Cash in on the popularity of Murray as a comedian and play these. They will mean something at your box office. Tone O. K. Good appeal. Mitchell Conery, Conoat Projection Service, Menands, New York.

DOG SHY. (Pathe-comedy). Star, Charles Chase. One of the best Chase comedies to date. That's saying something, too. Get this by all means. More laughs in this than in many other comedies. Mitchell Conery, Conoat Projection Service, Menands, New York.

ISN'T LIFE TERRIBLE? (Pathe-comedy). Star, Charles Chase. A very poor one from Chase—very silly. Chase comedies, up to this one, have been very good. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LET LOOSE. (Universal-western comedy). Stars, Holmes, Corbett. This is a well made western comedy. Pee Wee Holmes keeps them in good humor throughout the entire footage of the film. Print new. Stephen G. Brenner, Eagle Theater, Baltimore, Maryland.

LICKETY SPLIT. (Educational comedy). Star, Lige Conley. A very good slapstick effort, with a lot of expensive tricks pulled off with an auto polo match. Good tone and appeal. Draw better class. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

LIGHT HOUSEKEEPING. (Educational-Conley). This was a splendid slapstick comedy with plenty of big laughs in it. Draw better class, town 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

MAMA, BEHAVE. (Pathe-comedy). Star, Chas. Chase. Good comedy that made the older folks have a number of laughs. Tone and appeal O. K. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MARIONETTES. (Educational-novelty). One and a half reels, produced in Technicolor; it's good, but you can't compare it with "The Voice of the Nightingale." Nice for Sunday showing. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

The Theatre of To-Day
Presentations ~ Prologues ~ Music
Edited by Colby Harriman

Sets For Contrasting Color Treatments

A Moving Picture World Presentation Devised by Colby Harriman

SOME of the most effective stage settings which we have seen are those which are strictly in a contrasted treatment and violate what we term the rules for a realistic scenic and color treatment.

Photographic lighting is playing such a vital part in our various stage productions today that a producer is considered a back number if he persists in following in the old line and does not have the courage to attempt vivid lighting schemes and contrasting color combinations.

We are submitting two examples of the contrasted setting which depends not so much on its artistic detail as it does on the outline of the various units so the proper base may be available for suitable lighting treatments.

Example Shown Here

In plate one of the accompanying sketches we have an example which is dominated by three colors, the primaries, red, green and blue.

All of the units may be masks and not painted in detail. If they are given a neutral color this will suffice. The unit marked 1, should be toned a rich magenta with the thickness piece marked 2, a deep blue. The pyramids 3, should be a deeper blue green with a black on 4. The tree in the foreground 5, should be toned a green. The tree row back of this marked 6, a green blue. The sky marked 7, should be a deep blue and the shadows marked 8, should be in black. This is a photographic treatment.

For a matter of contrasts. Make the tree red; the arch blue and the sky a green; and you will be elated with the beauty of this setting.

Another Color Idea

The second plate shows a scene that is more or less realistic, but one which will lend itself to a blending of several color changes. It consists of a few cut-out trees and some mountain and rock rows. The trees marked 1, should be a green black; the distant mountain marked 2, a snow white. The mountain 3, in front of it, should be a red and orange.

The row marked 4, should be green blue; the strip of water marked 5, toned a yellow or straw and the foreground marked 6, toned a light blue. The sky at 7 should be given a vivid sunset color with an amber and rose sun box.

If the colors change in harmony from the high noon to the sunset and then to darkness with the various blue and green blue silhouettes, the scene will appear to change in its form and general contour.

Contrast in lighting is really the secret to effective stage settings in the present scheme of things.

Production Tips, Kinks and Wrinkles

Compiled by Colby Harriman for Your Scrap Book. Cut Out and Paste

LIGHTING CHART AND KEY

With the addition of metallic curtains to the better type of theatres the interest in securing attractive lighting effects is on the increase. We are submitting a chart which may assist in selecting the proper combinations for the varous motifs.

There are many combinations in color which are similar in their application but each color has an emotional value and no matter how subtle may be the lighting motif a proper blending of the colors will result in a proper synchronization and a suitable interpretation of the musical theme.

We are listing here some of the important tones, and what they may reflect:

Red-orange—Reminiscence.
Deep Blue—Depression.
Deep Mauve—Depression.
Orange—Exhilaration.
Tango-Red—Exhilaration.
Yellow—Same as above.
Grass Green—Soothing.
Pale Blue—Lonely.
Scarlet—Irritable.
Pale Amber—Imagination.
Pale Pink—Fanciful.
Purple—Doleful.
Pale Mauve—Sense of distance.
Pale Green Blue—Sense of space.

The basic discs in securing lighting effects are red, green and blue. These are the primary colors in light. When we speak of pure red we mean a red color that does not have any trace of orange in it. When a green is referred to it means a green that does not show any traces of yellow or blue. A pure blue is the color of blue that does not show any traces of the other colors and is an ultramarine with violet in it.

When you are using glass mediums or what is known as pure or true color mediums you can test them out in a very simple manner by following the chart given here:

Red plus green plus blue will equal a white. This means that when you take each of the primary colors and project them on a common background or base, all at the same time, you will get a white. If this does not result, then you have faulty colors.

Red plus green equals yellow.
Green plus blue equals peacock blue.
Blue plus red equals magenta.
Red plus peacock blue equals white.
Green plus magenta equals white.
Blue plus yellow equals white.

As we have said that the primaries in light are red, green and blue, the complimentaries are peacock blue, magenta and yellow. Each complimentary when combined with a primary will give you a white.

Peacock blue is a minus red, meaning red from white. Magenta a minus green. Yellow a minus blue.

The matter of superimposition of colors is a very interesting study in forming various lighting combinations.

A Strong RED on a weak GREEN gives an ORANGE.

A GREEN on BLUE gives PEACOCK BLUE.

RED on BLUE gives MAGENTA.

RED on stronger BLUE gives PURPLE.

RED, GREEN, BLUE on one another gives WHITE.

If WHITE is dimmed we get a GRAY.

If ORANGE is dimmed we get a BROWN.

When WHITE is superimposed on any color it makes the color dominating the base of a paler tone.

A TIP FOR ORGANISTS

A tip was recently mailed to us from an organist in a theatre who experienced much difficulty in seeing the screen during the showing of the picture, owing to several reasons.

It has been found that several organists have suffered considerable eye-strain owing to their proximity to the screen and this in addition to the necessity of glancing up at the picture continually while playing, even when the music is scored and timed. This trouble can be overcome in part by a simple method of adjusting two mirrors on portable stands. One of the mirrors should be set at such an angle as to catch the picture on the screen and reflect it into the second mirror which should be placed close to the music rack in front of the organist.

ULTIMATELY—

So start now.

Begin to keep a SCRAP BOOK. The material you will find published here each week will be of almost priceless value.

If you are producing, then surely save it. If you are not interested now the probabilities are you eventually will require some presentation or production material on your program.

So, start a scrap book now.—C. H.

GOLD COLOR FOR BRASS

Rich gold color can be given brass articles by boiling them in a solution consisting of two parts saltpetre, one part common salt, one part aluminum, twenty-four parts water and one part hydro-chloric acid. These parts may be arrived at by weight and proportioned accordingly.

PAPIER MACHE FORMULA

A few weeks ago we made a request for a simple and effective formula for making papier mache. This is really one of the lost arts of the old theatre, but it is a valuable bit of information in the craft which should be preserved.

A good mash of paper may be made by taking one part dry paper, three parts water, eight parts plaster of paris, and enough hot glue to give it a consistency.

When the paper pulp is being prepared melt the best Irish glue in a pot about the same thickness and general consistency as that used by a cabinetmaker.

Then measure the different ingredients until experience or results teach you the proper "feel" of the mash is like.

Take the pulp out of water, squeeze it gently, but do not squeeze it dry. Put it in a container and pour about three-quarters of the hot glue over it. Stir the mass up into a soft sticky paste. Add the plaster of paris and mix the entire amount thoroughly. The plaster of paris should be added gradually when half of it is in the mache and after it becomes rather dry and thick and almost too hard to work add the balance of the glue and work it up until the entire lot becomes sticky once more. After this add the balance of the plaster. Then squeeze the balance of the plaster and the mache vigorously through the fingers so that it is all thoroughly mixed and work it free of all lumps. After this is accomplished it is ready to place in the molds or over the pattern to be impressed.

TWO VALUABLE TIPS

We received two valuable tips relative to scratches on enamelled surfaces and in caring for parabolic reflectors.

It has become a sort of a bugaboo back stage to have enamelled furniture scratched in the handling and this usually occurs when the piece is rented or borrowed. If it is necessary to obliterate these scratches this may be accomplished by applying several very light coats of thin shellac or varnish, covering as nearly as possible only the area of the scratch each time, allowing each coat to dry thoroughly before applying the next. When the last coat is dried the surface should be rubbed with crocus powder and olive oil on a cloth. After the surface has been levelled out in this way a good coat of body polish should be applied.

In caring for the highly burnished surfaces of the electric border and footlight reflectors on the parabolic type it may be said that extreme care should be given when cleaning them. Patent metal polishes should not be used as these mixtures usually are gritty and will not only scratch the surface but will dull it. A special cloth should be used for cleaning it. The cloth should be in a moist condition, never dry, but saturated with cleaning liquid free from grit and destructive acids. A silk or velvet cloth should be used for finishing.

WALL BOARD—TYPES AND USES

A few weeks ago we received a letter from an exhibitor who was experimenting with wall board and requested us to give him data as to the best type to use in his work about the stage and theatre.

We believe that it will be of general interest to give a few points relative to various types of wall board on the market. There are so many composition materials available that one is often confused with the various names. Some think that all wall board is the same and in ordering often put themselves at the mercy of the dealer, who is more or less incompetent to judge the material for theatrical needs unless he is in the business of supplying theatres with such materials.

Wall board is the general term for all sorts of artificial woods. It consists basically of wood fibre compressed into sheets varying from three-sixteenths to one-quarter of an inch or more in thickness. The standard is about three-sixteenths. It differs from wood in its various properties. It has toughness rather than hardness, it is free from grain, does not split, is less resinous, being practically free from resin, lends itself easily and readily to paint, distemper or varnish, and is a better non-conductor than wood, being somewhat more fire and sound-resisting. In its normal dry state it is a good electrical insulator.

Its weight varies according to the thickness, for example a three-sixteenth-inch wall board weighs about eight or nine ounces to a square foot. One advantage is that in sizes of sheets as large as sixteen by four feet. It may be cut either with a saw, knife or chisel and its edges glass papered. It is easily handled, being very light. After painting of wall board it becomes wonderfully hard and rigid, and when enamel is applied to its surface it becomes waterproofed.

The following gives some of the important points relative to the leading brands on the market today.

UTILITY WALL BOARD is composed of five layers of high grade fibre wood which lessens the tendency to contraction and expansion. The layers are connected together with pure asphalt under intense heat and roller pressure, making the board moistureproof within. This five ply board is surfaced on both sides with a moistureproof coating, which is also applied under intense heat, until it is thoroughly impregnated onto the surface of the board rendering it moistureproof. It is made in sheets of varying lengths and widths.

BEAVER BOARD is a wood fibre wall board which seasons and toughens with age. Paint, decoration and binding substances tend to render it more durable, just as paint and preservatives render wood and forest products. This brand has the advantage due to its method of manufacturing over the forest products. There is no cracking, as it is made from tough spruce fibers, crossed and recrossed and then bonded with a preservative.

COMPO BOARD differs from the others as it is a composition board. It has three principal parts. Its surface is of heavy papers, the wooded core is made up of a series of slats placed indiscriminately as to grain, so as to prevent warping, and the cement which holds it together is of a special type. It is fire resisting, will not chip and is durable.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ARTCLASS PICTURES CORP.

	Kind of Picture	Review	Feet
		1925	
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5.000

ASSOCIATED EXHIBITORS

		1926	
The Skyrocket (Peggy H. Joyce)	Drama	Jan. 23..	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb. 13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb. 20..	6,250
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb. 27..	4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar. 6..	5,438
North Star (Strongheart)	Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500

BANNER PRODUCTIONS

		1925	
Wreckage (May Allison)	Drama	Sep. 5..	5,992

BRAY PRODUCTIONS

Housing Problem	Novelty magazine	Oct. 16..	1,000
Table Manners	Nature special	Oct. 16..	1,000
Oh Monkey Be Good	Sunkist comedy	Oct. 16..	2,000
Pete's's Haunted House	"Hot Dog" cartoon	Oct. 16..	1,000
Punches and Perfumes	Fistical culture com.	Oct. 16..	2,000
On the Farm	McDougall Alley	Oct. 23..	2 rls
For the Love O' Pete	Lantz cartoon	Oct. 23..	1 rl
Getting Hitched	McDougal Alley	Oct. 30..	2 rls
Velocity	Novelty	Oct. 30..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama		

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750

A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

	Kind of Picture	Review	Feet
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Fight to the Finish (W. Fairbanks)	Fight Melodrama	Aug. 21..	4,603
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)			5,235
When the Wife's Away (Arthur)			
Obey the Law (Lytell)			

Waldorf

Enemy of Men (Revier)	Drama	5,907
Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,505
Fate of a Flirt (Revier)	Comedy drama	5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama	4,781
Speed Mad (W. Fairbanks)	Racing melodrama	4,441
New Champion (W. Fairbanks)	Boxing melodrama	4,498
Great Sensation (W. Fairbanks)	Melodrama	4,471
Handsome Brute (W. Fairbanks)	Police drama	4,775

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

		1926	
For Sadie's Sake (Adams)	Comedy	Feb. 6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb. 6..	1,000
Felix the Cat Spots the Spook	Sullivan cartoon	Jan. 30..	1,000
Careful, Please	Hamilton comedy	Feb. 13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb. 20..	2,000
Sea Scamps	Juvenile comedy	Feb. 20..	2,000
Page Me (Vernon)	Comedy	Feb. 27..	2,000
Keep Trying (Bowes)	Cameo comedy	Mar. 6..	1,000
Hold Your Hat (St. John)	J. White prod.	Mar. 13..	2,000
Light Housekeeping (Conley)	J. White prod.	Mar. 20..	2,000
Wireless Lizzie (Heirs)	Christie comedy	Mar. 20..	2,000
Home Cured (Johnny Arthur)	Comedy	Mar. 27..	2,000
Don't Stop (Bowes)	Cameo comedy	Mar. 27..	1,000
Whoa Emma (Adams)	Christie comedy	Mar. 27..	2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27..	1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27..	1,000
Quick Service (Bowes)	Cameo comedy	Mar. 27..	1,000
Fool's Luck (Lupino Lane)	Comedy	Apr. 3..	2,000
Dancing Daddy (Jack Duffy)	Christie comedy	Apr. 10..	2,000
Congress of Celebrities	Hodge-Podge	Apr. 10	1,000
Felix Weathers the Weather	Sullivan cartoon	Apr. 10..	1,000
Nobody's Business (Hamilton)	Comedy	Apr. 24..	2,000
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24..	1,000
Lest We Forget	Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1..	1,000
Broken China (Vernon)	Christie comedy	May 8..	2,000
Felix Misses the Cue	Sullivan cartoon	May 8..	1,000
The Vision	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley)	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7..	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28..	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4..	2,000
The Blue Boy	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham)	Comedy	Sep. 25..	1,000
Missing Links	"Life" Cartoon	Sep. 25..	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sep. 25..	2,000
Flaming Ice	"Life" Cartoon	Sep. 25..	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat	Oct. 2..	1,000
Pink Elephants (Al St. John)	Mermaid comedy	Oct. 2..	2,000
Wife Shy (Vernon)	Comedy	Oct. 9..	2,000
Kiss Me Kate (Phil Dunham)	Comedy	Oct. 9..	1,000
The Humdinger (Johnny Arthur)	Comedy	Oct. 9..	2,000
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		

FILM BOOKING OFFICES OF AMERICA

Short Subjects		1925	
Pike's Pique (Vaughn)	Adventure of Maxie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000

Features		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20..	6,500
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,576
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24 .	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408

Short Subjects			
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
In the Air	Fat men comedy	Feb. 20..	2,000
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plane Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22..	1,000
Pelican's Bill	Bray cartoon	May 29..	1,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	Aug. 14..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
The Army	Bray cartoon	Sept. 11..	1,000

FIRST NATIONAL

	Kind of Picture	Review	Feet
		1925	
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,263
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (La Marr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2.	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,068
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29 .	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780

FOX FILM CORP.

Features		1925	
Thank You (George O'Brien)	Comedy drama	Oct. 3..	6,900
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,500
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,054
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,617
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,450
East Lynne (Rubens-Lowe)	Famous play	Nov. 7..	8,97.
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,51.
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,89.
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,701

Short Subjects			
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
With Pencil, Brush and Chisel	Varieties	Sep. 19..	1,000
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling for Rest	Varieties	Oct. 10..	796
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Transients in Arcadia	O. Henry story	Oct. 31.	2,000
All Aboard	Helen & Warren	Oct. 31..	2,000
Peacemakers	Helen & Warren	Nov. 7..	2,000
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000

Features		1926	
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10 ..	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Midnight Kiss	Comedy drama	Aug. 7..	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906

Short Subjects

Fighting Tailor	Imperial comedy	Jan. 16..	2,000
Old Virginia	Variety	Jan. 23..	1,000
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Woman of Letters	Helen and Warren	Mar. 13..	2,000
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
A Polar Baron	Imperial comedy	April 24..	2,000
Too Many Relations	Helen and Warren	May 15..	1,965
Canary Island	Varieties	May 22..	927
Wild America	Varieties	May 29..	960
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls

GOTHAM PRODUCTIONS

His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000

METRO-GOLDWYN-MAYER

			1925
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26	4,757
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000

	Kind of Picture	Review	Feet
		1926	
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16..	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23..	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13 .	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221

PARAMOUNT

			1925
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	5,283
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23..	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786

PATHE

			1926
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000

Jsers Help Make This Chart More Useful

	Kind of Picture	Review	Feet
turday Afternoon (Langdon)	Comedy	Jan. 30..	3,000
hispering Whiskers (Bevan)	Comedy	Jan. 30..	2,000
ttle Brown Jug	Terry cartoon	Jan. 30..	1,000
ng Pants (Tryon)	Comedy	Jan. 30..	2,000
June Bride	Terry cartoon	Jan. 30..	1,000
e Uprising Generation	Sportlight	Jan. 30..	1,000
ft Pedal (Parrott)	Comedy	Jan. 30..	1,000
nnymooners (Graves)	Comedy	Feb. 6..	2,000
renuous Life	Sportlight	Feb. 6..	1,000
indjammers	Terry cartoon	Feb. 6..	1,000
our Husband's Past	Comedy	Feb. 6..	2,000
sey of the Coast Guard	Action serial	Feb. 13..	10ep.
uried Treasure	Our Gang Comedy	Feb. 20..	2,000
icked City	Terry Cartoon	Feb. 20..	1,000
riftin' Thru (H. Carey)	Human interest westn.	Feb. 27..	4,320
rimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
ay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
ooseland (Alice Day)	Sennett comedy	Mar. 6..	2,000
ail Coach	Terry cartoon	Mar. 6..	1,000
andering Papas (C. Cook)	Hal Roach Comedy	Mar. 13..	2,000
ug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
panish Love	Terry cartoon	Mar. 13..	1,000
lama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
ircus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
eaps and Bounds	Sportlight	Mar. 20..	1,000
nly Son (Parrott)	Hal Roach com.	Mar. 20..	1,000
ar-C Mystery (all star)	Feature version	Mar. 27..	4,750
panking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
onkey Business	Our Gang comedy	Mar. 27..	2,000
p in the Air	Terry cartoon	Mar. 27..	1,000
ire Fighter	Terry cartoon	Mar. 27..	1,000
izzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
ixie Doodle	Sportlight	Mar. 27..	1,000
eventh Bandit (Carey)	Western	Apr. 3..	5,353
ife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
ly Time	Terry cartoon	Apr. 3..	1,000
andering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
og Shy (Chase & all-star)	Hal Roach ...edy	Apr. 10..	2,000
appy Hunting Grounds	Sportlight	Apr. 10..	1,000
erry Blacksmith	Terry cartoon	Apr. 10..	1,000
o Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
ooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
ar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
earts and Showers	Terry cartoon	Apr. 24..	1,000
he Inside Dope	Sportlight	Apr. 24..	1,000
adame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
kelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
aby Clothes	Our Gang	May 1..	2,000
arm Hands	Terry cartoon	May 1..	1,000
ough and Ready Romeo	Terry cartoon	May 1..	1,000
cared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
ight Night (star cast)	Sennett comedy	May 8..	2,000
lum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
host of Folly (Alice Day)	Sennett comedy	May 8..	2,000
ervous Moments	Sportlight	May 15..	1,000
layfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
on Key (star cast)	Hal Roach comedy	May 22..	2,000
n Alpine Flapper	Terry cartoon	May 22..	1,000
ay It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
iquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28..	2,000
Scrambled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4..	.....
A Buggy Ride	Terry cartoon	Sept. 11..	1,000
Fourth Alarm	Our Gang comedy	Sept. 11..	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Features			
The High Hand (Leo Maloney)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775

PREFERRED PICTURES

Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27..	6228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218

PRODUCERS DISTRIBUTING CORP.

			1925
Friendly Enemies (Weber & Fields)	Comedy drama	May 16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
			1926
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,730

RAYART

			1925
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep. 26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
			1926
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

			1926
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartune	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	55
Hair Cartoon	Marcus cartoon	May 1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1..	750
Song Car-tune	"Tramp, Boys are March'g"	May 8..	550
Sweet Adeline	Song Car-tune	June 5..	550

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon (Issue 8)	Marcus novelty	June 12..	850
When Do We Eat?	Novelty	July 10..	1,000
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
eelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

SAVA FILMS, INC.

Chuckles	Twelve novelties		1,000
Travelogues			1,000
Fantasies			1,000

STERLING PICTURES CORP.

		1926	
ove Gamble (Lillian Rich)	Melodrama	July 24..	5,723
Before Midnight (Wm. Russell)	Crook melodrama	July 11..	4,89[illegible]
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..	5,80[illegible]
en of the Night (Rawlinson)	Melodrama	July 24..	5,723

TIFFANY PRODUCTIONS, INC.

		Release Date	
[illegible] Model From Paris	Society comedy drama	Aug.	15
Lost At Sea	Romantic comedy drama	Sept.	1
College Days	College comedy drama	Oct.	1
The First Night	Farce comedy	Oct.	15
Josselyns Wife	Society drama	Nov.	1
Redheads Preferred	Whimsical comedy drama	Nov.	15
Sin Cargo	Drama of the High Seas	Dec.	1
One Hour of Love	Emotional drama	Dec.	15
The Enchanted Island	Romantic drama	Jan.	1
Flaming Timber	Woodland drama	Jan.	15
Squads Right	War farce comedy	Feb.	1
The Steeplechasee	Racing society drama	Feb.	15
The Tiger	Modern drama	Mar.	1
The Song of Steel	Society-business drama	Mar.	15
Husband Hunters	Domestic comedy drama	Apr.	1
Snowbound	Comedy drama of the North	Apr.	15
Wild Geese (Special)	Human drama	May	1
The Squared Ring	Society comedy drama	May	15
The Broken Gate	Emotional drama	Jun.	1
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484

UNITED ARTISTS

		1925	
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21..	10,157
		1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,000

UNIVERSAL

Features		1926	
Flaming Frontier (Gibson)	Epic. drama	Apr. 17..	8,828
The Escape (Morrison)	Western-action	Apr. 24..	4,500
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Rustler's Ranch (Acord)	Western	June 5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Rnnaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,256
Ice Flood (Harlan-Dana)	Lumber camp melo	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Short Subjects			
Gun Shy (Fred Hume)	Short western	Apr. 17..	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17..	1,000
Help Wanted (Puffy)	Comedy	Apr. 24..	1,000
Desperate Dan	Mustang comedy	Apr. 24..	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24..	2,000
In Quarantine (Snookums)	Newlyweds	June 5..	2,000
Snookums' Buggy Ride	Newlyweds	June 5..	2,000
Twin Sisters (Wanda Wiley)	Comedy	June 12..	2,000
Movie Madness (Edna Marian)	Comedy	June 12..	2,000
A Haunted Heiress (Marian)	Comedy	June 12..	2,000
Let George Do Iit	A series	June 19..	
Why, George!	Let George Do It	June 19..	2,000
George's in Love	Let George Do It	June 19..	2,000
George the Winner	Let George Do It	June 19..	2,000
Buster's Narrow Escape	Buster Brown series	June 26..	2,000
Wise or Unwise (Puffy)	Comedy	June 26..	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26..	1,000
Let Loose	Mustang comedy	June 26..	2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26..	1,000
Tin Bronc (Cobb)	Western	June 26..	2,000
Four-Square Steve (Cobb)	Western	June 26..	2,000
Buster Watch Tige	Buster Brown	June 26..	2,000
Frame Up (Hume)	Western	June 26..	2,000
Love Deputy (E. Cobb)	Short western	July 3..	2,000
Trapped (Fred Humes)	Short western	July 3..	2,000
There She Goes (Wanda Wiley)	Comedy	July 10..	2,000
Buster's Girl Friend	Buster Brown series	July 10..	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10..	1,000
Buster's Heartbeats	Buster Brown	July 17..	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17..	2,000
Love's Labor Lost (Edwards)	Comedy	July 17..	1,000
Do or Bust (Edwards)	Comedy	July 17..	1,000
Motor Trouble (Chas. King)	Comedy	July 17..	2,000
Mixed Doubles (Puffy)	Comedy	July 17..	1,000
Fire Barrier	Short western	July 24..	2,000
Village Cut-Up (Lake)	Comedy	July 24..	1,000
Under Desert Skies	Short western	July 24..	2,000
Thirteenth Man (Puffy)	Comedy	July 24..	1,000
Op'ry House Tonight (Lake)	Comedy	July 31..	1,000
Who's Next? (Edwards)	Comedy	July 31..	1,000
Thrilling Romance (Wiley)	Comedy	July 31..	2,000
Little Warrior (Sedgwick)	Short western	July 31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7..	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14..	2,000
When East Meets West	Mustang comedy	Aug. 14..	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14..	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14..	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21..	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21..	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21..	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21..	2,000
Don't Shoot (Mower)	Short western	Aug. 21..	2,000
Tiddly Winks (Lake)	Comedy	Aug. 28..	1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28..	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28..	2,000
And George Did (Saylor)	Comedy	Sept. 4..	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept. 4..	2,000
Buster Helps Dad	Buster Brown series	Sept. 4..	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4..	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11..	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11..	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11..	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep. 25..	1,000
Which is Which? (Chas. King)	Excuse Maker	Sep. 25..	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2..	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2..	1,000
The Collegians	Series of 10	Oct. 9..	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16..	....
A Man's Size Pet	Western comedy	Oct. 16..	2,000
Never Again	The Gumps	Oct. 16..	2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16..	1,000
Lots of Grief	Gump comedy	Oct. 16..	2,000
Pinnacle Rider (Mower	Mustang western	Oct. 16..	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23..	2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct. 23..	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct. 23..	1 rl
When Bonita Rode	Mustang western	Oct. 30..	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30..	1 rl

VITAGRAPH

		1925	
Love Hour (H. Gordon Fazenda)	Melodrama	Sept. 12..	7,036

WARNER BROS.

		1925	
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15..	6,72[illegible]
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,300
		1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	Jnne 26..	6,100
Footloose Widows (Fazenda-Logan)	Farce-comedy	Jnly 3..	7,182
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,010
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama		7,84[illegible]
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,88[illegible]
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,645

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Why Let Your Patrons Stumble Into $750?

TONIGHT a patron may slip off that poorly lighted step, trip on that frayed aisle runner or even stumble over somebody's foot in a dark aisle—and with court precedent in his favor, nail you for damages to the tune of $750 or more.

Recently a patron who slipped from a low step, ill lighted, and sustained a broken arm, was awarded that amount of damages, and appeal to the higher courts only strengthened the case against the erring theatre.

In an earlier instance it was held that a boy who had merely accompanied another into the lobby while his friend exchanged a pair of seats was entitled to damages when hurt.

The contention that the person was not in the theatre by invitation, express or otherwise, was no defence. As such it was rejected in the first case: in that of the boy in the lobby, it was held that he was there for a legitimate purpose—and the theatre paid!

A Lawsuit Dodged Is Money Saved

Accidents can happen when least expected. Why contribute to the chance for their occurrence by leaving aisles and seats in darkness, by neglected replacement of worn floor coverings, by good intentions unfulfilled in the matter of removing lumpy spots from old carpeting

In the event of a damage suit where such conditions can be shown to exist, you are licked before you start your alibis.

And think what a crack in the jaw it would hand your local prestige and that of your theatre, to have a suit arise against you in such a case! It would be the one instance where good projection, fine music and courtesy would be worth as much to you as a motorcycle is to a fish.

Put Money in Pocket Without Holes

It may save a few dollars just now to let that aisle light matter lay over, to leave the old carpet down, to neglect lighting up the dark step-off places. But people aren't watching their feet when they come to your theatre—if you put on the right kind of show. They trust you to safeguard them. Take every possible precaution.

Saving on little guardians of good will, well-being and comfort may cost you a lot of money—tonight!

Transverter Gets More Fall Sales Than Ever Before

IT is reported by Mr. John H. Hertner of the Hertner Electric Company that he is receiving the largest number of fall orders for the Hertner Transverter in the history of the company.

In the last two weeks orders have been received from twenty-two states and Canada, showing that the construction of motion picture houses is very active.

A number of the more important theatres ordering Transverters are: Madison Theatre, Rochester, N. Y.; Peoples Theatre, Everett, Washington; New Westside Theatre, Scranton, Pa.; State Theatre, Reading Pa.; Rosenthal's Rivoli Theatre, Newark, New Jersey; New Capitol Theatre. Worcester, Mass.; Strand Theatre, Springfield, Mass.; Princess Theatre, Shelby, N. C.; Strand Theatre, Montgomery, Ala.; Eagle Theatre, Asheville, N. C.; New Palace Theatre, Stamford Conn.; Yoma Farms, Napanoch, N. Y.; B. F. Keith's Georgia Theatre, Atlanta, Georgia; New Mission Theatre, Amarillo, Texas; Rialto Theatre, Norway, Michigan.

Organize Supply Company

Pear Bros., former owners of the Avon, Garfield and 16th Street Theatres, in Brooklyn, have associated themselves with I. H. Moskowitz and have organized the Amusement Supply Co., Inc., dealing in theatre equipment with quarters in 729 Seventh Ave., Suite 605-606.

Good Equipment Prospects Here

CHICAGO, ILL.—J. J. Redding & Company, 10 North Clark street, has contract for two-story brick and terra-cotta trim theatre, bank and store building, 150 by 131 feet, to be erected at northeast corner Addison and Southport avenues, for Addison Building Corporation. Estimated cost, $750,000.

PONTIAC, MICH.—Pryale Construction Company has contract and is wrecking building for erection of new Eagle Theatre for Kleist Amusement Company, frontage 60 feet and depth 140 feet.

HATTIESBURG, MISS.—V. H. Bailey and T. F. Alston are erecting stucco moving picture theatre on Mobile street for colored people.

KANSAS CITY, MO.—George Hucke & Son, 1704 Baltimore street, has general contract for two-story brick theatre, store and apartment building, 128 by 135 feet, to be erected at northwest corner 12th and Washington streets, for Corner Realty Company. Estimated cost, $125,000.

Contracts Awarded

WOODBRIDGE, N. J.—Oschwald Construction Company, 845 Clinton avenue, Newark, N. J., has general contract for two-story brick theatre, 77 by 176 feet, to be erected at Main street and Eleanor place, for Heller Construction Company, 972 Broad street.

BUFFALO, N. Y.—Dwight P. Robinson & Company, Inc., 125 East 46th street, New York, has contract for four-story brick theatre to be erected on Delaware avenue, for E. M. Statler, Pennsylvania Hotel, Seventh avenue, New York. Estimated cost, $1,000,000.

DAYTON, O.—A. Pziegler Company, Cooper Building, has contract for one and two-story brick, stone and tile theatre and store building to be erected on Xenia avenue, for Federation Realty Company, Callahan Book Building. Estimated cost, $225,000.

BESSEMER, ALA.—Imperial Theatre will be remodeled. Estimated cost, $25,000.

EVANSVILLE, IND.—Columbia Theatre is being improved.

SHENANDOAH, IA.—New 20-foot addition is being built to Senith Theatre, new stage constructed, new settings intsalled. Improvements will give 100 extra seats.

COLUMBIA, MO.—T. C. Hall and W. K. Karsteter contemplate remodeling and erecting brick theatre addition.

CONCORD, N. C.—Star Theatre will be enlarged and seating capacity increased.

DEVILS LAKE, N. D.—Interior Grand Theatre will be redecorated.

Renovating

LIMA, O.—Green & Sawyer have general contract for remodeling Orpheum Theatre on Market street for George Settos. Reconstructed playhouse will be designed in Egyptian architecture. Stage will be moved back fifty feet, greatly increasing seating capacity. About $2,500 will be spent for latest draperies and devices. Improvements cost approximately $125,000.

ANTLERS, OKLA.—Extension is being built to Erie Theatre, providing for about 100 additional seats.

FREDERICK, OKLA.—A-Mus-U Theatre is being redecorated.

DONORA, PA.—Grand Theatre will be remodeled. Estimated cost, $10,000.

KANE, PA.—Extensive improvements are being made to New Temple Theatre, including new stage and scenic equipment.

OIL CITY, PA.—Extensive improvements to Park Theatre, include redecorating interior, and installing new seats and electrical equipment.

DRESDEN, TENN.—Strand Theatre will be remodeled.

RIPLEY, TENN.—Dixie Theatre will be remodeled, seating capacity increased about 150, new organ and heating system installed, new balcony constructed, etc.

SPOKANE, WASH.—Columbia Theatre, originally erected to house Orpheum vaudeville, now operated by Will Starkey Theatres, Inc., will be remodeled, new front constructed, redecorated, recarpeted, etc. House has seating capacity of 1,200. Change name to New Hippodrome.

Attention to Little Things Makes S. & S. Theatres Grow

IN RENOVATING the recently acquired Normandy Theatre, the Small-Strousberg interests, owning a circuit of thirty-five Brooklyn, N. Y., theatres, displayed an attention to the little things which make good projection better that reveals the secret of their steady growth.

As soon as they secured the Normandy, Messrs. Small and Strousberg got hold of a man in sympathy with their ideas and in Mr. A. G. Crowe the house achieved a manager who believes strongly in the policy of keeping the projection apparatus and projection room in top notch condition.

So, while tinsmiths, roofers, plumbers, carpenters, decorators and the like were tinning, carping, roofing, plumbing, and so on, the projectionist and his assistant were given attention in the matter of projection room needs.

Policy "Perfect Projection"

The policy of the Small-Strousberg executives being "Perfect projection as well as comfort and courtesy for patrons," Mr. Crowe immediately had projection room improvements made.

The room was painted freshly. New Simplex 2,000 foot magazines replaced old, worn-out equipment, and a set of higher-capacity rheostats was installed. Snaplite lenses of the latest type were procured and fitted to the projectors.

All the worn parts on the projectors have been replaced by genuine new parts.

Projectionist Enthused

"With all these improvements, taken in connection with the improvement made by fixing up the screen, and new prints which we are receiving on account of the Normandy being first run in this neighborhood," said Richard Kuester, chief projectionist, "I am put on my mettle and with my side-kick, Billy Budge, here, who feels the same way, I am bound to do everything humanly possible to get the audience what my employers wish them to have—and that is a perfect picture on the screen.

"If every manager took as much interest in the projection room as Mr. Crowe does," said Mr. Kuester, "Projector replacement and rejuvenation would not be a continual battle, and every projectionist would take the same pride in his work that Budge and I do with our newly decorated theatre and our finer projection room equipment."

Stumblers Safeguarded

Other lilliputian items that might make big troubles were taken care of with the removal of all worn out floor coverings and the renewal of these important things.

Mr. Crowe feels that he can offer Brooklyn patrons not only good pictures projected without delays on dependable projectors, but, as well, that his theatre won't run into danger of damage suits through neglect of little things that safeguard patrons.

Lincoln Strand Reopens

The Grand Theatre, Lincoln, Ill., of which Matthew Reinhardt is the owner and William J. Gabel, manager, opened the season on September 28. The Gabel Amusement Co. will conduct the theatre, which will play road attractions, vaudeville and pictures. The theatre has been recently redecorated and painted inside and out.

Dyker Theatre to Be Cool

Pulch & Huebner are installing Arctic-Nu-Air Cooling and Ventilating Systems in their new, beautiful 2,500-seat Dyker Theatre, Brooklyn, N. Y., which will open within a short time.

Equipping Theatres

GLOBE, ARIZ.—Walls of Martin Theatre are being remodeled and ceiling redecorated.

ALEDO, ILL. — Two projection machines will be installed in Jewell Theatre and new curtain hung.

BROWNWOOD, TEXAS.—American Theatre is being remodeled. L. D. Brown, owner Queen Theatre, has leased house and will reopen it as New Dixie Theatre.

HENRYETTA, OKLA. — Extensive improvements will be made to Morgan Theatre.

SHAWNEE, OKLA.—Lobby of Savoy Theatre will be rebuilt.

HEBRONVILLE, TEXAS.—Reported that Casino Theatre will be enlarged.

Improve Film Exchange

*PHILADELPHIA, PA.—Alexander Davies, Jarvis Building, 12th and Vine streets, has general contract for alterations and brick and stone-trim addition, 58 by 90 feet, to film exchange building at northwest corner 12th and Vine streets, for Claude J. Jarvis, 1211 Vine street.

In the Market for Equipment

ST. JOSEPH, MO.—Plans for new moving picture theatre being erected on St. Joseph avenue, between Jefferson and Fillmore streets, have been changed. Structure will be longer than originally intended, increasing seating capacity from 500 to 700.

GREENSBORO, N. C.—W. E. Garrett, 331 South Elm street, and associates, are converting store building into three-story theatre, 25 by 135 feet. Theatre cost estimated at $10,000. Equipment and furnishings estimated at $6,000.

RALEIGH, N. C.—John E. Beaman, State Theatre Building has started construction work on moving picture theatre on West Martin street for Aronson & Brown. Will renovate present Y. W. C. A. building on front lot as entrance to lobby. Estimated cost $60,000.

CHATTANOOGA, TENN.—George H. Klemm 1511 Union avenue, and J. A. Pickle have awarded contract to Martin & Warlick Company, James Building, for moving picture theatre in 4900 block on Rossville Boulevard. Estimated cost $40,000.

DALLAS, TEXAS.—M. S. White, 1805½ Commerce street, will erect moving picture theatre at 1900-02 Second avenue. Estimated cost $16,486.

WACO, TEXAS—W. C. Abell, 3400 Washington avenue, has awarded contract to Peck Phillips for erecting one-story brick and stone-trim theatre and store building at 18th and Concord streets. Theatre will have seating capacity of 900. Estimated cost $40,000.

SPRINGFIELD, ILL.—Reisch Investment Company, Reisch Building, has plans by Carl Myers, Myers, building, for brick addition to Empress Theatre at 1106 E. S. Grand avenue. Estimated cost $20,000.

KENOSHA, WIS.—United Studios Company, 28 West Lake street, Chicago, Ill., has contract for three-story brick and cut-stone trim theatre, store and apartment building, 85 by 239 feet, to be erected for Universal Chain Theatrical Enterprises, Inc., New York. Estimated cost $600,000.

RACINE, WIS.—Gottschalk & Company, 111 West Washington street, Chicago, Ill., has contract for brick, reinforced concrete and terra-cotta trim theatre, 120 by 145 feet, to be erected at Fifth and Lake streets, for Rialto Amusement Company, 505 Main street. Estimated cost $350,000.

HOUSTON, TEXAS.—Hewitt Construction Company, 532 Bankers Building, has contract for ten-story brick, reinforced concrete and stone-trim theatre and office building, 75 by 100 feet, to be erected on Fannin street, between Walter and McKinney streets, for J. H. Jones, Bankers Mortgage Building. Estimated cost $650,000.

FINE FILM STUDIO, BRICK BUILT ON LATEST AMERICAN LINES, 3 STAGES 150′ x 70′ each—concreted exterior stage 200′ x 100′. Finest situation in England—any location within 60 miles. Equipped with lighting, flats, theatre, offices, complete darkrooms. Price, $100,000. Apply Box 4, Osborne-Peacock Co., Ltd., 11, Piccadilly, Manchester.

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TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Better Projection

This Department Was founded in 1910 by its Present Editor—
F. H. Richardson

Better Projection Pays

School of Projection

FROM a union, which I think it will perhaps be best not to name, comes a letter, a portion of which follows: "Some while ago I wrote you asking advice concerning the organizing of a School of Projection in this city. I asked that the matter be kept confidential, because I feared the other members of this local might not understand and possibly think I had taken too much upon myself.

"I did not hear from you, probably because the letter went astray, so recently I brought the matter before the local, where it met with approval. It was then very late, or early, as you will, and we were unable to give the matter much discussion then as to future plans.

"We have arranged for a meeting, however, to discuss the matter, and much depends upon it, because I fear that unless we can prove to the membership that such a move is needed and will result in the benefit of all concerned, then it will all fail.

"I therefore am asking you to help me, or us, if you will. I would like to know, as nearly as possible, how many other I. A. locals have schools of projection; also how they are conducted. Now that the ball has been set rolling I don't quite know what move to make next, and since I brought the matter up the rest of the men look to me to take the lead."

Lose Momentum

I remember receiving no other letter. I hardly know what to say with regard to this matter. There certainly is a woeful need for such work, but the difficulty is, and always has been, to get the members to take sufficient interest in it to keep it going. Such moves have, in the past, almost without exception started off with a bang, only to gradually die.

This is, I believe, largely due to two things. First, to enter upon such a course of study involves real work—that is to say, if it is to really amount to anything, and it is work which can be side-stepped and avoided by those who lack true ambition, interest in their work, and a little of what we call vision. Secondly, there is no immediate apparent gain. One does not begin to study today and get a college degree next week. It isn't done! Real benefit from study comes only after continued, sustained application.

I cannot say how many I. A. locals now have schools, but many have tried them, and few have really made much progress, because, I think, of the fact that there are few who have the ambition, interest and vision to enter upon a course of study and stick to it for an extended time, when it means some sacrifice both in effort and time, which they can side-step and avoid merely by the process of staying away as soon as they become weary.

Bluebook School

Question No. 538—What would be the voltage drop of a copper circuit of No. 6 wire working at capacity or less, if its one-way length be eighty-five feet?

Question No. 539—Suppose you are asked what size wire you wish installed for the projection room circuit in a new theatre in which you are to have charge. Its length of projection is 80 feet. There will be three M. P. projectors, each using 70 amperes, one spot using 60 amperes, and one Brinkert effects projector using a total of 160 amperes. Current is 8 cents per KW hour. In a general way tell us what size wires you would recommend and on what you would base your recommendation. Here is one to tax the knowledge of the best. Let's see how far you can get with it.

As to methods, I believe you will probably have more real success by adopting some scheme of inducing your members to all answer the Bluebook School Questions. I will—and it means considerable added burden—undertake to check over the answers each week and to return to the local, for reading at its regular meetings, the one or two best answers each week, provided any correct answers there be.

If this does not suit you, then all you have to do is adopt some definite course of study, such as, for example, the Bluebook questions, or whatever you wish to, and hold meetings each week or semi-weekly, for the purpose of study.

As I have said though usually the men get tired of attending such meetings and the thing just plain dies. I believe the Bluebook School is your best bet. I am very willing to help you in any possible way.

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Your own special Ticket, any colors, accurately numbered; every roll guaranteed.
Coupon Tickets for Prize Drawing: 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

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In Five Thousand Lots and Upward

Ten Thousand	$6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

Picture Size And Shapes

CHARLES H. TRAVIS, projectionist, Barcli Theatre, Schenectady, N. Y., says: "What would be the effect on theatre patrons, managers and owners of theatres were the screen image dimensions changed? By this I mean that the width be reduced by one foot, with height as at present. No change in film width is involved. The narrowing of the screen image would be accomplished by narrowing the projector aperture, possibly by means of a mask which could be removed during the projection of a picture on the other projector in order to permit of the present picture dimensions being used.

"I have been asked that question and am passing it along to secure a general opinion. My own answer was that when the public had become accustomed to the nearly square picture there would be no complaint. One opinion was that in many theatres the house decorations would have to be altered, hence the cost of such alteration would be an objection."

What Is Wrong?

This is a question which it is not easy to deal with without knowledge of why it is asked. In other words, in order to answer intelligently one would of necessity have to know what the reason for the proposed change is. What is wrong with present picture dimensions? They were adopted for good reasons. The width was made greater than the height because of the fact that whereas height above that which present dimensions supplies would seldom be of advantage. On the other hand, it is, of course, desirable that as much width as is practicable be included, since there then is more room for action. Possibly that is not very well stated, but I think you get the idea.

Two chief objections to what you propose occur to me at the moment. One is that by masking down the projector aperture you cut off and obliterate a portion of essential to the story. Second, it is not uncommon to find a screen image which is, due to distortion by reason of an impossible projection angle, nearly square. If under these conditions you mask off a portion of the width (a considerable portion usually has already been masked off in making the sides of the distorted screen image perpendicular) you will have a picture with considerably greater height than width, which I think you would yourself declare "not so good."

I am not certain, but believe such a condition would tend to make more noticeable the distortion of the objects in the picture itself.

My own view is that present picture dimensions are pretty nearly as satisfactory as any which could be adopted, and that they should not be changed.

Bluebook School Answers Nos. 526 and 527

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 526—Name the various things which cause the resistance of a copper circuit to increase or decrease.

W. C. Budge, Springfield Gardens; C. H. Hanover, Burlington, Ia.; Charles C. Curle, Chattanooga, Tenn.; S. F. Cooley, Manchester, N. H.; W. C. Doe, "Bill" Doe and John Doe, Chicago, Ill.; E. Fergodo, Livermore, Cal.; Al Lehman Glenside (no state given, I think it is New York); Frank Dudiak, Fairmont, W. Va.; Allan Gengenbeck, New Orleans, La.; T. H. Bankerton, Wentsville, Mo.; G R. Hahn, Memphis, Tenn.; Gilbert Atkindon Cleveland, Ohio, and T. R. Guimond, Mobile, Ala., all made good on this one.

On the whole, I think Brother Curle has put it best. He replies thus:

"Resistance increases as (a) length of circuit is increased, or (b) length of circuit is decreased; (c) as temperature is increased above normal; (d) as composition of wires is changed to an alloy having lower conductivity.

"Resistance decreases as any one or more of before named factors are reversed, except that this only holds good as to (c) if temperature be above normal.

"Note.—The difference in conductivity of various metals makes the analogy of water to current the more complete, since it corresponds to roughness or smoothness of pipe walls. Much might be said in explanation of the foregoing, but it would all have the same meaning. I think Brother Richardson has done a very good job in the Bluebook and can see no room for improvement."

Question No. 527—Taking the resistance of copper as one (1), what is the relative resistance of aluminum, of Fero Nickel (rheostat wire), of Climax resistance wire, of nichrome, of Advance resistance wire, of silver and of steel?

All the before named, except Bankerton, made good on this, which only required an examination of page 65 of the Bluebook. These questions are asked merely for the sake of completeness of the "course," and to draw your attention to all data contained in the Bluebook. All the replies to this one are, of course, essentially the same.

Brother Budge says:

"Taking the resistance of copper as one (1), the resistance of aluminum is 1.5, that on Ferro Nickel 17, that of Climax resistance wire 50, that of Nichrome 66, that of Advance resistance wire 28, that of silver 1 (the same as copper) and that of soft steel 8."

Don't get discouraged by the comparatively uninteresting lot of questions we have just now. We will get through them and into more interesting stuff before long.

By the way, I notice at the end of Brother Curle's answer to 527 this note:

"While not attempting to improve upon our Editor's work, there is a point or two I wish to bring out. If we are to be absolutely correct we must remember that it is annealed copper that has its resistance represented by one (1). The relative resistance of hard drawn copper is 1.022; also the resistance of pure annealed silver is 0.925. This is only to emphasize the point that there is a difference in metals, and we must know precisely what the metal is before being too certain about their relative resistance."

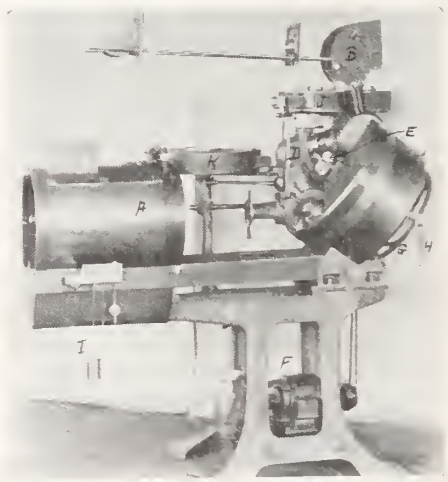
Correct, Brother Curle, but in our business we deal only with commercial copper. With silver we deal not at all. It is, of course, understood that even commercial copper, which is presumed to be always the same as to its composition, really varies slightly, hence its resistance will also vary slightly, or may do so. You were quite right to raise the point. It shows that you really understand the matter. However, such differences have no especial interest for the projectionist, though the student may pursue them as far as he will.

What's that? The projectionist should be a student?

Correct, Brother Curle, but just now there are so many things he so sadly needs to study that I'm not stressing these finer points.

Organizations Act Splendidly

THE terrible storm which swept over Florida wrecked and put temporarily out of business every theatre in Miami. This left all members of the Miami local without means of earning a living; also many of them suffered the loss of their homes and all their possessions.



This is the Mechau Projector, recently described in Moving Picture World. A is the lamphouse. B the hood containing the reflector by which the light beam is projected forward to the screen. C the projection lens, D the curved surface which forms the aperture over which the film passes on its way from upper magazine J to lower magazine K. E is the lens foscusing screw, beside which is the flaming arrangement which operates by rotating the sprockets. F is the driving motor. G the driving wheel. H the crank. I the weight which drives the carbon feeding mechaism. The thing immediately over the lamphouse is the stereopticon attachment mirror which projects the slide image forward into the projection lens in front of it, just back of hood B.

Immediately upon learning the conditions, the I. A. T. S. E. & M. P. M. O., by order of President Canavan, sent a check for $1,000 to the local; it also recommended to all its affiliated locals that such contribution as each local felt able to make should be sent immediately to Local 545 at Miami.

This is a splendid action. It is real brotherhood. It cannot be too highly commended. We hope the results will prove sufficient to tide the Miami men over the crisis, and that in due time the awful disaster will be only a memory. The sympathy of all projectionists is with you of Miami, and I am more than pleased to know that the sympathy is taking tangible, practical form

Projectionist Turns Tipster

H. H. HEDSTROM, projectionist, Orpheum Theatre, Twin Falls, Idaho, says: "Friend Richardson:—I feel that I may call you that after eight years of very practical use of your (leave the "y" off that last word—Ed.) department, even though you have never heard from me.

"Here is a little tip which may to some extent repay the many I have had from the department. Regarding Brother John Griffith's framing stunt, it is all right, only a bit too complicated. I've been threading my Simplex projectors in frame without a slip for eight years in this way: Be certain the intermittent is on the 'lock.' Hold the film so that your thumb-nail is on a frame line and engage the film with the sprocket teeth so that you can still see two sprocket holes between your thumb and the sprocket. In this it is assumed the projectionist faces the screen, looking at the emulsion side of the film, and not, as I have seen some, doing a swan's neck in order to see the iront side of the sprocket.

"This will work every time, on old or new Simplex projectors, single or double bearing intermittent, providing the movement be on the 'lock' while threading.

"And while I'm at it, I want to thank yourself and the brother contributors to the department, and to add one more to the list of boosters for your very excellent Handbook, which I, of course, have."

Friend Hedstrom adds an explanation of not having written before, but acknowledges it is not a very good one. In that I agree with him. However, better late than never. I fired an engine out of Shoshone in 1883. We were then building the Oregon Short Line on which line my dad was the first passenger engineer. Many thanks for your tip. Am not sure I quite understand you, but believe you mean that as you look at the sprocket there will be two holes between your thumb and the top of the sprocket. S'pose some of you chaps try this out and report your findings. Come again. The latch-string is on the outside of the door always.

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There is a definite difference on the screen with pictures printed from Eastman Panchromatic Negative—the results are noticeably superior.

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Mabel Normand

in Raggedy Rose

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How many stars pull like the one and only Mabel? Her first picture in a long time,—and the public is hungry to see her.

Quality

The best feature production. Laughs mixed with pathos. Sure-fire entertainment.

How to get the money

Let your public know you're going to show the first Normand in a long time and the rest is easy. A wise exhibitor will give this picture at least equal billing with his feature. Better still, with any but a big proven business-getting feature, give the Normand the advertising break. It's worth it.

F. RICHARD JONES, *Supervising Director*

Pathécomedy

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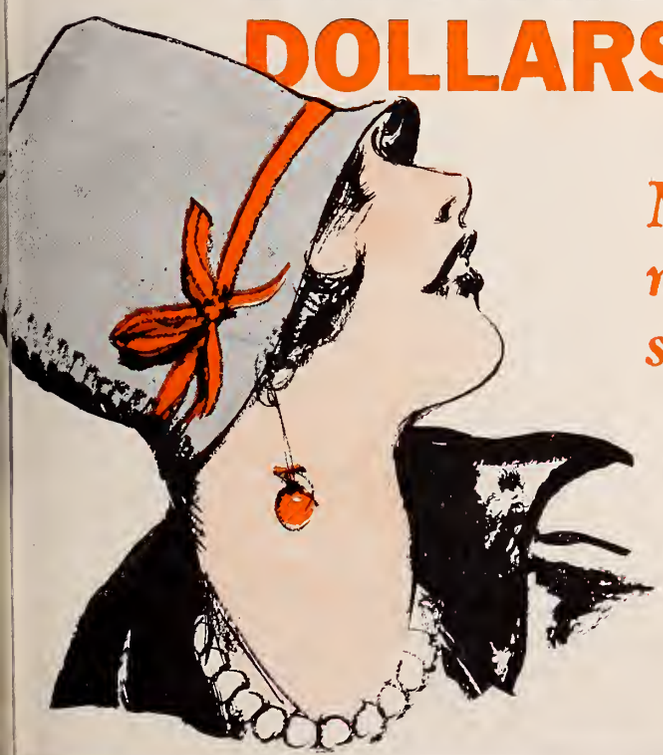

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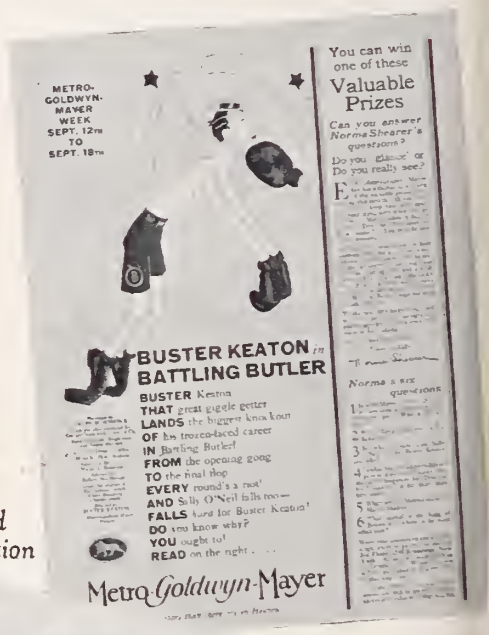
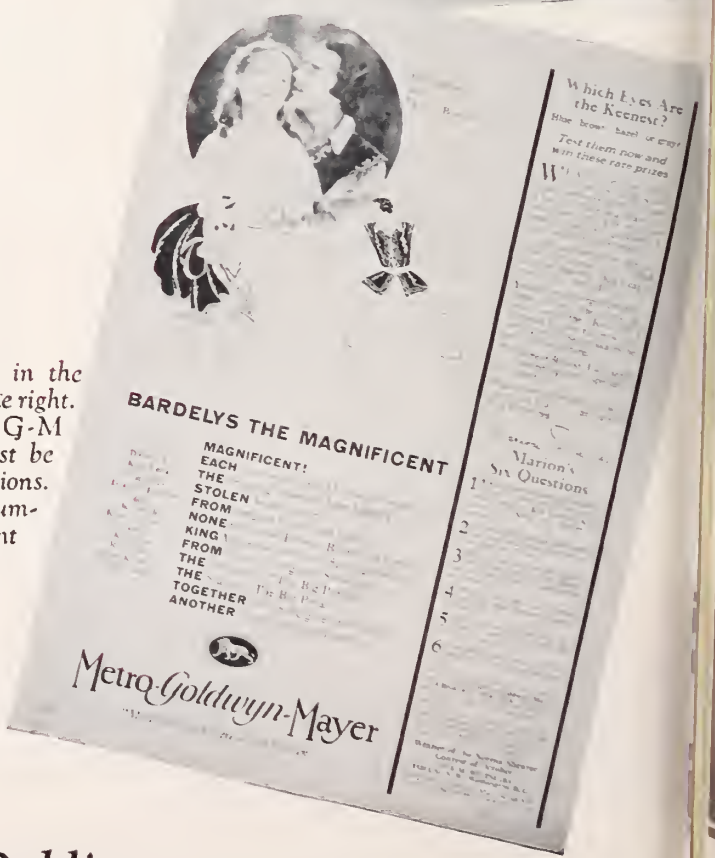
METRO-Goldwyn-Mayer again
IS first with the big, new idea!
NATIONAL advertising
THAT actually—*not theoretically*—
BRINGS money to your box-office.
THE M-G-M Question Contest,
APPEARING monthly in the magazines,
DRAWS hundreds of thousands
OF replies from all over the world.
THE contestants, in order to reply,
HAVE to go to the theatre
SHOWING M-G-M attractions.
THE prizes are personal gifts
FROM big M-G-M stars.
EXHIBITORS tell us
THERE never has been anything like it
IN direct box-office results.
SHOWMANSHIP!
THAT'S M-G-M . . .


METRO-GOLDWYN-MAYER WEEK SEPT. 12TH TO SEPT. 18TH
You can win one of these Valuable Prizes
BUSTER KEATON in BATTLING BUTLER
BUSTER Keaton
THAT great giggle getter
LANDS the biggest knock out
OF his frozen-faced career
IN Battling Butler
FROM the opening gong
TO the final flop
EVERY round's a riot!
AND Sally O'Neil falls too—
FALLS hard for Buster Keaton!
DO you know why?
YOU ought to!
READ on the right . . .
Metro-Goldwyn-Mayer

A typical M-G-M fan ad showing Question Column.



Note the Question Column in the "Bardelys" ad reproduced to the right. In order to answer the M-G-M questionnaire the reader must be familiar with M-G-M productions. Replies have reached such numbers that a special department was created to handle them.

Metro-Goldwyn-Mayer

The Talk of the Public

What other company could possibly release 4 RECORD SMASHERS like these within 2 successive weeks!

And they're typical of

Re-leased Oct. 4

BEBE DANIELS IN "The Campus Flirt"

Broke all records at the METROPOLITAN, Los Angeles!

Re-leased Oct. 4

Ziegfeld's "KID BOOTS" EDDIE CANTOR - CLARA BOW

$33,500 record opening week at the RIALTO, NEW YORK!

Re-leased Oct. 11

RICHARD DIX IN "The Quarterback"

Smashed every record at PALACE, Dallas, Texas!

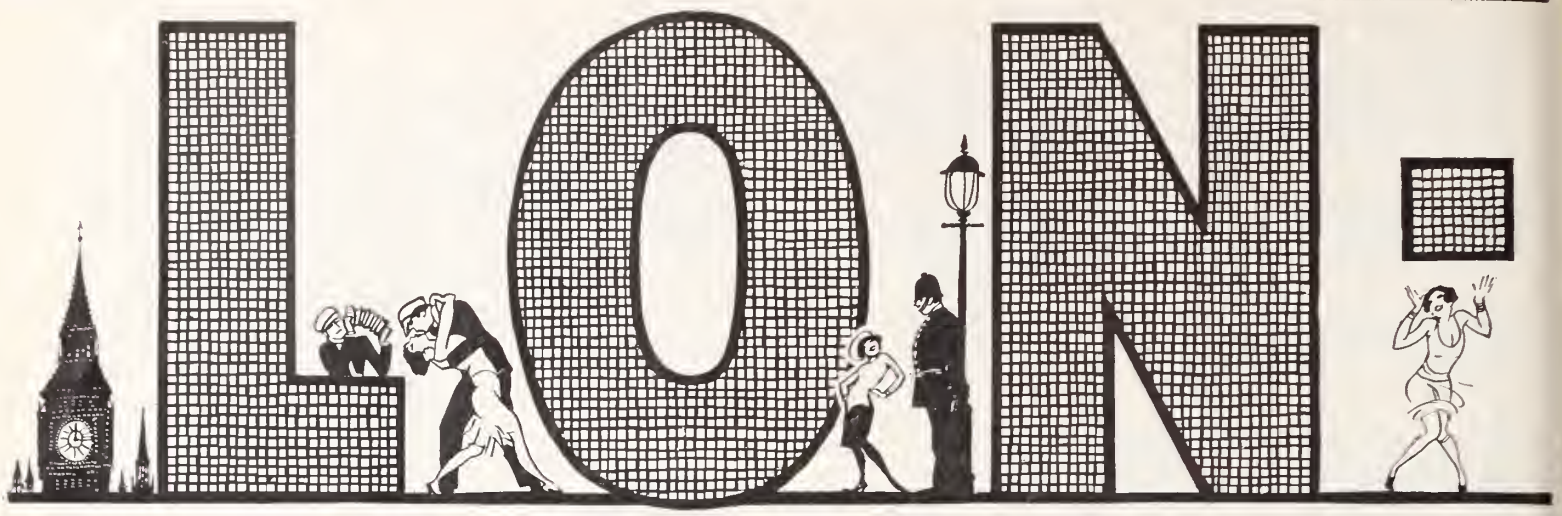
Re-leased Oct. 11

ADOLPHE MENJOU IN "The Ace of Cads"

2nd highest bus. in history METROPOLITAN, Los Angeles!

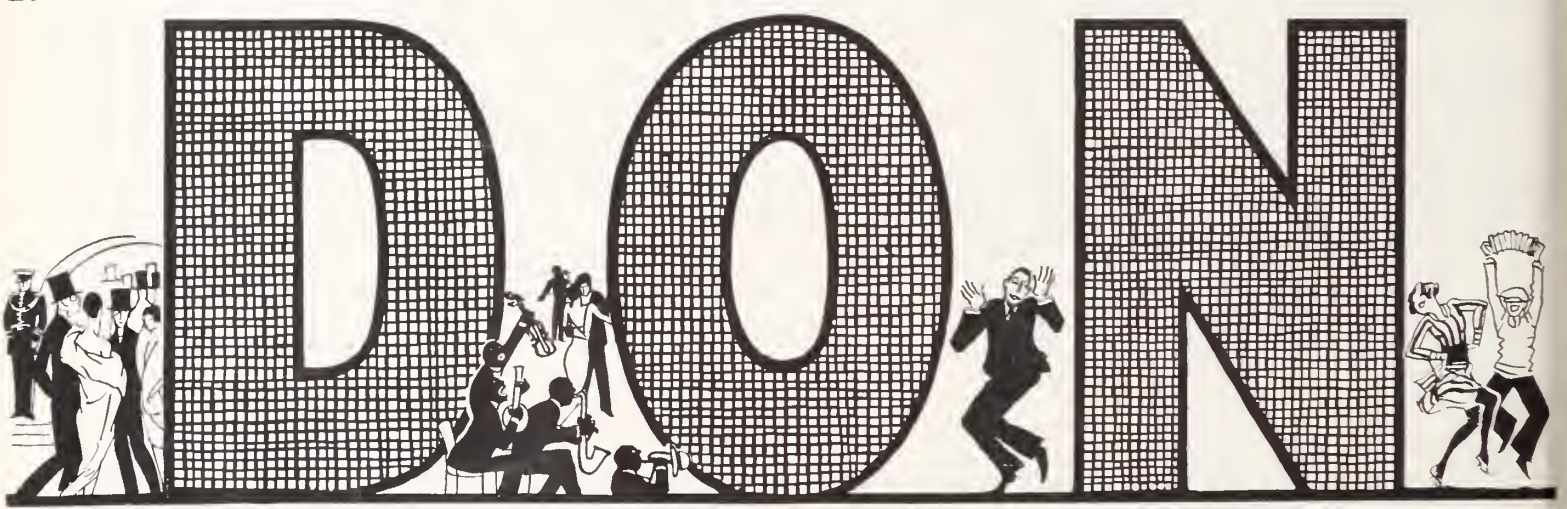
15th BIRTHDAY GROUP

Paramount Pictures



Ready for immediate bookings!

"LONDON" is the second picture from the star-director-producer combination that made the successful "Nell Gwyn." A fast-moving, strictly modern love-melodrama. With Paul Whiteman and his band, and the famous Kit Kat girls. The N. Y. Times calls it "emphatically interesting with its startling contrasts drawn from the life in a roaring metropolis."



BRITISH NATIONAL PICTURES, LTD., PRESENT THEIR "OVERSEAS SPECIAL"

STARRING

DOROTHY GISH

Directed by **Herbert Wilcox**

An original story for the screen by Thomas Burke.

a Paramount Picture

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

A PUBLISHER

in making circulation claims is limited only by his imagination—his viewpoint is naturally biased.

The Audit Bureau of Circulations is limited to FACTS established and verified from a disinterested standpoint. There's a difference.

The Only Verified Circulation Figures Show:—

FIRST — **MOVING PICTURE WORLD**

With 6,492 Net Paid Exhibitor Circulation

SECOND — **MOTION PICTURE NEWS** *

With Less Net Paid Exhibitor Circulation

THIRD — **EXHIBITORS HERALD** *

With Less Net Paid Exhibitor Circulation

**Publicity Rules of the Audit Bureau of Circulations prevent quoting exact audit figures of competitor papers.*

Moving Picture WORLD

A Chalmers Publication

~You have already had THIS great list of real money-makers ~~~

FIG LEAVES
The FAMILY UPSTAIRS
"MARRIAGE LICENSE?"
The BLUE EAGLE
WOMANPOWER
3 BAD MEN
The L I L Y
The MIDNIGHT KISS
The COUNTRY BEYOND
WHISPERING WIRES

~NOW~
of FOX

BELASCO'S smash-ing stage triumph brought to the scre

A noted stage suc-cess by America's great playwright

JOHN GOLDEN'S comedy drama of laughs and thrill

The great outdoors and a dog--a story of popular appeal

soon the greatest money picture of the year

SUMMER BACHELORS

by WARNER FABIAN AUTHOR OF FLAMING YOUTH

with

MADGE BELLAMY

ALLAN FORREST - MATT MOORE
HALE HAMILTON - CHARLES WINNINGER
WALTER CATLETT - OLIVE TELL

Scenario by JAMES HAMILTON

ALLAN DWAN *Production*

Get set for the next quarter
REAL DOUGH-GETTERS
November profit pictures

THE RETURN OF
PETER GRIMM

A dramatic answer to Life's greatest question. Based on David Belasco's stage triumph with: JANET GAYNOR, Alec B. Francis, Richard Walling, Florence Gilbert, John Roche, Lionel Belmore, and John St. Polis. Scenario by Bradley King.

VICTOR SCHERTZINGER PRODUCTION

THE CITY

A sensational drama of frenzied love and politics. Based on the play by CLYDE FITCH. With: May Allison, Walter McGrail, Richard Walling, Nancy Nash and Robert Frazer. Scenario by Gertrude Orr.

R. WILLIAM NEILL PRODUCTION

GOING CROOKED

A straight steer to good entertainment. Based on John Golden's comedy hit, by Winchell Smith, William Collier and Aaron Hoffman. With: BESSIE LOVE, Leslie Fenton, Oscar Shaw, Lydia Knott and Gustave Von Seyffertitz. Scenario by Keene Thompson.

GEORGE MELFORD PRODUCTION

WINGS *of the* STORM

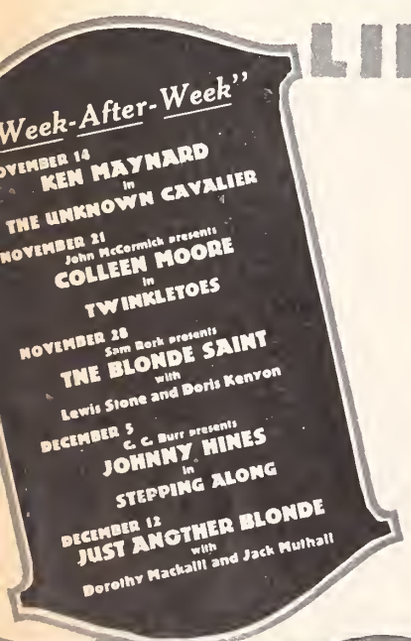
A touching, human story of a girl, a man and a dog. With: Thunder the Dog sensation of the screen, and William Russell, Virginia Brown Faire, Reed Howes. Story by Lawrence W. Pedrose. Scenario by Dorothy Yost and L. G. Rigby.

J. G. BLYSTONE PRODUCTION

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

THE INDUSTRY CLAMORS—

Pictures—Pictures, **MORE PICTURES!** From **SHOW-MEN** the country over the **CRY GOES UP.**—And First National, **ONLY FIRST NATIONAL,** has the **PRODUCT.**—The steady **UNBEATABLE FLOW** of **HIT** after **HIT, WEEK** after **WEEK.**—Bringing **WEEK-AFTER-WEEK PROFITS** to Showmen.—Keeping thousands of Box-Offices **OUT OF THE "RED!"**—That's what **CONSISTENCY** means to the **SHOW GAME.**—And that's what **FIRST NATIONAL** means by. Consistency. Continuous, Consecutive, **SURE-FIRE PERFORMANCE! NEVER** has there been **ANYTHING LIKE IT** in Show Business. — The **RECORD** proves it!



First National Pictures

FIRST NATIONAL DELIVERS!

FIRST NATIONAL FIRST

Last Minute News From Everywhere

"REEL EXCHANGE" is not where you swap your "junk" film, nor is it a "bicycling" combine. It's the title of the Hays organization's Fire Prevention Picture.

MOVING PICTURE WORLD

OLD ADAGE "Actions speak louder than words," doesn't hold true any more, Sam Warner, speaking Vitaphonically, might tell the world, if he would.

VOL. 83 New York, November 13, 1926 No. 2

F. P. Canadian Theatres Gross Shows Increase

Report $800,581 for Last Fiscal Year

(*Special to* Moving Picture World)
Ottawa, Nov. 3.

According to the seventh annual financial statement of Famous Players Canadian Corporation, Ltd., Toronto, issued by J. P. Bickell, vice-president, the theatres owned, operated or affiliated with the corporation now number 101, all being in Canada.

The report, which is for the fiscal twelve months ended August 28 last, showed that the profits for the year were $800,581 before depreciation, interest and deferred charges were accounted for. This compared with $730,607 for the previous fiscal year. It is interesting to note that the corporation made an allowance of $265,408 for the year's depreciation, as compared with the previous corresponding allowance of $180,000. This large increase was due to the fact that the company brought the depreciation charge in line with the amount allowed by the Canadian Income Tax Department.

After deducting bond and mortgage interest and other deferred charges, the net profits for the past fiscal year were 399,639. The surplus brought forward was $281,005, as compared with $215,401 at the end of the preceding fiscal year. Therefore, the balance carried forward in surplus increased by 36,680 for the last year.

Mr. Bickell reported that the first quarter of the 1925-1926 year was most unfavorable from the standpoint of theatre operation, but practically every theatre operated by the corporation had shown substantial improvement in net earnings for the twelve months.

Capital assets in the form of theatre properties were shown

(*Continued on page 2*)

Clarke Admits Plan

Col. W. F. Clarke of Cranfield & Clarke this week admitted that he is interested in a new production-distribution scheme. He is not yet ready to announce details. It is rumored that the name of Triangle may be brought back to the screen. Harry Aiken, former president of Triangle, may be interested in the plan.

Short Subjects Suddenly in Great Demand; F. P. Closes Deal, M-G-M Is Negotiating

Late Chicago News Notes

Ascher's new Sheridan Square Theatre of 3,000 seats will open on Thanksgiving Day with an elaborate program. Fifth Anniversary Week brought out an attendance of 75,000. Oscar Doob has been made publicity manager for Balaban-Katz-Kunsky in Detroit. He is succeeded here by William Pine.

D. W. Griffith Reported To Have British Offer

D. W. Griffith is reported to have received an offer from an English producer to make two, or possibly three pictures in England. The offer is said to have come "from a titled Englishman.' It is known that Lord Beaverbrook, who recently visited Canada, is interested in English pictures, but it is not known whether he was in touch with Mr. Griffith at that time.

At the offices of D. W. Griffith, Inc., in New York City, it was stated that nothing is known of an offer from England. Mr. Griffith has two more pictures to make for Paramount.

Rejoins First Love

George U. Stevenson is back in the film game as manager of publicity for Columbia. Joe Brandt and Jack Cohn, president and treasurer of Columbia, taught him the business in the early days at Universal.

Paramount Buys Two Winkler Series of Five Each —Schenck Now Making Plans

By Sumner Smith

The short subject, once the orphan of the motion picture family, has become the favorite son, surrounded by herds of fatted calves. In their efforts to offer exhibitors complete programs, big distributors are putting out the welcome mat and offering the glad hand to the formerly unpopular short subject. And doesn't he love it!

Here's the dope to date:

Famous Players-Lasky has closed with Winkler Pictures for two series of short subjects for release beginning in September, 1927. Five subjects will constitute each series.

Famous has been talking with Mack Sennett, now in New York, but any deal that might have been planned seems to have fallen through. Conferences are also said to be on with Educational and with the Christies.

George Weeks has been appointed to conduct a new short subjects department for Famous.

Hal Roach, it is rumored, will produce a series of comedies for Metro-Goldwyn-Mayer.

Nicholas M. Schenck, vice-president of M-G-M back at his desk in New York after a visit to Culver City, in a chat with Moving Picture World set at rest vague reports of the company's position in the short subject field.

"We will have a definite announcement to make about the first of the new year," he said, "and about September 1, 1927, with the opening of the 1927-28 season, we will release our first short subjects."

Concerning the origin of the product Mr. Schenck said:

"We will acquire existing production units of outstanding merit and create new ones, under plans now being worked out."

It is reported that P. D. C. is seeking an amalgamation with Pathe Exchanges, Inc., but that J. J. Murdock of Keith-Albee, which has an interest in P. D. C., is holding the deal up, it is said.

Nat Mintz, vice-president of Winkler Pictures, who has signed with Paramount, has left for Hollywood to aid George Winkler in supervising the new product. He recently completed a tour covering the key cities, making everything ready for the two Paramount series.

London Cable

By W. E. ALLISON-BOOTH
Moving Picture World
Bureau London,
November 2.

"The Big Parade" is being withdrawn next week after a record run for any picture in England. "So This Is Paris" is held over owing to its huge success. "Beau Geste" was presented at the Plaza this week and is a sure winner. This picture has been criticized in France and complaint has been made of wearing the uniforms of the Foreign Legion without permission. Ernie Romer is the latest English film find. He weighs 480 pounds and can do any athletic stunt.

Pictures' Greatest Development Now at Hand, Says "Joe" Kennedy

Joseph P. Kennedy, president of F. B. O., in New York this week had a few words to say in defense of the modern film producer. Having just looked over Hollywood, he spoke with authority.

"The modern film producer," he said, "is fully alive to his responsibility in maintaining his present prestige and in keeping abreast with the times. At no time in the history of the industry has there been greater opportunity for every man and woman engaged in it, because the keen competition for ideas will mean advancement. Undreamed-of possibilities lie only a few years ahead. The field is so broad that nobody can foresee what may be commonplace ten years from now."

After a chat with trade paper men he took them into the pro-

(*Continued on page 2*)

Kill Time Change

Syracuse, N. Y., swamped daylight saving this week by a vote of 17,195 for to 31,353 against Michael J. Toole of the M. P. T. O. A. reports.

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.

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VOL. 83 NO. 2

Incorporations

The slump in the number of motion picture companies incorporating continued during the past week when only three companies were formed to enter the business in New York State. The largest capitalization was that of the Amateur Motion Picture Equipment Corporation, capitalized at $300,000 and having as its directors L. L. Cook, C. R. Schreiner and C. W. Gould, of New York City. The other two companies included the Miracle Enterprise Corporation, $20,000, with Louis Berman, William L. Price and Morris Wolf, of New York; the A. L. A. Film Trading Corporation, capitalization not specified, with A. Leonard, M. Gerst and A. Bregstein, of New York.

Films Developing

(*Continued from page 1*)

jection room of the home office and, in backing up his statement, showed them a new comedy made by Charlie Bowers' mystery process. Its technical highlight was the "growing" of cats on a tree—real, live cats—and it was an astounding bit of trick photography.

The F. B. O. president also talked mergers and theatre building. The former he saw inevitable in order that the tremendous overhead of producing and distibuting companies be met and a profit showed. Of the latter he said that F. B. O. would not build theatres unless it proved to be good business.

Simon Rowson of Ideal Films, Ltd., London, looked over the F. B. O. product in the making with Mr. Kennedy and was much pleased with it, finding nothing in any of the pictures to offend the tastes of British audiences. F. B. O. is about half through with the production of its forty-two pictures. "Bigger Than Barnum," Mr. Kennedy said, is going splendidly under Ideal distribution in England.

Asked if he expected Fred Thomson to sign a new contract, Mr. Kennedy said that it was too early to reply. He had a great boost for Sam Wood, new F. B. O. associate producer, considering him the best man posible for the job.

F. P. Sales Expansion Promotes Schaefer, Lightens Weeks' Work

The continuous expansion in the sales activities of Famous Players-Lasky and important development planned for the future have brought about an increase in the home office executive personnel of Paramount's distribution department and in Paramount's territorial division of the country for sales purposes, according to S. R. Kent, general manager.

In the future, Paramount's forty-two exchanges in the United States will be grouped into three main divisions instead of two. John D. Clark will continue as sales manager of the Western Division as heretofore. Phil Reisman, until recently executive sales head of the Eastern Division, will act in a similar capacity as sales chief of the newly created Central Division. In executive charge as rivisional sales manager of the Eastern Division will be George J. Schaefer, who has been promoted from his former position as district manager of Paramount's New England district.

The adition of Mr. Schaefer to the home office's sales executive forces will enable George W. Weeks to devote more of his time to the distribution and sales problems of the producers outside of the company's own production department which are releasing through Paramount.

Jazzbo Club Elects

The annual election of the Jazzbo Club, P. D. C.'s social organization, was held last week. The new officers are: Joseph K. Burger, president (re-elected); George Harvey, vice-president, succeeding Hayden O. Duke; A. A. Schubert, treasurer, succeeding J. J. Glynn; Mrs. Josephine French, secretary (re-elected), and Maude Sankey, corresponding secretary.

Announcement of the new officers was made following the dinner and theatre party given by the Jazzbo Club Thursday, October 28.

A Little Film Theatre

The Little Theatre movement, confined heretofore exclusively to the drama, has been extended to screen presentations, with the opening by Michael Mindlin, stage producer, last Friday night, of the Fifth Avenue Playhouse at No. 66 Fifth Avenue. This house has 264 seats and will be devoted to presentations of pictures that stand out because of their artistic value. The initial offering was a reissue of the German production, "The Cabinet of Dr. Caligari." Joe Fleisler, UFA publicity representative, is directing publicity for Mr. Mindlin's charming departure.

Win State Offices

Arthur James, Plymouth, Pa., theatre owner, has just been elected lieutenant-governor of Pennsylvania. He is believed to be the first theatre owner to gain an office of such magnitude. He formerly was district attorney of Luzerne County. Frank Harris, Pittsburgh theatre owner, was elected to the Senate of the state. In New Jersey, Walter H. Olden, Princeton theatre owner, was elected assemblyman from Mercer County.

New Illinois Studio

The Chicago Standard Cinemas Corporation, soon to be incorporated, has bought fifteen acres on Holbridge and Lewis Avenues in Waukegan, Ill., as the site for a $4,000,000 motion picture studio. It will cost $3,500,000. Few details are available, except that two educational pictures to cost $1,500,000 will be made first. The buyer of the site has not been announced.

Miss Shannon with Pathe

Betty Shannon, the well-known writer, has joined Pathe's educational department.

Metro Ball Glittered

As Farmer Corntossel would say, "A grand time was had by all." The Loew-Metro-Goldwyn-Mayer annual ball closed in a blaze of glory last Sunday morning with a breakfast show at the Hotel Astor. Thousands of notables of all walks of life had attended during the evening—or should we say night?—and many of them remained to enjoy a second meal at something a.m. Julius Tannen of the "Vanities" was announcer for a large number of Broadway acts, which, like Julius, kept the huge crowd in constant merriment. Vincent Lopez conducted the dance orchestra.

Ohio Convenes

Members of the M. P. T. O. of Ohio will hold their annual convention at the Hotel Deshler, Columbus, Ohio, November 8. The secretaries of the Film Boards in the surrounding territory, from Pittsburgh, Pa., to Memphis, Tenn., have been invited to be present. C. C. Pettijohn, general counsel of the Film Boards of Trade also will attend the meeting.

Policy Now Unknown

Suggestions from a man shortly to be appointed by the New York State Board of Regents, to head the Motion Picture Commission on and after January 1, will largely determine the policies of the commission in its single headed form. The selection is now pending and an announcement will be forthcoming within a few weeks. It is expected that a man will be named who is not connected with the present commission or the industry in any way.

Cameraman Is Hurt

Bert Mason of Montreal, a well-known news cameraman in Eastern Canada, was dangerously injured on the night of October 28 when the automobile in which he was driving from Valois, Quebec, overturned, the machine being a total wreck. He suffered severe head injuries and a compound fracture of the right arm.

McCarthy in West

Charlie McCarthy of Famous Players is at the West Coast to get the publicity angle on new productions. He went west immediately after the French Lick convention. He's due back in New York in about two weeks.

COMING and GOING

Ray Rockett, First National producer, and Mrs. Rockett have left for the West Coast where Rockett will do his future producing. A delegation of First National officials saw them off.

* * *

Herbert Brenon, Paramount director, is leaving for a month's vacation in Bermuda.

* * *

Ned E. Depinet and A. W. Smith, Jr., First National sales managers, have returned to the New York offices with reports of brisk business. Ned Marin western sales manager, is expected back in a month or so.

* * *

Joe Brandt, president of Columbia Pictures Corp., is on the high seas bound for Europe. During an eight weeks' tour he will study conditions in Great Britain and on the Continent. He took several negatives with him.

* * *

Paula Gold, Warner Bros. publicity writer, is back in New York from Hollywood.

* * *

Mary Miles Minter, as Juliet K. Reilly, sailed last week for Europe. She would not talk with ships' news reporters. Miss Dorothy Manners, a friend, was with her.

* * *

Joseph McConville of Boston has been conferring in New York with Columbia executives.

* * *

N. L. Manheim, Universal export manager, is in New York after a six weeks' tour of European exchanges. He expressed wonder at the improvement in German films.

* * *

Alice Terry is in New York for a three weeks' vacation before sailing to star in a picture for her husband, Rex Ingram, in France.

* * *

Paul Gulick, Universal director of publicity, has left on his first trip to California. Coworkers gave him a leather shower, including a traveling bag complete even to bay rum containers. Mrs. Gulick accompanied him. They will be gone over a month.

* * *

Howard Dietz will return from Europe next week. Arthur Loew is due back early in November.

* * *

J. J. Madan, a managing director of Madan Theatres, Ltd., Calcutta, is in New York after a visit to Hollywood. He is both a producer and exhibitor. He has been studying production and buying equipment.

Big F. P. Gross

(*Continued from page 1*)

as $5,038,503, while franchises, leaseholds and contracts were carried at $8,606,039. Investments in affiliated companies totalled $748,255. Advances to affiliated companies secured by mortgages amounted to $162,050; accounts receivable were $206,555; cash on hand, $381,177; insurance, prepaid taxes, etc., $118,321. Current liabilities were listed at $267,270. The capital stock of the corporation is $12,700,900 and the first mortgage sinking fund bonds were $1,140,000. Total assets were $15,535,060.

Theatre Shortage Forces "Scarlet Letter" Removal

A report that Metro-Goldwyn-Mayer will withdraw "The Scarlet Letter" from the Central Theatre, New York City, about Thanksgiving time, was verified by Nicholas M. Schenck, vice-president of M.-G.-M., this week, when he said:

"We deeply regret the necessity of withdrawing 'Scarlet Letter' for we are firmly convinced that Miss Gish's powerful portrayal of 'Hester Prynne' might continue with the greatest success for many months to come, but it is absolutely necessary that we have a house for 'The Fire Brigade,' which, in my judgment, cannot wait more than another week or two before it is given its New York premiere.

"'The Big Parade' and 'Ben Hur' must go on, and in the matter of sacrificing one of our splendid Broadway runs the decision was to withdraw 'Scarlet Letter.'

"'The Fire Brigade' calls for a Broadway run, and this will be given in the Central, very shortly."

A. M. P. A. Luncheon

Walter Eberhardt, with Harry Hirshfield, Cheese Club president, as official announcer, put on a pantomime at the regular weekly A. M. P. A. luncheon at the Hofbrau, Thursday. The act was a flop. The guests of honor were the motion picture critics of the New York newspapers and Harry painfully and laboriously tried to make 'em say something. The best he could do was to show the assembled AMPA'S the probable reason why the guests had qualified as critics of the dumb drama. Half of them were beautiful. (50 per cent of the N. Y. film critics, Harry pointed out, belonged to the fair sex). All were dumb.

Hornstein Responds

Fire last week damaged the projection booth of the Rialto, Passaic, N. J., but three hours later Joe Hornstein of the National Theatre Supply Co. had installed new equipment in response to a call for help from Manager Harry Hecht.

Loew Books Tunney

Marcus Loew has signed Gene Tunney for a tour of his circuit at a reputed salary of $7,000 a week. The champ will start at Loews' State on November 29.

Buckley Names Fox

Charles Donald Fox has been named eastern editorial representative of Mary Pickford and Douglas Fairbanks, reports Harry D. Buckley, their general personal representative and business manager.

Signs the Duncans

Joseph M. Schenck has signed the Duncan Sisters for a series of special pictures to be made under the supervision of John W. Considine, Jr., for United Artists release. "Topsy and Eva," the stage success, will be their first co-starring vehicle. Work will be started at the Pickford-Fairbanks studio in Hollywood.

Lewis Is Ad Chief

Barran Lewis is the new advertising and publicity manager of Warner Bros., succeeding Watt L. Parker, who resigned to spend several months on the Pacific Coast. Lewis has been in charge of the company's newspapers serialization. He came to Warner Bros. when the company took over Vitagraph. His initial motion picture work was with "Pop" Lubin at the famous old North Philadelphia studio.

Danish Co. Migrates

One of the Danish film companies, Dansk Film Industri, popularly known as "Palladiem" has recently removed its entire organization to Paris, France. The reason is stated to be the fact that several new films will be taken in the Southern parts of Europe.

A Hit in Europe

P. D. C. reports that Cecil B. DeMille's "The Volga Boatman" is doing record business wherever shown in Europe. It has broken a flock of box-office records in Germany and Sweden. Prague has it for an extended run. Vienna will see it in twelve theatres simultaneously.

Rembusch May Sell

Frank J. Rembusch, who owns a string of fourteen theatres in Indiana, is reported to be negotiating the sale of his houses to Publix Theatres, Inc. Rembusch has been president of the M. P. T. O. of Indiana for two years.

UFA Retrenching?

Rumors in New York tell of an alleged retrenchment by UFA in Germany. The enormous UFA building in Potzdamer Platz, Berlin, will be converted into a restaurant to make it more remunerative. It is now used for headquarters. The cost of "Metropolis," adds rumor, is partly responsible.

Herbel Promoted

Universal has named H. M. Herbel western sales director and will move his headquarters to the home office, reports Lou B. Metzger, general sales manager. L. J. Schlaifer, Herbel's predecessor, now is with Universal Chain Theatrical Enterprises.

Just Like Papa

For a birthday present from his wife, on October 21, Lloyd Hughes, First National player, got a son. Mrs. Hughes formerly was Gloria Hope.

Neilan with "Connie"

Marshall Neilan will direct Constance Talmadge in her next First National vehicle, "Carlotta." He has signed the contract with Joseph M. Schenck.

Brand with Keaton

Harry Brand, Joseph M. Schenck's publicity director for seven years, has been made manager of Buster Keaton Productions in Hollywood.

Boost Australia

Australia is preparing a 9,000-foot propaganda film embodying the country's history and present attractiveness.

F. P. Plans a Canadian Studio To Defeat the British Quota

Production Activities May Be Extended to England—Canada Receptive

(*Special to* MOVING PICTURE WORLD, *Ottawa, Nov. 3.*)

The incorporation took place at Victoria, B. C., on October 28 of the Famous Players-Canadian Corporation of Toronto and Vancouver, B. C., as a separate provincial company organization with a capitalization of $15,000,000 to carry on business in the Province of British Columbia.

With this step came the news at Victoria that Famous Players-Lasky had entered British Columbia for the establishment of a production studio of large proportions wherein features would be made for distribution throughout the British Empire and in foreign countries. Announcement was made that the company is now branching out into an international producing organization and, besides the plant in Canada, production activities and facilities would be extended to England.

The establishment of a large studio in Canada had been rumored for some time past because of the discussion in Great Britain regarding a film quota system and because of the adoption or kontingent plans in foreign countries. Some weeks ago there was a definite rumor that a large United States producing company proposed to establish a studio either at Ottawa, the Canadian capital, or in British Columbia on the Pacific Coast.

Incidentally, the incorporation of the $15,000,000 company in British Columbia has come while the Imperial Conference is in session in London, England. One of the questions provided for the conference by the Canadian Department of Trade and Commerce is: "What is a British picture?" The purpose of this question, from the Canadian point of view, is to obtain a ruling that a British Empire-made picture would qualify under the quota plan in Great Britain and in the British Dominions, as well, possibly, as under the kontingent plan of foreign countries. The Canadian Government is anxious to encourage the establishment of large studios in Canada by United States or Canadian producers to meet the quota proposals.

Dreams Come True

Once in a while it happens. Gilbert Roland, a Spaniard, 23 years old, and almost unknown as a screen actor, has been chosen as leading man for Norma Talmadge in her First National picture, "Camille." Joseph M. Schenck has given him a five-year contract on the strength of his work in "The Blonde Saint."

Billy Bitzer Back

Billy Bitzer, the famous cameraman, is back on Broadway after a long absence. His name will appear at the premiere at the Cameo on November 7 of "Natural Vision" pictures. For three years he has been perfecting the process and he claims that it will revolutionize the business.

To Fight a Trust

The convention call issued by Joe Seider for the New Jersey theatre owners' convention on November 18 and 19 is: "Prevent complete trustification." The call promises that "your attendance in spite of any obstacle is warranted to bring about release from the shackles of business monopoly."

Assets $50,000

The total assets of the Michigan M. P. T. O. are revealed to be more than $50,000 in a statement enamating from the organization's offices since the Battle Creek convention.

Bombing Rife

Theatre bombing has again broken out in Detroit, Michigan, where the front section of the Van Dyke Theatre was demolished one evening last week by an exploding bomb. The damage was about $1,000.

A Record New Year?

The new year will see a record Hollywood production, says B. P. Schulberg of Famous Players. Within thirty days he will start work on ten new pictures. Seven are under way now. That is only the beginning, he says.

Now Free-Lancing

Percy Marmont has severed relations with Famous Players and has become a free lance.

3,878 in Germany

There are 3,878 picture theatres in Germany, according to figures recently issued by a leading trade paper in that country. The total seating capacity of these theatres is said to be 1,402,462. Nearly one-half of the theatres have been opened since the war.

Publix-Saenger Deal Closed

Houses in twelve southern states will be acquired through the formation of Publix-Saenger Theatres, Inc. They will be bought in North Carolina, South Carolina, Alabama, Mississippi, Georgia, Texas, Florida, Louisiana, Arkansas, Tennessee New Mexico and Oklahoma. E. V. Richards, Jr., and Julian Saenger, who closed the deal with Sam Katz, have left New York for the South. There will be no conflict, it is said, with the management of either the Publix or Saenger circuits.

Warners Change Company's Name In British Isles

Starr, Schlesinger Sail For Home

Warner Bros. have changed the name of the company in England through which the Warner pictures are distributed. Known in the past as Vitagraph, Ltd., with headquarters in London, the new name is Warner Bros. Pictures, Ltd., and it is under that corporate name that all product of the company in future will be released in England.

The change of name was announced just previously to the sailing home of Herman Starr, chief executive of Warners' home office in New York, and Gus Schlesinger, general manager of foreign distribution for the company.

Starr and Schlesinger have been busy for the past several months in Europe completing plans for a wider distribution of the Warner product. In addition to establishing new offices in several cities they have made many other valuable contacts that assure the showing of all Warner pictures in every important European city.

The Public Is Boss

Cecil B. De Mille told the Society of Arts and Sciences at its New York dinner last week, that "it is the public that influences the movies, and not vice-versa." He added that "the American public is too indolent to think for itself and too lazy to chaperone its own children."

Last Minute Flashes

A $1,7000,000 suit will be filed by the Thomas H. Ince Corporation against First National Pictures, alleging that amount is due for thirty pictures, delivered to First National under several contracts made with Thomas H. Ince between August, 1921, and his death in November, 1924, according to the Los Angeles Examiner. The complaint alleges that First National substituted its own films in more than $300,000 worth of contracts with theatre owners, and later cancelled the Ince films in favor of First National productions.

* * *

Several hundred exchange managers and employees attended the premiere of the "Reel Exchange," the Hays organization fire prevention picture, at the Loew State Theatre, Boston, Mass., on Nov. 5.

The production is to be shown in all distributing centers in the United States and Canada in connection with the fire protection and fire prevention campaign of the Hays organization.

Back from Europe

Herman Starr (left) chief executive at Warner Bros. home office, and Gus Schlesinger (right) foreign representatives, are returning to New York after organizing forces abroad.

Show Its Reception

At the Metro projection rooms a special showing was made of a reel depicting the run of the fire car carrying a print of "The Fire Brigade" from Los Angeles to New Orleans, where the convention of fire chiefs, representing upward of 2,000 departments, was given a preview. At all important points the speeding car was welcomed by the local department and given much advance advertising, while in New Orleans the arrival of the car, augmented by a number of Metro officials and players, was circused to the limit with a spectacular run to the convention hall and the removal of the film in an armored car to a safety deposit vault.

Tiffany Picks Withers

Jack Withers is the new Tiffany manager in Pittsburgh, reports Vice-President M. H. Hoffman. Saul Frank will be Withers' assistant.

Balsdon Visits Clarke

George Balsdon of Montreal, Quebec, is in New York conferring with Col. W. F. Clarke of Cranfield & Clarke on exchange matters.

A Columbia House

Lou Berman and Harry Weiner, who handle the Columbia product in Philadelphia, plan to construct a new theatre in Washington, D. C., to play Columbia productions exclusively.

"Don Quixote" Filmed

The Danish Company "Palladiem," which has headquarters in Paris as well as Copenhagen, has finished filming "Don Quixote" which was commenced in Spain last February.

Insure Comedians

Bobby Vernon and Lupino Lane have been insured in the amount of $500,000, with Educational the beneficiary.

Pathe Pays $2

Pathe has declared the regular quarterly dividend of $2, payable December 1 to stockholders of record November 10.

View Technicolors

Members of the Visual Instruction Association and New York high school instructors highly enjoyed a special showing of three Technicolor-Educational pictures last week. They were "Mona Lisa," "The Blue Boy" and "Speak! Speak!" The place was the American Museum of Natural History, and Ernest L. Crandall was chairman of the evening. Dr. Herbert T. Kalmus told how Technicolor pictures are made. Robert E. Sherwood also spoke. Much word of mouth advertising is expected. New York teachers are sending pupils to see these pictures at local theatres.

New British Unit

The new British films producing company, known as the "British General Film Enterprises, Ltd.," is about to start on its first picture entitled, "Creeping Tide." This is a story of the Devon coast, in which John Stuart and Marie Odette will be featured. The picture will be directed by Harcaurt Templeman, previously employed by Stoll.

Buys "Purple Mask"

Joseph M. Schenck has bought "The Purple Mask" for a special Roland West Production. As a play it enjoyed great success, both in New York and Paris. Leo Ditrichstein played in it here.

Photographs Ready

Major Edward Bowes, father of the popular Capitol Theatre (New York) Family, announces to the great circle of its radio listeners that the souvenir photographs of the group are now ready for distribution.

Director Stein Weds

Paul Stein, German director, and Ollie Kuntze, opera singer, were quietly married in Hollywood on October 26. The bride recently arrived from Germany.

Miss Kenyon Better

Doris Kenyon (Mrs. Milton Sills) is recovering steadily from her attack of influenza.

Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily by Newburger Henderson & Loeb, 100 Broadway, New York City, exclusively for The World.

The market closed the week in a more healthy condition than has been evidenced for some little time. Forced liquidation appears to have run its course. The immediate outlook appears to be for higher rather than lower prices. Of course, it is always difficult to tell just when the market reaches any particular point, but the indications are that the continuous decline of the last few weeks had stopped.

Election returns were evidently discounted in advance, as the market showed no signs of being discouraged. In fact, when the returns are analyzed one can find no particular reason why the market should be disturbed.

Financial reports on the leading business houses of the country continue to show satisfactory profits. Money rates continue easy, call money ruling around 4½ per cent during the past week. The future should be watched carefully, but there is no reason why a bearish attitude should be adopted at the present time.

Film Stocks

Fox Film "A" was fairly active this week with sales aggregating around 27,000 shares. The stock fluctuated between 71¼ and 75.

Loew, Inc., after declaring an extra dividend of $1.00 a share maintained its recent price of between 44 and 45.

Pathe "A" again touched its low point for the year of 41, but quickly recovered. Trading in this stock was not heavy, but at one time the price was forced up to $47.00 a share.

Warner Bros. "A" and Common continued to supply spirit and activity to the list. Nothing startling occurred, however, outside of the usual fluctuations of between 4 and 5 points. Warner "A" varied between 40⅞ and 46¼ and the Common between 33¾ and 37¼.

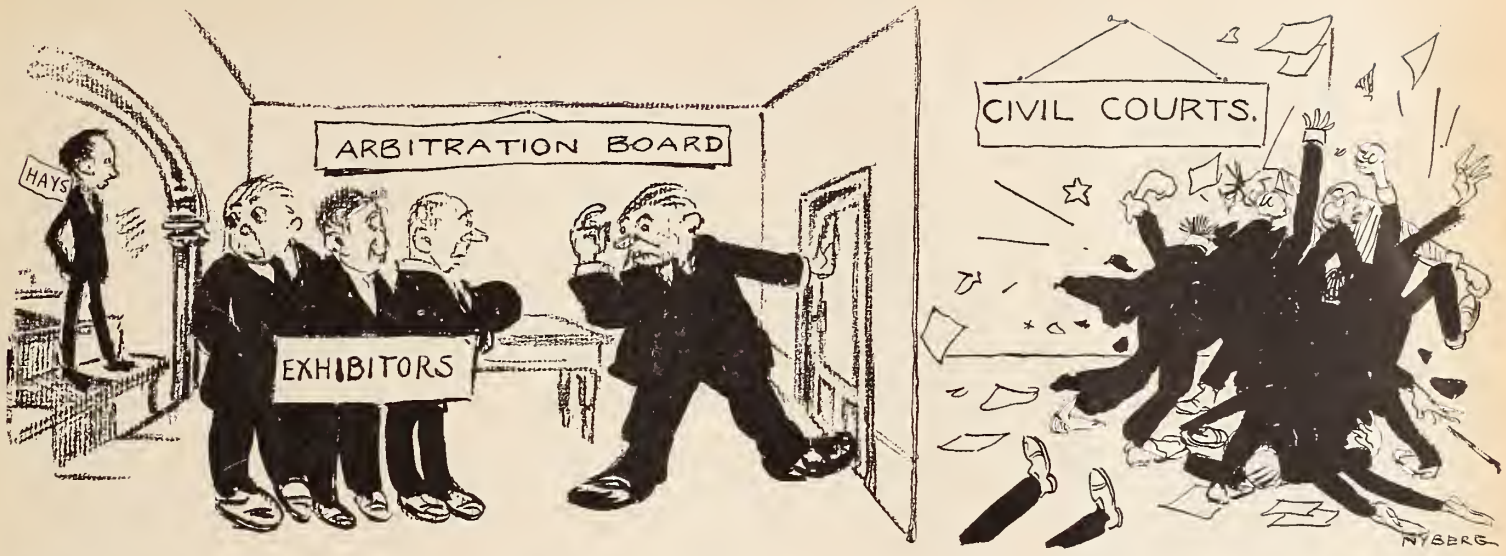
Dividends

The following dividends were declared this week: Famous Players Canadian Corp. first preferred (quarterly) 2 per cent, payable Dec. 1, holders of record Oct. 30. First National Pictures preferred (quarterly) 2 per cent, payable Jan. 1, holders of record Dec. 15. Pathe Exchange preferred (quarterly) 2 per cent, payable Dec. 1, holders of record Nov. 10. Skouras Bros. Class "A" (quarterly) 75c, payable Nov. 1, books closed between Oct. 29 and Nov. 2; also on Class "B" (quarterly) 30c, payable Nov. 1, books closed for the same period.

Robbins Off to Coast

Herman Robbins, vice-president and general manager of National Screen Service, will leave for the West Coast Nov. 12. He expects to be gone about six weeks.

Better Stay Here



Next Season Will Be Short Subject Year

PREDICTING what will happen in the motion picture industry is about as certain as forecasting the weather, but at this distance it looks as though 1927-28 will go down in history as Short Subject Year. All of the releasing organizations are turning their thoughts to the project of rounding out their programs so that an entire bill may be booked in its entirety through one exchange. Primarily this is merely a strategic move, but it will have the far-reaching effect of bringing the shorts into proper perspective. Millions of dollars have been lost to exhibitors in the past few seasons through a failure to realize that these shorter lengths have a definite cash value at the box office.

Most managers have seemed to feel that nothing under 5,000 feet could possess any actual sales value. Shorts were regarded merely as program stuffers; film wedges to plug around a feature length, not with the idea of giving diversity but merely to bring the program up to a required length.

Last Winter, National Laugh Month, originated by this publication but dedicated to the industry, did much to make managers realize that comedies had some sales value, but the lesson was not fully learned even in the face of the remarkable results achieved by co-operating exhibitors.

There are still many who still purchase shorts by the foot instead of considering the attraction value of the star and subject.

But if the large releasing companies prove that they realize the sales value of shorts, it is only a matter of time when the exhibitor will realize that the minor features of his program still are features.

More than one program feature has been saved by the addition of a smart comedy. People went out pleased because they went out laughing, but even the comedy did not get the full credit to which it was entitled.

The coming season will definitely be a Short Subject Year, and the company offering the best short releases will stand the best chance of booking its features to the full quota.

This being the case, it is reasonable to anticipate that quality as well as quantity will be increased.

And we would suggest that a company desiring a real novelty will find it in a story in which the comedian does not run around in his underwear. This may be a sure fire idea, but it has grown tiresome through repetition.

by the way

Britain, America's Best Foreign Market, Says J. D. Williams, Sailing, Reciprocity Essential To Hold It

Drastic Government Restrictions Sure Unless American Attitude Changes Toward British-Made Pictures

Will H. Hays' "Hands Off" Policy Ends Anti-Arbitration Agitation Among Exhibitors In Northwest

SUMMING up the British-film situation, on the eve of his return to England, J. D. Williams, managing director of British National Pictures, who is now on the ocean, gave the writer a few pertinent thoughts concerning it, which we pass on here.

•

GREAT BRITAIN, as everyone knows, is the best market which we have outside of our own theatres for American films, representing at least fifteen per cent of the gross figure, which a producer can reasonably expect to obtain on a given picture, and this fifteen per cent. is probably more than the profit most producers get on their attractions under present conditions.

•

ANY condition, therefore, which tends in any way to limit or jeopardize this market, ought to be a matter of the utmost concern to all for the problems of the British film industry, thus become ours, and no longer remain merely a subject for academic, if not altogether sympathetic, discussion, because they happen to exist some three thousand miles away.

•

SUCH a condition now seems to be imminent in the threatened 12½ per cent quota, which, it is said, the British Government is almost certain to impose when Parliament next convenes, that will compel British exhibitors to show at least one British-made picture in every eight screened.

•

IN the view of those most competent to judge, this will be only the beginning of further and even more drastic restrictions against American productions, some going so far as to assert that once the British Government actually commits itself to a policy of official supervision of the film industry, a "cultural censorship," as well as an increased quota law, will be inevitable.

•

AND a "cultural censorship," so-called, means nothing less, than that any film may be arbitrarily barred from the United Kingdom and all the British dominions, with no possibility of appeal and for no assigned reason, other than that the official censors deem it *"undesirable"* for British audiences.

•

IF this is the case, it certainly seems to be high time that the American film industry should be made aware of it and at least make an eleventh hour effort to forestall governmental interference, alike injurious to British and American interests, by making definite arrangements to absorb and distribute here a substantial proportion of the features made by British producers, the agitation in whose behalf, whatever its underlying motive, has resulted in the present serious situation.

•

IT is one thing to tell the British film industry: *"Make good enough attraction pictures and we will be glad to buy or distribute them for you in America, but otherwise we can't do business."*

•

IT is quite another to tell the same thing to the British Government, with its vast powers and resources, and the control at least of its own markets.

FARSEEING men like Adolph Zukor and Sidney Kent of Famous Players-Lasky and Joseph P. Kennedy, president of Film Booking Offices of America, have shown that they recognize the underlying dangers of the present agitation and are doing their utmost to bring about conditions which will be mutually satisfactory to all concerned, the former by distributing British-made pictures, which have been contracted for *"unsight-unseen"* and which may or may not be box office attractions and the latter in the comprehensive plans worked out with Ideal Films, Ltd., of London, under which a very considerable amount of British product next year will be handled here by his company.

•

OTHERS of the big companies should speedily follow their example, even if at first it might be necessary to handle some British pictures at a loss, for if the British government ultimately takes action, it is reasonably certain that similar restrictive legislation will be initiated in other countries, and if foreign markets are to be kept open to American films, reciprocal advantages must be afforded film producers of these countries in our market here.

•

AS J. D. Williams, in his conversation with the writer, tersely put it: "Great Britain is America's best market for motion pictures outside its own theatres. Without it few productions would show much or any profit as the business is at present aligned. Reciprocity in buying or distributing British-made pictures here is therefore not entirely a question of charity and a sympathetic gesture to the British film industry, as many in America appear to believe, but simply good business."

•

OUR own view of the matter is that with each national distributing company including some British-made pictures in its annual list of releases, the box office quality of these pictures would speedily improve.

•

WHATEVER is done, however, must be done without further delay, and the subject surely is one of sufficient importance to call for a round-table conference of some sort among the leaders of the industry.

•

WILL H. HAYS has spoken and arbitration is no longer an issue in the Northwest.

•

ARBITRATION is too vitally important to this industry to be trifled with and the decisions of the Film Boards everywhere have been in the main so fair and conscientious as to make the exceptions negligible.

•

GENERAL HAYS has done well in thus swiftly and effectually putting an end to the efforts made to discredit the principle and practice of arbitration, so essential to the continued well-being of all branches of this industry.

•

LET everyone keep to a "hands off" policy, in respect to our arbitration boards.

Merritt Crawford

Houdini—The Great Mystifier, Most Picturesque Figure Of The Show World ★

By Epes Winthrop Sargent

WITH the death of Harry Houdini there passes from the stage a master showman: one whose exploits are recorded in the minds of people the world over. To most persons Houdini will ever remain "The Handcuff King," but years ago he passed beyond the confines of that narrow kingdom. It was Houdini, the showman, and not Houdini the Handcuff King or Houdini the escape artist who will linger longest in memory.

But it was the handcuff work which developed him into an advertiser more brilliant than Barnum; more adroit than Alexander Herrmann. Houdini was in a class by himself. He had no compeers in the show world.

Thirty odd years ago Houdini was still playing the then current dime museums and the cheapest variety houses, doing the trunk escape styled by him "Metamorphosis." His one ambition, born on the show lots, was to be the head of his own "medicine show" and to this end he was sending through medical school one of his brothers; for the majority of states require that a medicine show shall be operated by a licensed practitioner.

Had Great Dream

It was his dream that his brother, Leopold, should secure the coveted diploma and join him in the large venture in management.

But meantime he had come into possession of the handcuff escape. According to his own story this was the outgrowth and development of an early apprenticeship to a locksmith, but there is another and more probable story to the effect that the stunt was worked out by a manufacturing magician in Boston.

According to this tale, the magician prepared a set of keys that would unlock any cuff. It is certain that the Bostonian had such a set, and that he was planning to sell the act to three magicians, in separate sections for $300 the set. One man who sought to buy one of the sets was told that all three had been sold to a single man. It was about a year after that Houdini brought his new act for its final test at Keith's Union Square Theatre, New York City, then the last word in vaudeville accomplishment.

The act made a good finish, but as this writer pointed out in The Morning Telegraph, there was nothing whatever to show that the performance was not accomplished by means of tricked handcuffs.

None of the big time was offered after the New York showing, and it was then that Houdini, the showman, was born. He went back into the Middle West and there he perfected the first of the public stunts which were destined to make him far more famous than a century of stage performances alone.

He came back to New York with a scrap book well filled with stories of sensational escapes from cells in police stations, and before he opened he gave a demonstration in the jail connected with the Yorkville Police Court in East Fifty-seventh street.

He completely disrobed, permitted his nude body to be searched for artificial aids and then, clad only in a pair of bathing trunks, permitted himself to be locked into one of the cells.

Roused Newspapers

In an incredibly short time he was free and in the corridor, and every newspaper in New York carried stories of the feat.

This time his stage act, in no wise different from the original showing, was accepted at its face value. Contracts showered in, and Houdini was "over."

Later he built up on the station house escape with a number of even more spectacular stunts, being cast into lakes and rivers manacled and bound, and even encased in packing cases.

Often he was thrown into ice-filled rivers, and to inure himself to this treatment it was his custom to take a preliminary training in tubs of iced water.

In the performance of these and other stunts, he was materially aided by his brother, now a medical graduate and an expert in the handling of the X-ray. It was he who taught him the dislocations necessary to the performance of the straight jacket escape.

This probably marks the high point of his physical feats, for during the war, to attract crowds to the Liberty Loan rallies he performed the stunt while hanging head downward from a crane or tall building.

Going to Europe he astounded Scotland Yard by escaping from their best handcuffs, and in Berlin he created even more of a furore. In Russia it was one of the famous Siberian convict vans from which he made his escape, but this was by no means his only appeal. In St. Petersburg he was approached by a Russian noble who brought with him an antique casket of superb workmanship, supposed to contain a fortune in jewels. The case could not be opened without forcing and the nobleman was averse to ruining the case.

THE late Harry Houdini

Worried the Germans

Houdini readily consented to try his skill and asked that everyone leave the room. Suspicious, the owner demurred, and it was not until after considerable discussion that it was finally agreed that he could work unobserved. Scarcely had the door closed than he called them to open, and returning to the room they found the case on the table—open. All of the time he had been talking, Houdini had been examining the case, and it was the work of but a few seconds when he was able to bring his picklocks into play.

He was the despair of German railway men because of his trick of changing the compartment indicator, and wherever he traveled the story went abroad of this prank.

He never lost an opportunty to play these little tricks, and they did as much to advertise him as his more spectacular set stunts. He was familiar with the mechanism of every lock and padlock as well as handcuffs, and in his library he had a complete file of the patent papers of the locks of England, France and Germany, as well as the United States.

With the turn toward spiritualism, following the World War, Houdini turned his attention to the exposure of the fake mediums, a matter to which Harry Kellar and

(Continued on page 105)

HARRY HOUDINI, magician and escape artist, died in Detroit October 31 of peritonitis following the rupture of his vermiform appendix. The body was brought to New York for interment in the family plot.

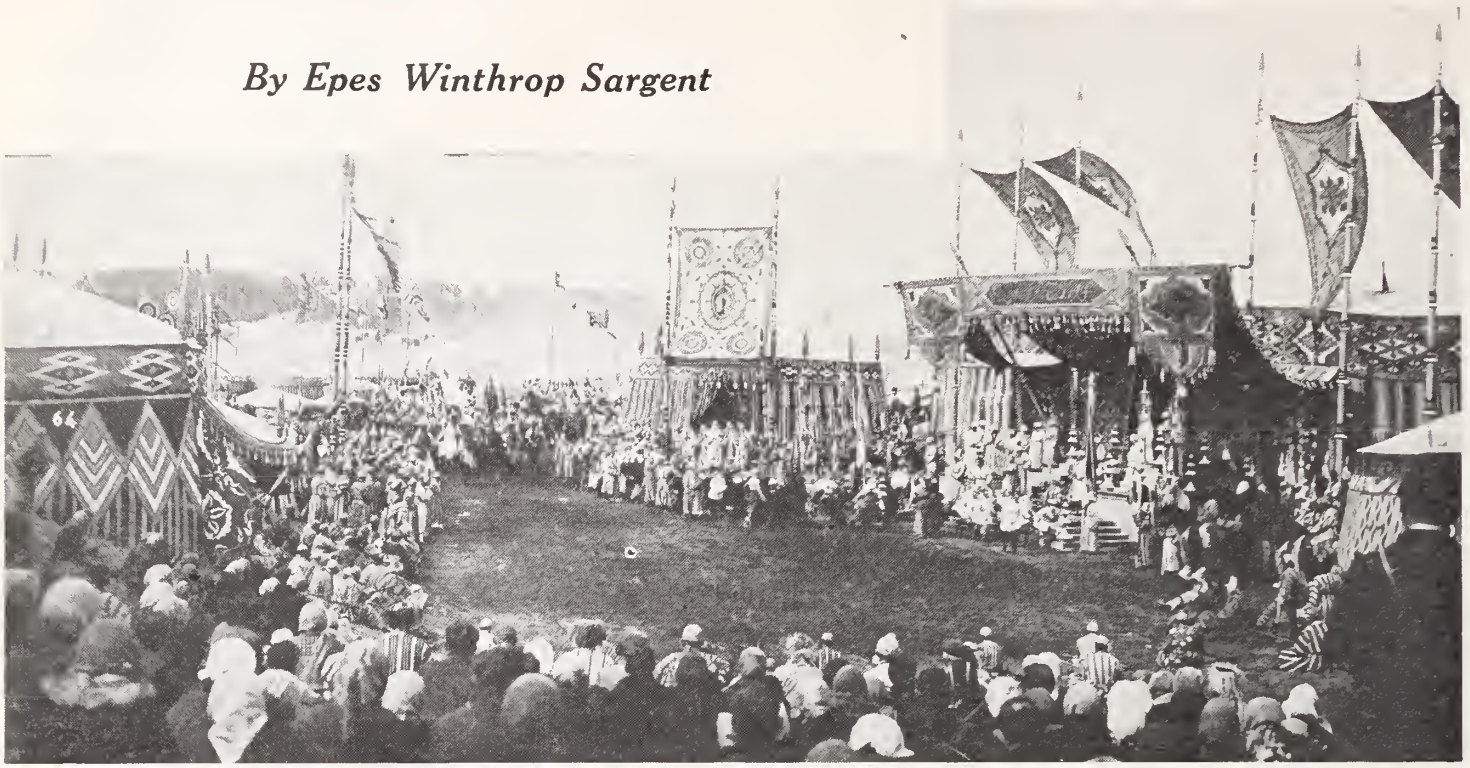
He was born in Appleton, Wis., April 6, 1874, his father being a Jewish rabbi. He was originally Eric Weiss, but early in his career he made Robert Houdin his boyish hero and being told that the addition of a letter would render the world "like Houdini," he adopted Harry Houdini as his stage name and later had the choice legally confirmed.

At the age of 9 he ran away with a circus and made the Davenport Brothers rope tie one of his acts, but it was not until many years later that he developed the handcuff escape which brought him into the limelight and eventually placed him in a class wholly by himself.

For two years he has been touring with his own company, combining his magical entertainment with an expose of faked spiritualism.

"Michael Strogoff"—1881-1926

By Epes Winthrop Sargent



THE TARTAR ENCAMPMENT IN "MICHAEL STROGOFF" EMPLOYING 6,000 PERSONS

This is the most stupendous scene in the Universal's Filim de France made in Latvia with the cooperation of the Latvian Army in locale duplicating the Siberani original.

FORTY-FIVE years ago this writer, a yellow-haired youngster of nine, sat in the old Booth's Theatre, at the southeast corner of Sixth avenue and Twenty-third street and thrilled at the sight of his first stage spectacle. The other afternoon—minus most of the hair—he sat in a comfortable arm chair in the Universal projection room and got the same kick from the same story, with forty-five years of continuous theatregoing in between.

Perhaps five thousand stage performances and upward of a thousand motion pictures lie in between, but "Michael Strogoff," well told, stands the test of time, and a hard-boiled who has spent the better part of thirty-five of those years as a critic, could still find a punch in this story by the famous Frenchman whose fabulous scientific fairy stories of the eighties are the realities of today.

Shows Vast Progress

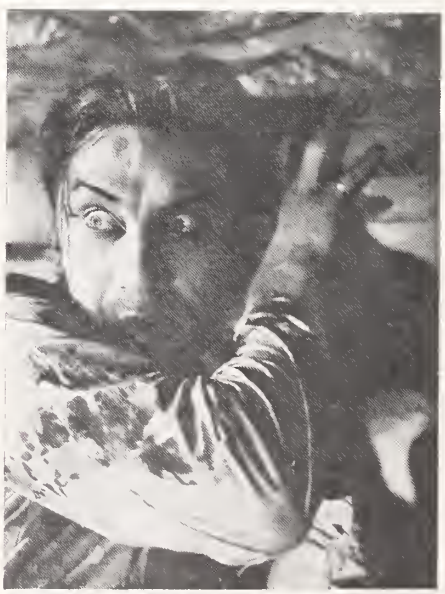
But the chief interest of this writer lay not so much in the story as in the vast progress that has been made in the half century. Nothing gives greater emphasis to the wonderful possibilities of the motion picture than the contrast between what was then a stupendous stage production and the presentation of the same story on the screen.

No one who sat in Booth's that evening dreamed of motion pictures. Five years before our father had installed the first telephone line in the Bahamas—a short line from Government House to the executive offices, less than a mile away. Not long after he watched the demonstration of the first phonograph with its huge barrel and tinfoil records, but even Jules Verne had not dared imagine pictured motion.

The Booth presentation was that staged by John Stetson, the eccentric manager who objected because the trombone player in his Boston theatre did not play the "rests" and yet who objected with equal bitterness because Salmi Morse would not let him have more than twelve Apostles in their projected presentation of the Passion Play.

Universal Super Feature Marks Advance in Presentation

Moskin as Strogoff



Moskin rings all the hirsute changes from a Chaplin moustache to full beard.

Stetson was willing to spend money when he could get a return, and he made a sumptuous presentation of "Michael Strogoff," the more willing to spend since he had to pay no royalties for his pirated version.

For those days it was a huge spectacle, employing perhaps sixty persons, counting in the cast and the ballet, and either four or six black horses. Naturally the play was a sensation.

Being the first big play the writer ever had seen, it made a far deeper impression than many of the plays which came later, and many of the scenes are almost as clear in his memory today as when he stumbled out of the gas-lighted theatre into the dimly-lighted street.

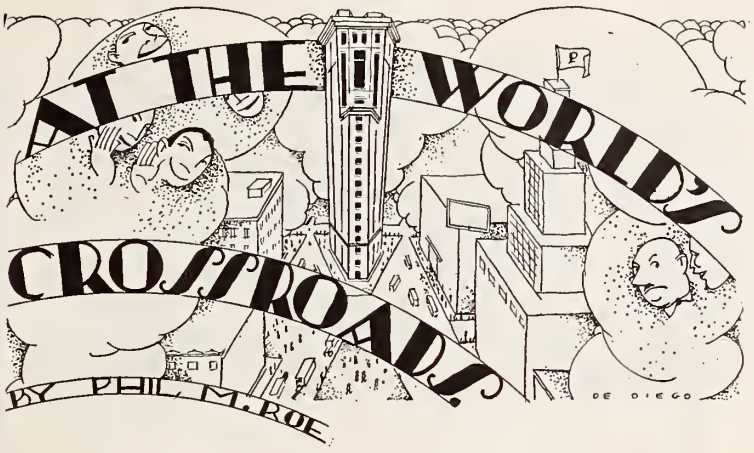
Great Scenic Effect

The big scenic effect in the play was the raft voyage past the burning city. This was done with half a dozen "breakaway" settings, particularly a tower to the left of the stage. This was pivoted halfway down its height and when the catch was tripped the tower toppled into space and swung pendulum-wise until it lost the momentum of the fall. Other pieces were tricked to fall backward.

Impressive, too, were the two fetes; one early in the play, where Strogoff got his commission. This was shown as a garden fete, with a balustrade at the back decorated with fifteen or twenty colored gas globes. Mounted guards stood at the foot of the stairway leading to the upper level, and while horses on the stage were no novelty, a single horse was supposed to provide ample equine decoration.

The other scenic fete was, if memory does not fail, a revel in the Tartar camp. Any-

(Continued on page 105)



HERBERT H. VAN LOAN, whose play, **"The Noose,"** at the Hudson, is going like a house afire, is learning what the Broadway theatrical crowd will do to cop the credit from a too trustful author, if they can get away with it.

First, **Willard Mack,** who staged **Van Loan's** story, on the opening night calmly walked out behind the footlights after the second act, while the audience was applauding wildly, and with nary a reference to the creator of the plot, and with an insolence that was all but sublime, jauntily —and a bit jerkily—placed the "author's" laurels on his own brazen brow.

Last week a well known—not to say notorious—reviewer on a prominent theatrical weekly, who was friendly enough with Mack to get a protege of his a job in the cast, lauded "The

Noose" to the skies, as he properly should, and named everyone in the cast and out, who had anything—even remotely—to do with the play's success, except **Van Loan.** He took a lefthanded slap at Van Loan, without naming him, by saying that the original story "probably" was very thin and had had to be "built up," another way of handing the full credit to his playmate, Mack.

There is plenty of credit for both, but just as a matter of record we happen to have read Van Loan's story nearly a year ago and it is only fair to state that the play, as we saw it the first night didn't have a single twist or situation in it, that wasn't in the original manuscript, which we can now recall.

As for story value, we are willing to bet even money right now that "The Noose" will pull down close to $100,000 for the screen rights and may even top that figure.

This is written in fairness to Herbert Van Loan and as a warning to other unsuspecting photoplaywrights of what they may expect, if they venture—unbeknownst—into the wilds of the so-called "legitimate" drama. Herb Van Loan can thank his stars that he has Mrs. Henry B. Harris, a splendid and generous, foursquare woman, as his producer. Otherwise he might need an axe to chop his way into the box office for his royalties.

*

Handing it to **Russell Holman** and **Vincent Trotta** for the latest Paramount publication, which is a concise, compact, but most complete compendium of information about Paramount and Paramount productions past, present and to come, of the utmost value to the exhibitor.

Elsewhere in this issue, the book is described in detail. We cannot refrain from comment, however, on its convenient size and the unusually effective advertising display obtained with the limited page space available.

Russell Holman, who planned it, and **Vincent Trotta,** Art Manager of the Paramount Advertising Department, who designed the ad layouts, have shown the industry something in the way of securing real circus effects with small space. This is a book that the showman will keep on his desk throughout the year.

*

J. D. (JayDee) Williams, managing director of British National, sailed on the Berengaria, Wednesday, in order to supervise the final editing and titling of his next feature, "Tiptoes," studio work on which was being completed when he left England

several weeks ago. He will also begin arrangements for the production of "Madame Pompadour," which Herbert Wilcox will direct for British National.

*

However one may regard **Pete Harrison** and "Harrison's Reports," few will deny that the man's honesty and sincerity of character have won him what probably the largest individual following among exhibitors in the United States. **Pete** doubtless has his prejudices, and he has frequently made mistakes in our opinion, but attempts to belittle him or assail his position in exhibitors esteem by innuendo or otherwise may prove a boomerang for the one indulging in the pastime.

Little, glass-house editors ought to think of this and remember that anything they say along this line is pretty apt to be the best kind of an advertisement for **Pete.**

Jack Cohn heard 40,000 fans cheering for Columbia (Pictures) last Saturday. **Joe Schnitzer, Charlie Rosenzweig, Sid Katz** and **Louis Baum** of **F. B. O.** razzed him plenty during the first half of the game between Cornell and the Morningside Heights University when the score stood 9—0 in favor of the Ithacans. But they all had to hand it to Jack and Columbia at the finish. As **Joe Schnitzer** might have put it: "Columbia got better all the time, just like Jack Cohn's pictures." The final score was Columbia 17, Cornell 9.

*

Word just reaches us that **Helen Hancock Mason** has been chosen by **Viola Foster** to represent her in Hollywood. Miss Foster is one of our best known authors' representatives, with store of the finest scr rial always ava new associ coast stor ou c

Barran Lewis, who now heads the advertising and publicity department of Warner Bros. is a veteran newspaperman, who knows his job thoroughly. He came into the picture business by way of old **"Pop" Lubin,** when Philadelphia was a film center and Hollywood was just starting. Later he joined Vitagraph and had been with that company five years, when Warner Brothers took it over a year ago last Spring. He has had a wide newspaper experience, having held down editorial jobs in Kansas City, Philadelphia and New York, and enjoys a national acquaintance among newspaper editors all over the country.

*

Tammany Young is reported to be the only man, who succeeded in "crashing" the gate at the **M.-G.-M.** ball at the Astor last week. It is said, he got by the watchful guards at the entrance in the uniform of a Loew Theatre call boy, making a quick change into his dress clothes in the wash room. Other reports have it that he got in via the service elevator in a box marked "case goods." Be that as it may, Tammany was there anyway.

*

Joe Rock is planning a **"Heavy Hoboes"** Thanksgiving din according to a wireless fr **Jacques Kopfstein** fr enth avenue "sid

RICHARD BARTHELMESS waves a not too-high hat from the S.S. France, as he sails for [illegible] return

JUNE MATHIS is cornered by her husband, Balboni, First National Director, in Hollywood's newest game, "Puff Billiards," apparently showing which way the wind blows when husband and wife compete.

COUNT ILYA TOLSTOY confers with Peter, the Hermit of Hollywood, between shots on "Resurrection," which Edwin Carewe will produce for the screen.

[illegible]matized by Tom Mix, Fox and his father, James J. the studios of Hollywood.

CARL LAEMMLE, Jr., author of "The Collegians," grins merrily as the film "goes over" with a big wallop.

Notes

[illegible]me

BORN in a trunk, as the stage saying goes, Marian Nixon, of Universal, gets along on the trunk of Sultana, her elephant.

Presenting SAM MORRIS of Warner Brothers

By MERRITT CRAWFORD

YOU don't hear much of Sam E. Morris. His name seldom appears in print, even in this fast-moving business, success in which, it has been said, is half publicity and half in outguessing the other fellow.

Sam Morris doesn't care a cent for publicity—for himself. When it comes to Warner Brothers, however, where Sam sits in the general manager's office, when he isn't out on the road telling some of his "boys" how to sell Warner Brothers product, that's another matter.

He wants all the Warner publicity that's coming and can tell you more interesting facts in half a dozen minutes about Warner Brothers fine features like "Don Juan," "The Better 'Ole," and all the other noteworthy attractions which have put Warner Brothers so far out in front this season, than can be extracted from the Warner publicity department in half a day, and that's saying a lot.

As to outguessing the other fellow, which, as referred to above, has been said to be the other half of success in this business, it isn't the Morris way to do any worrying. He lets the other fellow do the guessing and the worrying too.

This, perhaps, is one of the reasons why Warner Brothers, in a manner of speaking, is sitting on top of the world right now, for the Warners, all five of 'em, from H. M. down the list, have much the same habit of mind as their general manager.

However, as this article is concerned chiefly with Sam E. Morris, personally, and with the great organization of which he is the general manager only incidentally (we couldn't get away with this, if Sam were reading over our shoulder) we will confine ourselves from now on to the subject in hand.

One thought we want to get over. Sam Morris is a big man. He rates with the biggest and measures up to full size, any way you take him. So far he has kept himself well back out of the lime light, because he has been busy doing big things.

He Avoids Limelight

Let us illustrate. Eighteen months or so ago Warner Brothers took over the old Vitagraph Company, lock, stock and barrel, fur, feathers, fins and hide. Warner Brothers had to have a system of exchanges to distribute its pictures, which up to that time had been released on a franchise basis, so it just went out and bought one, and Vitagraph, somewhat dried out and stiffening in the joints, being the only one available, Warner Brothers annexed it.

Now when a merger of this kind occurs, there is bound to be a lot of lost motion. Friction is sure to occur. Old habits and old systems and methods of doing business are difficult to eliminate or reform.

It was right here that Sam E. Morris came in. He took over the job of bringing order out of chaos and he took it to like a duck to water.

Today Warner Brothers in its office and field force is like one big family. Every one is happy. Everyone is working at top pressure to make the Warner Brothers organization and Warner Brothers pictures the greatest ever.

No finer esprit de corps exists in any organization in the industry today. Every man and woman in it, from top to bottom swears by the Warner brothers, individually and collectively—and Sam Morris.

It is the policy of Warner Brothers and Sam Morris to give every individual member of their big organization full responsibility for all that comes within the confines of his job. Suggestions or ideas are welcomed and the executive's office doors are never shut to any employee. There is no buck-passing. Each individual stands on his own two feet and recognizes that it is up to him to make his own opportunities.

Warner Bros. "Block" System

Warner Brothers' field force of salesmen and exchange executives is organized on the "block" system, a method originated and devised by General Manager Morris. Under this plan the entire country is divided into "blocks" and each salesman is responsible for the sales and collections in his particular "block."

The plan works well, for each man thus knows that he, and he alone will get the credit for results in his assigned territory or the contrary criticism if he "falls down."

Another policy for which Sam Morris is chiefly responsible, is that when a good idea is suggested, Warner Brothers permits the man making it to carry it out nationally, with the full co-operation of the home office. This serves to give the Warner district or exchange managers a national viewpoint and a wider perspective, that is of the utmost benefit to them and to the company in the operation of their respective territories.

As an illustration, last summer Joseph S. Hebrew, Warner Brothers' district manager in the Philadelphia and Washington territory, suggested that the month of October be selected as an "Opportunity Period" during which the sales force would make a special drive for "booking days" and pledges from exibitors to use Warner product during the coming season.

The idea appealed to General Manager Morris and he authorized Mr. Hebrew to go ahead with it, with the full co-operation of the home office. The result was that the sales force turned in between 12,000 and 15,000 "booking days," which Warner Brothers now have on their books, a large proportion of which in all probability might have gone to other companies had it not been for the receptiveness and ready co-operation of the Warner executives.

Sam Morris was born in Oil City, Pa., but spent most his boyhood in Cleveland, Ohio. When he finished his schooling he went with the American Tobacco Co. and as foreign manager for that big organization travelled all over the world.

SAM E. MORRIS, General Manager of Warner Brothers, a man of ideas.

Later he settled in Pittsburgh, having purchased the first slot machine franchise ever issued for that territory. He found the slot machine business profitable, but not sufficiently satisfying to a man of his temperament and activities. So he sold out and joined forces with his brother-in-law, L. H. Wilk of Cleveland, and together they owned and managed the Home Theatre, a suburban house, and two or three other theatres in that city.

Originated Arbitration Idea

It was during this time that Sam Morris was elected Chairman of the Film Committee of the Cleveland Chamber of Commerce, where he originated the idea, which has since taken form in the Film Arbitration Boards, now in operation so successfully all over the country.

During this time also Sam Morris was in charge of the Selznick Cleveland Exchange. L. J. Selznick, always on the look out for brains and initiative, soon took notice of the fact that his Cleveland office was topping all his other exchanges by a big margin. He looked for the reason and finding that it was Sam Morris, brought him on to New York and made him his vice-president and general manager.

Later Sam Morris went abroad in the interests of the Selznick organization and on his return associated himself with Warner Brothers.

Warner Brothers have prospered and grown great since then and are destined, it appears, to grow even greater. And in every advance they have made Sam Morris has had an important part.

Seven Successes Within One Year

"BOB" KANE has clicked seven successes on the First National program within one year.

On November 1, 1925, his premiere First National production, "The New Commandment," was released on Broadway, with Blanche Sweet and Ben Lyon featured. Then followed "Bluebeard's Seven Wives," with Lois Wilson, Miss Sweet and Mr. Lyon; "The Reckless Lady," with Mr. Lyon, Belle Bennett and Lois Moran; "The Dancer of Paris," with Dorothy Mackaill and Conway Tearle; "The Wilderness Woman," with Aileen Pringle, Lowell Sherman and Chester Conklin; "The Great Deception," with Miss Pringle and Mr. Lyon, and on October 17, last, "The Prince of Tempters," with Mr. Lyon, Miss Moran and Lya DePutti, opened a two weeks' engagement in the New York Mark Strand.

Lothar Mendes, the distinguished German director, who made "The Prince of Tempters," continues with Mr. Kane, and is now producing "The Song of the Dragon." More big stuff!

Martinelli Surprises Himself

Giovanni Martinelli, of the Metropolitan Opera Company, saw and heard himself on the screen and in Vitaphone for the first time last Tuesday night at the Warner Theatre, and when he left the house it was with the music of an ovation ringing in his ears.

It was early last summer that Martinelli was screened singing the "Vesti la Giubba" from "Il Pagliacci." His work completed, the tenor sailed immediately for Europe and the Continent to fill operatic engagements. His Vitaphone experience in the rush of his engagement became merely a memory, and remained so until his return to this country last week, when friends began recounting to him how fine he was on Vitaphone. This made him anxious to see and hear for himself.

Martinelli seemed very much affected by his reception. Asked if his Vitaphone appearance pleased him, he dramatically raised his hands and exclaimed: "I am a surprise to myself!"

Son Plays Sire In Screen Prologue of "Resurrection"

Count Ilya Tolstoy, second son of the Russian novelist, Leo Tolstoy, who now bears a striking resemblance to his father, will portray his sire in a prologue to "Resurrection" in its screen form.

Edwin Carewe and Inspiration Pictures are producing the Tolstoy classic for United Artists release. Dolores Del Rio is cast as Katusha Maslova.

Carmelita Geraghty Has Role of "Vamp"

Carmelita Geraghty, daughter of Tom Geraghty, well-known scenario editor, who has attained considerable success on the screen, plays a prominent role in the support of Raymond McKee and Ruth Hiatt in "Smith's Uncle," a new Pathe comedy of Mack Sennett's, "The Jimmy Smith's" series, which will be released on November 14th.

In the new Pathecomedy Miss Geraghty plays a so-called "vamp" role very effectively and is assisted in the funmaking by little Mary Ann Jackson, and Andy Clyde.

Goldwyn Pays Debt to West

"Fifteen years ago I came to the West. The West took me to her heart and was kind to me. Since then I have always wished for an opportunity to repay. I found that opportunity in 'The Winning of Barbara Worth,'" declares Samuel Goldwyn in a foreword in the de luxe program of his newest film's Los Angeles showing at the Forum.

"Behind the spectacle and thrilling episodes of Henry King's beautiful production I think the people of America will find a debt paid. 'Barbara Worth' is close to the hearts of the West and if I have contributed to greater appreciation of America's West, which has been so kind to me, then my gratitude has found concrete expression."

Colman-Banky in Drama Tangle of "The Night of Love"

Ronald Colman as Rodrigo, bold Spanish bandit, with "sideburns," tousled hair and swarthy skin; Vilma Banky as Isabelle, beautiful convent girls forced to marry the bad Duke de la Garda, is the casting of "The Night of Love," George Fitzmaurice's new production for Samuel Goldwyn.

Montagu Love will play the Duke, who singles out Rodrigo's bride, steals her, and finally has a taste of his medicine when Colman steals Vilma Banky, the Duchess, from the Duke.

Laska Winter as Colman's bride in the beginning, Natalie Kingston as Beatrice, the Duke's mistress, Bynunsky Hyman as Colman's secret aide.

Showmanship Puts Over "The Prince of Tempters"

Lothar Mendez' Production for Robert Kane Scores Heavily at New York Strand—Plunkett Demonstrates Prowess

IN "THE PRINCE OF TEMPTERS," Robert T. Kane's latest special released by First National, which has just had its premiere at the Strand Theatre, Joseph T. Plunkett, managing director, has again proven himself to be a master showman, by demonstrating the box office possibilities which a combination of picture value and super-showmanship can produce in the face of unusually severe attraction competition and adverse weather conditions.

JOSEPH PLUNKETT, Managing Director of the Mark Strand Theatre, New York.

He showed it by his keen judgment in holding this fine feature over for a second week, after a first week's intake at the box office that was little if any higher than average, with the result that second week's receipts on the picture came close to breaking some of the Strand's records.

The picture is the initial American production of Lothar Mendes, noted UFA director, whom Mr. Kane brought from Germany especially to handle the megaphone on some of the big specials which he plans to release through First National.

Had Eager Welcome

The critical reception of "The Prince of Tempters" was most enthusiastic and in the nature of a personal artistic triumph for Mendes, while many who had followed this capable director's work while he was with UFA, declared that he had surpassed his best previous efforts in his first Kane production.

Harry Reichenbach, past master in press agentry, conducted an elaborate publicity and exploitation campaign with many novel stunts and big space in the dailies prior to the presentation and during the first week's showing of the picture at the Strand and it was in order to capitalize upon this and the evident popular appeal of the picture itself, that Managing Director Plunkett determined to hold over "The Prince of Tempters," for another week, with the results above mentioned.

Robert T. Kane and First National have given exhibitors another box office winner in "The Prince of Tempters" and Joseph Plunkett has once more proven his right to the title "Prince of Showmen" by the uncanny way he has of picking and "putting over" attractions of super-quality.

In this case, however, it is only fair to state that Mr. Plunkett had been following the work of Director Mendes at the Robert T. Kane studios closely, just as he keeps advised of the progress of other productions.

"His Last Affair"

Metro-Goldwyn-Mayer announces that the final title of the forthcoming picture previously known as "After All," will be "His Last Affair." This is to be an all-star production directed by Robert Z. Leonard. The story is an original by F. Hugh Herbert and Florence Ryerson of the M.-G.-M. scenario department.

"Gorilla Hunt" Is Slated For Broadway House

F. B. O. will distribute "The Gorilla Hunt," a five-reel narrative made in the wilds of northwest Africa by Ben Burbridge, the big game hunter, who not only photographed these rare creatures, but killed the biggest on record when the beast was charging within fifty feet of him. He finally captured several young gorillas with his bare hands. One of them he still has at his home in Florida.

Exhibitors who have played hunting pictures, and who have seen this one, declare it to be the most thrilling exhibition of awesome beasts and brave men ever recorded on film. Negotiations are now under way for a Broadway pre-release showing of "The Gorilla Hunt."

Automatic exploitation of immense value is already back of the picture.

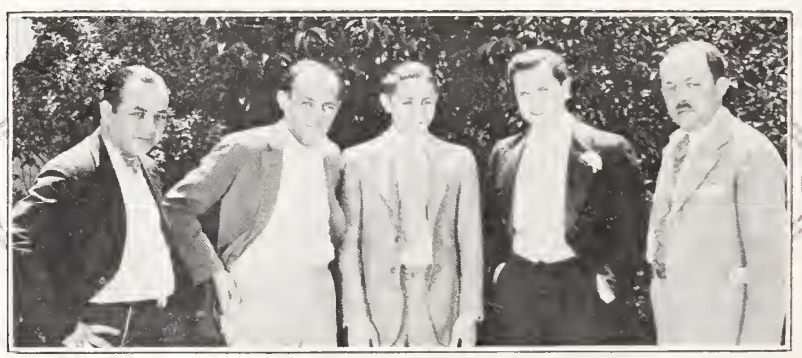
Scenes From the World at Large and On the Lot Among the Leaders

ELSIE JANIS of stage and war fame, as she appeared in the prelude for Warner's "The Better 'Ole," for Vitaphone at the remarkable premiere showing in New York City.

W. R. SHEEHAN, of Fox Films, picks Sally Phipps as a striking type who may become a star in almost no time at all under his critical tutelage at Hollywood.

POOR OLD "UNCLE TOM" could scarcely recognize his "little Eva" in this galaxy of applicants who applied for the role at the Universal studios when that company prepared to make "Uncle Tom's Cabin." More than 500 children applied for the role—some with natural kinks and others anxious to curl their locks a la the black beauty.

BACK from the Orient, Montford S. Steele, foreign sales manager for United Artists, greets New York and its grandeur.



FUN and fights combined when Joe Kaufman, trainer, and Harry Cohn, vice-president and general manager of Columbia Pictures, met with Ruby Goldstein, the battler, Bert Lytell, Columbia star, and Jack Cohn, treasurer of the company, at Hollywood.

ARTHUR CLAVERING, who is serving Warner Brothers as managing director in England, with offices in London.

MAYOR GODDARD and E. C. Hart, associate justice of the California Supreme Court, welcome Vilma Banky, of Metro-Goldwyn-Mayer's "The Winning of Barbara Worth."

RICHARD ROWLAND, Colleen Moore and John McCormick, all of First National, in an expectant pose.

CHESTER FRANKLIN, director for Joseph M. Schenck, married Mildred Nadell one hour after her arrival in Hollywood

DOUG FAIRBANKS and Charlie Chaplin flank Otto Kahn, the New York financier, on his visit to United Artists.

Special Invitations For "Blue Boy"

Earl Hall Payne, manager of the Kentucky theatre, Lexington, Ky., mailed out 1,000 invitations inviting a special list of patrons to attend the showing of "The "Blue Boy," Educational's second Romance Production in Technicolor, when it was shown at this theatre, October 10 to 13 inclusive.

Some idea of the appreciation with which this short feature was received is obtained when it is realized that applause marked the first two showings.

Mr. Payne printed in gold type on 4 by 5-inch white cards, the following as an invitation:

"The management of the Kentucky Theatre announces the exhibition of the second Educational-Romance production photographed entirely in natural colors, "The Blue Boy," suggested by Sir Thomas Gainsborough's famous painting. Four days, starting Sunday, October tenth, 1926."

No "Interiors" Made For "Rubber Tires"

At last—a motion picture without a single studio-made scene!

"Rubber Tires," epic of the auto camps which Alan Hale will next picture for Cecil B. De Mille, is to be just such a film novelty. Hale is taking his company to Santa Cruz, California, for the initial scenes of this picture, and from there the entire troupe will travel from auto camp to auto camp, filming

Ride 'Im, Cowgirl

A cowgirl from the narrow shut-in spaces — June Marlowe of Universal

Leaders Meet

William V. Filbert, Controller of the U. S. Steel Corp., grips the hand of Fred Niblo, director of "Ben Hur" and "The Temptress," for Metro-Goldwyn-Mayer.

First National Sales Heads Off on Extensive Tour

Smith, Marin and Depinet Visit Divisions Following French Lick Convention; Quality Films Aid Drive

FOLLOWING the close of First National's semi-annual convention of franchise holders at French Lick Springs, Ind., Ned E. Depinet, salesmanager for the Southern territory, started out on a two weeks' tour of his division. Ned Marin, Western sales manager, started out simultaneously on a visit to all the exchanges in his district, the trip to extend over a month and to carry him to the West Coast.

A. W. Smith, Eastern district salesmanager, will likewise visit the First National exchanges in the East. Mr. Smith leaves from New York.

On Mr. Depinet's itinerary are the exchanges in the following cities:

Indianapolis, St. Louis, Louisville, Cleveland, Cincinnati and Pittsburgh. Mr. Smth's tour will take him to Albany, Buffalo, Boston, Washington, Philadelphia and New Haven.

To Hold Meetings

The three salesmanagers, constituting, with Secretary-Treasurer Samuel Spring, First National's sales cabinet, will devote themselves to details of distribution of First National product, both current and forthcoming. To this end, each will hold sales meetings at the various First National exchanges visited, consult important exhibitors and do considerable selling on their own.

The consistent product released by First National during the 1926-1927 season is said to have made it possible for the sales cabinet to exceed last year's selling by a wide margin. At present First National is reported to be far in advance of last year in sales.

Great Theatre Circuits Book P. D. C. Pictures

THE proof of the value of motion pictures is in the bookings. The sale force of the Producers Distributing Corporation recently started a new slogan, "It's bookings, not boasts, that count," and with this in mind the salesmen went out to make the things that counted. The result is shown in the list of great circuits all over the country that have booked the P. D. C. product for 1926-27. Practically every circuit of importance is on that list, as well as many independent theatres in different localities.

Here is the list of circuits:

Stanley Company, Philadelphia; Stanley-Crandall Circuit Washington; Stanley-Fabian Circuit, New Jersey; B. F. Keith Circuit, nationally; Publix Theatres, nationally; Orpheum Circuit, nationally; Poli Circuit, nationally; Balaban & Katz, Chicago; West Coast Theatres, Los Angeles; Universal Theatres, nationally; Marks Brothers, Chicago; Skouras Brothers, St. Louis; Moe Mark Circuit, Albany; Butterfield Circuit, Detroit; Consolidated Circuit, New York; Comerford Amusement Co., Scranton; Hunt's Theatres, Inc., Philadelphia; Active Amusement Co., New York; William Bernstein Theatres, Albany; L. M. Boas Circuit, Boston.

Brandt Circuit, Brooklyn; Film Service, New York; Baker Circuit, Long Island; Coston Circuit (Karsas), Chicago; Dipson & Zimmerman, Buffalo; Dent-Musselman, Dallas; Far West Theatres, Los Angeles; Fitzgerald & McElroy, Detroit; F. R. A. Circuit, New York; Frank Amusement Co., Des Moines; Golden States Theater, San San Francisco; Grobe & Knobel, New York; Gray Circuit, Boston; Griffith Brothers, Oklahoma; Goldstein Brothers, Boston; Harris Amusement Co., Pittsburgh; N. Hecht, New Jersey; Hawkins & Hudson, Atlanta; Heights Theatre, Inc., New York; Kutinsky Circuit, New Jersey.

Kleist Amusement Co., Detroit; Koppin Amusement Co., Detroit; I. Lipson Circuit, Cincinnati; Jake Lourie, Boston; George M. Mann Circuit, San Francisco; Mayer & Schneider, New York; M. & S. Circuit, New York; Multnomah Circuit, Portland, Oregon; North American Theatres, Seatle; Pastime Amusement Co., Charlotte; Piedmont Circuit, Charlotte; Peerless Booking Corp., New York; Rachmiel & Rensler, Brooklyn; Richards & Nace, Arizona; Rosenweig & Katz, Brooklyn; Robb & Rowley, Dallas; Joseph Stern, New Jersey; Smalley's Circuit, Albany; E. J. Sparks Enterprises, Atlanta; Suchman Circuit, New York; World Realty Co., Omaha; William Yoost Circuit, New York.

"The Days of Souls"

Dorothy Sebastian, of Metro-Goldwyn-Mayer, has been given the part of a Salvation Army girl in "The Day of Souls."

A Perfect Profile

Dorothy Dwan again leading with Tom Mix in Fox productions.

Schenck Is Enthusiastic, Following Studio Visit

Vice-President of Metro-Goldwyn-Mayer, Back From Culver City, Discusses Six of Company's Coming Pictures

By CHARLES EDWARD HASTINGS

Maintaining Metro-Goldwyn-Mayer's position as "the talk of the industry," in the judgment of Nicholas M. Schenck, vice-president of M.-G.-M., are six pictures, two of which, "Bardelys the Magnificent" and "The Fire Brigade" have been shown, with four, "The Flaming Forest," "The Flesh and the Devil," "Tell It to the Marines" and "Tin Hats," ready for the screen.

Mr. Schenck, accompanied by J. Robert Rubin, returned from the Culver City studios of his company last week, enthused by what he had seen at the new M.-G.-M. product.

"'The Fire Brigade' is a big money picture for exhibitors, to my mind, one of the best we have ever offered. I was quite thrilled by it, as, I am sure, everyone was who saw it. The fact is, I cannot remember when I was so deeply impressed with the possibilities of a picture.

"My first judgment of 'Bardelys' has been sustained by the public and the critics. Mr. Gilbert and Miss Boardman are splendid.

"'The Flaming Forest' is set for release November 21. This is Reginald Barker's production of James Oliver Curwood's novel, with Renee Adoree and Antonio Moreno featured, and it takes high place in our schedule.

Greta Garbo Scores

"Greta Garbo is wonderful in 'The Flesh and the Devil.' Some idea of the strength of this production may be obtained when I tell you that for nearly five reels Miss Garbo, Jack Gilbert and Lars Hansen holds one in almost breathless suspense. It is something for showmen to look forward to.

"'Tell It to the Marines' affords Lon Chaney another opportunity to demonstrate his artistry, and furnish exhibitors with a fine vehicle from the box-office angle. 'Tin Hats' is a comedy in a war setting, and a patron in any theatre who fails to respond to this delightful humor should be examined by his doctor. Frankly, I laughed—well, I laugh often, now, when I think of those boys, Conrad Nagel, Bert Roach and George Cooper and their antics. Mr. Nagel and Claire Windsor have the leads of course."

Mr. Schenck said he saw "rushes" of other pictures, lying just ahead in the M.-G.-M. schedule, a number of which measure up to classic proportions.

Jackie Coogan Now Full-fledged Star

Jackie Coogan has joined the Metro-Goldwyn-Mayer family of screen stars, and will have the entire facilities of the Culver City studio at his disposal for his forthcoming pictures, according to contracts signed this week with Louis B. Mayer, vice-president in charge of production.

For the last four years the photoplays starring the youthful favorite have been produced by his own organization and released through Metro-Goldwyn-Mayer. Under his new contract Jackie's pictures will be produced along the lines of the most important screen undertakings at the Culver City studio. Several stories are now under consideration for the juvenile star.

Lovely Louise Lorraine

Famous for her ability in the saddle, she has signed with M-G-M and is awaiting her first assignment.

The Mirror Hat

Mary Brian, of F. B. O., sees herself as others see her.

Fields to Star In 'The Potters' For Paramount

The next starring vehicle for W. C. Fields, Paramount comedian and former Follies luminary, will be "The Potters," J. P. McEvoy's stage comedy of middle class American family life, which has enjoyed long and profitable runs in New York, Chicago and other theatrical centers.

Fields will play "Pa Potter," the plodding office worker who tries to conceal his natural meekness beneath a cloak of assurance which is pierced too often by the reproaches of his nagging wife and the demands of his headstrong offspring.

Fred Newmeyer will direct Fields in this one.

Eucharistic Congress for Road Showing

THE official motion picture record of the XXVIII International Eucharistic Congress, held in Chicago last summer, has been cut, edited and titled, and is ready for release.

With Paul Mooney as general manager, the picture will be given its premiere at the Jolson Theatre, New York, Monday, November 8th.

The staging has been placed in the hands of that master showman, S. L. ("Roxy") Rothafel, who will arrange the prologue and direct and supervise the scoring of the picture.

Profits to Charity

As the entire profits from this picture will be turned over to deserving charities, "Roxy" is giving his time to the cause of the picture without charge.

Following the New York Cardinal Mundelein, of Chicago, to roadshow this dramatic motion picture spectacle in all the showing it is the intention of big cities of the country, following which it will be released to exhibitors generally.

New Features For Cranfield And Clark, Inc.

CRANFIELD AND CLARKE, Inc., announce the acquisition from Craig Hutchinson of a series of twelve one-reel pictures, called "Romances in Color."

This series is made entirely in Technicolor, dealing with such subjects as "The Sleeping Beauty," "Cinderella," etc., treated in a modern way.

This series is now being booked, two of the series being ready for delivery, and the remainder are up to schedule in the studio.

Cranfield and Clarke's releases include "The Making of a King," a special two-reel feature detailing the life and activities of the Prince of Wales; two-reel revival of Famous Paintings, featuring Mary Astor and Reginald Denny; Song Reels, featuring "Songs of Yesteryear" and "Mother O' Mine," among others; Ned Wayburn's Ballroom Charleston, four single reel pictures. Twelve International travel and scenic pictures; a series of 12 two-reel dramatic featurettes produced by F. Herrick Herrick; "Hunting Big Game in Central Africa"; four single reel pictures edited by D. W. Griffith and "The Literary Digest."

"Bambino" Slams Homer, Haines Pitching

After following the fortunes of the World Series for five games, during which William Haines, in baseball uniform, appeared with the players, pitched a ball that Babe Ruth knocked into a home run, and underwent other strenuous diamond adventures. Edward Sedwick and his "Slide, Kelly, Slide," company returned last week to the Metro-Goldwyn-Mayer studios in the West, where the interior scenes and other details of the new baseball picture will be filmed.

The World Series was used as the background for a sequence in which Haines was filmed a ball players.

The new story, which Sedwick will direct, is a romance of big league baseball, from his own original. Mike Donlin, captain of the New York Giants some years ago, will play a role in the new picture.

Loew Circuit Books "Dangerous Friends"

"Dangerous Friends," latest Banner picture for release through Sterling Pictures Distributing Corporation, a farce comedy written by Charles A. Logue and directed by Finis Fox, has been sold by Jack Bellman of Hollywood Pictures Corporation to the Loew Circuit for immediate showing over its theatres in Greater New York City.

"Men of the Night" and "Christine of the Big Tops" are previous new season Sterling releases booked over the Loew Circuit in Greater New York.

Featured players in "Dangerous Friends" are T. Roy Barnes, Arthur Hoyt, Marjorie Gay, Gertrude Short, Burr McIntosh and Mathilde Brundage.

Skouras' Bookings

Artclass reports that the Skouras Circuit, in St. Louis, has booked "Winnie Winkle," "Izzie and Lizzie," "Hairbreadth Harry" and "Snub Pollard Comedies" for the new Grand Central.

Artclass House Organ

Artclass Pictures Corporation is issuing a house organ called the Artclass Weekly News, containing general news of Artclass releasing activities, together with information concerning circuit bookings of their films, casts and data on forthcoming releases and hints on exploitation.

Dem Rollin' Eyes

Mona Ray, the "Topsy" of Universal's "Uncle Tom's Cabin," can curl her hair.

To Play Juvenile Lead

Richard Arlen has been selected to play the juvenile lead in "We're in the Navy Now," Paramount's forthcoming screen story of the funny side of the navy.

Kennedy Discovers Six F. B. O. Units at Work

Mattison Features "White Star" Horse

"King of the Herd," second release in the series of six Thrilling speedramas featuring "White Star," the horse, made and distributed by the Frank Mattison Productions, has just been completed in Hollywood.

The exteriors were made at Kernville, Cal., and at the Ventura Polo Club. The cast is headed by Raymond McKee and Nola Luxford, with Billy Franey, Hugh Saxon, Eddie Harris, Evelyn Francisco, Arthur Hotaling, Laura Miskin and Fred Shanley.

President Agreeably Surprised to Find Big Plant Busy

Two Gold Bond Specials are now in production, with a third scheduled to start almost any day. "Her Father Said No," under the direction of Jack McKeown, is in its third week of shooting, with lovely Mary Brian in the stellar role and a supporting cast of comics, including Al Cooke and Kit Guard, which should make mirth history of this H. C. Witwer story.

J. Leo Meehan celebrated Mr. Kennedy's arrival by starting "The Magic Garden," second of the Gene Stratton-Porter pictures for the year.

Fred Thomson opened fire the middle of the week with "Don Mike," which will replace "The Desert Legion" in the Thomson schedule. Directed by Lloyd Ingraham, it is a tale of early California.

Action Everywhere

The third of the Ranger series, tentatively ttled "Thunder Mountain," went into production at the same time, withe J. P. McGowan directing the dog star.

Bob DeLacy swung into action with the loud speaker trained on Tom Tyler and little Frankie Darro. "Lighting Lariats" is the title of the picture which will feature this popular Western star and his pals.

Plan Early Start

Several units are scheduled for an early start, including "Hello, Bill," the Elks' Special, directed by Ralph Ince; "Salvation Jane," second of the Viola Dana starring series, and "Jack O' Diamonds," with George O'Hara in the stellar role.

Alberta Vaughn will get under way shortly with "Uneasy Payments," which unit David Kirkland will direct.

Bob Custer, who has just finished "The Border Whirlwind," is about the only F. B. O. star not scheduled to strut his stuff for the F. B. O. chief.

Buys Coburn Stories

Film rights to two stories by Walter J. Coburn, which recently appeared in "Action Stories Magazine," have been acquired by Lester F. Scott, Jr., producer of Westerns for Associated Exhibitors. Mr. Scott is now at Coburn's Ojai ranch negotiating for others of his stories.

Good Soldiers Take a Chance

Julia Faye and Kenneth Thomson in a realistic scene from "Corporal Kate," a De Mille P. D. C.

"Sunshine of Paradise Alley" Is In Production

Production was started this week on "Sunshine of Paradise Alley," fourth of Chadwick's First Division Pictures of the current season.

Jack Nelson is directing the Denman Thompson play, adapted for the screen by Josephine Quirk.

Players Well Known

Barbara Bedford, as "Sunshine" O'Day, heads the cast. Lucille Lee, a star in her own right, has been cast for a prominent part.

Nigel Barrie, recently returned to the United States after a prolonged starring engagement with UFA, in Germany; Max Davidson, noted character comedian; Kenneth McDonald and Tui Lorraine, Hollywood's only Anzac player, will be seen in other parts.

Langdon's Long Pants For First National

Harry Langdon, originator of sparkling screen fun features, is in the sixth week of production of "Long Pants," his forthcoming First National offering.

The story is an original by Langdon, Frank Capra and Arthur Ripley. Capra is Langdon's director; Ripley his scenario chief. Robert Eddy and Clarence Hernecke are collaborating on story development.

"Long Pants" deals with the adventures of a bashful boy who attains his first pair of long pants.

"Attention!"

George Jessel in Warner Bros.' "Private Izzy Murphy."

It Seems to be Pleasant

The Fox publicity department prepared no caption to explain this scene between Madge Bellamy and Allan Dwan, her director in "Summer Bachelors."

Paramount Gives Beery "Louie the Fourteenth"

JAMES CRUZ'S next directorial assignment is to be "Louie the Fourteenth," with Wallace Beery as the star. B. P. Schulberg, Paramount's West Coast executive, made this announcement this week upon his return from the convention at French Lick, Ind.

Cruze will begin work immediately on the preparation of the story for the screen and expects to be ready to begin production in about eight weeks.

"Louie the Fourteenth," one of the recent successes of Broadway, was a Ziegfeld production which opened at the Cosmopolitan theatre in New York with Leon Errol in the role which Beery will interpret. Paramount is planning to make the picture one of the great comedy productions of the coming year. It will present Wallace Beery as a star in his own right and the lineup of productions being prepared for him has given rise to predictions by Paramount executives that he will be one of the great screen sensations of the coming year.

Beery begins work at once on "Casey at the Bat," in which he will play the immortal Casey, with Raymond Hatton as his team mate. As soon as this baseball comedy is completed he will start work on "Louie the Fourteenth." This is to be followed by "The Greatest Show on Earth," an epic of American amusement with Beery's outstanding personality in the role of P. T. Barnum, about whose life the story will revolve. Monta Bell will direct this production as one of the most important film roadshows of the coming year.

Buchowetzki Now to Direct 'Anna Karenina'

"Anna Karenina," Tolstoy's novel, will be the subject of an ambitious picture to be directed by Dimitri Buchowetzki for Metro - Goldwyn - Mayer, Irving Thalberg, studio executive, announced this week.

This will be the first assignment of the noted Russian director under the new contract, awarded him following the success of the completed reels of "Valencia," in which Mae Murray is being starred.

"Anna Karenina," one of the greatest novels of the nineteenth century, is considered an ideal directorial vehicle for Buchowetzki in view of the Russian background of the novel, the action of which occurs in Moscow. He is thoroughly familiar with the locale.

Trained Newspaper Man Directed Banks

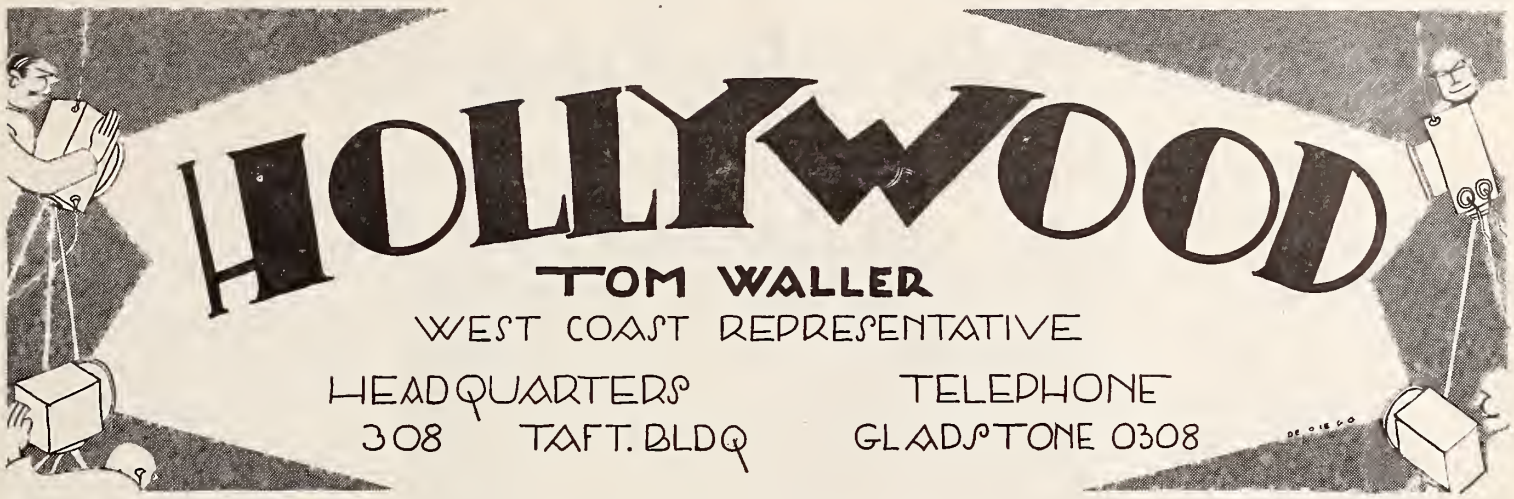
Monty Banks, in his new Pathe feature comedy, "Atta Boy," was fortunate in having for a director a former newspaper man, for much of this story is laid in the local, or "news," room of a big daily, with Monty playing the part of a cub reporter.

Edward H. Griffith, director of the comedy, was a newspaper man. He served his apprenticeship in many cities of the East, and in many departments of newspapers before turning to films.

Griffith ordered one scene retaken four times before he was satisfied that the atmosphere of a real newspaper was carried out.

Hard-Boiled

Harry Depp, in Columbia's "When the Wife's Away," impersonates the absentee.



Mark Original Coast Studio

Right next to the door leading into the administrative offices of the Christie Studios, is a bronze plaque which now heralds the fact: "Hollywood's First Motion Picture Studio."

The day before the plaque appeared, Al Christie shook hands with Pat Dowling, the Christie energetic production manager, who is back in Hollywood, after a trip to Europe and an eventful homeward dash across the continent during which time he exploited Christie products at four hundred houses.

The placement of the plaque was quite a ceremonious affair, meriting the presence of Los Angeles' Mayor, and Fred Beetson, Secretary-Treasurer of the A. M. P. P. D. A.

Stars Participate

Every star on the Christie lot, including Bobbie Vernon, Jack Duffy, and Neal Burns, as headliners, caressed the plaque for the benefit of the cameras grinding this news item which will play an important part in the observation by theatres throughout the country of Christie's fifteenth anniversary week, which starts on November 14th.

It was just fifteen years ago, however, on October 27, that Al Christie became manager of the Nestor Film Company, which is now the well known Christie establishment.

Incidentally, as testimony to the fact that Pat Dowling is back, there stands, in front of the Christie door, every day, a nifty car of French design. Dowling purchased this car in Paris, and liked it so much that he had it shipped to New York.

De Mille Rushing "King of Kings"

It is now the ambition of Cecil B. DeMille to complete his super-special "The King of Kings," early in December. This word reached MOVING PICTURE WORLD from one of the members of the cast at the Studio the other day.

The picture, it was finally announced, was one half completed on October 30. DeMille is pushing his huge staff on this Biblical subject, to the utmost. So far, according to Mason Littson, business manager for the production, $1,500,000 has already been expended. It is expected by those who have reputations for figuring conservatively, that the picture, upon its completion, will represent an investment in the neighborhood of $2,000,000.

Marking Hollywood's First Studio

Mayor George E. Cryer, of Los Angeles, fastens the first bolt in placque marking site of Hollywood's first studio.

Notables Attend Coast Premiere of Vitaphone

Sid Grauman Assembles Complete Roster of Stars and Executives in His Egyptian Theatre For Remarkable Occasion

FOR the West Coast premiere of the Vitaphone, Sid Grauman assembled in his Egyptian Theatre, what will probably remain on record as the most complete roll call of stars and film executives ever centered in one place.

Fully twenty-five sun spots were placed upon the Egyptian Court Yard during the arrival of Filmdom's elite. Between times, these lights were flashed above the theatre so that, for a radius of fifty miles, the Hollywood sky presented all the indications of an aurora.

Those who could not get into the Egyptian the first night, lined Hollywood Boulevard. A loud speaker connected with Warner Brothers' Radio Station, broadcast the arrival of all prominent film folk, who, as they stepped from their autos, were also filmed for local news value.

The writer, who was present at the world's premier of the Vitaphone in the Warner Theatre, New York City, can state that so far as glamour for an occasion of this kind, Sid Grauman wins the highest honors.

Aroused Conjecture

The Vitaphone premiere here, meant also the second premiere for Warner Brothers' feature, Don Juan. This picture opened here at least two months ago, and, during that period, had been accompanied by Grauman's Orchestra. There was much conjecture as to whether the Vitaphone would be sufficiently great to attract audiences to view the picture a second time. There were many in the first night audience who had seen Don Juan, but it was noted that at the conclusion of the special Vitaphone program, very few persons left the theatre.

In the case of the premiere of Vitaphone and Don Juan, simultaneously, in New York City, the show was a sell out on its second night, and the box office lines, for all we know, are still a block and a half long a half hour be-

(Continued on page 84)

Vitaphone — Coogan — Mathis — Christie — Sennett

What the Film City Does Every Day

Sennett To Resume December 1

A REPORT gained headway in Hollywood this week, that Mack Sennett Studios, which have been inactive for the past six weeks, would remain permanently closed. MOVING PICTURE WORLD, however, was assured by Assistant Production Manager Hugumin, that the studios would open December 1.

Getting away ahead of their production schedule so that they now have fourteen pictures in the cutting rooms, with insufficient equipment to rush these pictures through, was given as the reason for the shut-down.

"In fact, we are so far ahead," declared Hugumin, "that pictures which we have already made would not be released until April, were we to have continued work on the lot during this intermission.

Hugumin made known that Sennett's present stay in New York is mainly to arrange for 1927-28 distribution. In further substantiation of his statement that the Sennett Studios would open December 1, Hugumin said that the change in Pathe's ownership might result in Mack Sennett finding it necessary to increase his production units, and even double his production schedule.

* * *

Notables Attend Vitaphone Premiere

(Continued from page 83)

Naturally, there is no comparison between Broadway and Hollywood Boulevard. The Egyptian's patronage includes a number of non-residents from adjacent towns within a radius of from forty to fifty miles from Grauman's box office. Grauman, in his advertising, is now featuring the Vitaphone.

Continued success for the Vitaphone in a theatre of the calibre of Grauman's, should mean permanent establishment for this musical device of Warner Brothers, throughout the entire country.

The premiere of Don Juan and its run, subsequent to the west coast debut of Vitaphone, had been introduced by a gorgeous prologue with 100 artists.

★ Studio Row ★

THIS week a gang of workmen pulled hundreds of square feet of canvas over considerable space on the Metropolitan lot, giving the place the appearance of a gigantic circus tent. This, we are told, was done for the purpose of preventing any natural light getting into the set where the first scenes of Corinne Griffith's "Purple and Fine Linen" will be shot.

* * *

JUST after completing "The Wrong Mr. Wright," at Universal, Director Scott Sidney traveled to the Metropolitan Studios, where he is megaphoning "No Control." The leading players are Harrison Ford and Phylis Haver.

* * *

BERTRAM GRASSBY has completed another role in a John Barrymore picture, the current engagement in "The Beloved Rogue" having followed his role in "Mannon Lescaut."

* * *

DIMITRI BUCHOWETZKY will translate, for the screen, Count Tolstoy's "Anna Karenina," for Metro-Goldwyn-Mayer.

* * *

ADELA ROGERS ST. JOHN will prepare the screen adaptation for "Children of Divorce," for Paramount. This will be a Frank Lloyd production.

* * *

MARCELLA DALY has recovered from an illness which started before she had completed work in Tom Mix's "The Arizona Wild Cat."

* * *

PRISCILLA DEAN is completing work in her first comedy for Hal Roach. She will shortly make four pictures for Columbia Pictures Corporation.

* * *

PARAMOUNT'S "Blonde or Brunette," is under way with Adolphe Menjou, Greta Nissen and Arlette Marchal prominently placed in the cast.

* * *

MADGE BELLAMY is hard at work on the Fox lot as Bertha, in "Bertha, the Sewing Machine Girl."

* * *

PERCY MARMONT announces that he has completed his contract with Famous-Players-Lasky, and is now on the open list.

* * *

JOHNNY HINES, Charlie Burr and family, arrived here this week and are all set to pitch into studio activities.

* * *

HUNTLEY GORDON has been selected to play opposite Irene Rich, Warner Brothers, in "Don't Tell the Wife."

* * *

MAY McAVOY returned to Hollywood this week from New Orleans.

* * *

VIVIAN OAKLAND, who was loaned to Universal for a part in "Uncle Tom's Cabin," has just finished and now another company is trying to borrow her.

Gay White Way Flashes On Hollywood

HOLLYWOOD BOULEVARD has all the potentialities of becoming a second "White Way" so far as first run theatres on an elaborate scale, are concerned.

For years this boulevard, within actual boundaries of Hollywood boasted one house of this kind; that was the Egyptian. Now, Sid Grauman is erecting a Chinese Theatre in the same neighborhood. Warner Brothers are starting actual construction, within two weeks from this writing, on a two million dollar theatre building, less than six blocks from the Egyptian, Moving Picture World learned at the Warner establishment.

The building will be six stories high, with spaces for stores and offices, in addition to accommodating three thousand seats which will command first views upon all Warner product. A Vitaphone will be permanently installed in the theatre, it was said, at the Warner Studio. Jack Warner's presence in Hollywood at this time is said to be due chiefly, to the fact that no delay in the construction of the building will take place.

Reports, current several weeks ago that Warners were angling for the Egyptian, also mentioned at the time Famous-Players-Lasky.

That the Warner Theatre is actually under way after the site upon which the building is to be erected had been allowed to idle following its purchase by the Warners more than a year ago, changes the entire complexion of things out here.

Talmadge Sisters Prepare for Work

Norma and Constance Talmadge, who arrived in Hollywood last week, will start work shortly on two new pictures for First National.

Norma Talmadge's next picture will be a modern version of "Camille," by Madame de Grossac, and Constance Talmadge will do "Carlotta," an original story by Hans Kraly.

Cruze Directing Raymond Griffith

James Cruze has started filming "The Waiter from the Ritz," Starring Raymond Griffith, Trixie Friganza, George Fawcett and Alice Day are among those in support of the actor. The scenario was adapted by Julien Josephson and Alice Leal Pollock, from W. Somerset Maugham's stage play, "Jack Straw," which had great success.

Jackie Coogan Again Under Metro Banner

Jackie Coogan is once again under the banner of Metro-Goldwyn-Mayer. Although no official announcement was made at this time, the report was confirmed at the M-G-M Studios.

From reports emanating from other sources, the early part of the contract evidently provides for Jackie to make about two pictures each year.

They're Making Hollywood Boulevard Into Broadway

Latest News From the Big Lots

June Mathis Now In Field Of Free Lance

June Mathis, producer-writer, has entered the field of free lancers. Anouncement of her severance from the First National Production Staff was made here this week.

Immediately upon the acceptance of her resignation, an offer was extended her by First National executives to write the continuity for a big special to be produced this winter.

Miss Mathis, MOVING PICTURE WORLD was informed, accepted.

The reason for her withdrawal from staff duties, according to First National executives, was that she felt that "the details involved in production management and writing scenarios to meet a definite release schedule, restricted her writing to a great extent."

MOVING PICTURE WORLD was assured that there was nothing in the nature of a "break" between the writer and the company, which declared:

"Miss Mathis is leaving First National with the good wishes of the entire organization, and as evidence of its respect for her views and great ability, First National has engaged her to write the continuity for a big special to be produced this winter."

First reports had it that the writer had broken with First National due to "differences over production policies." What the "differences" comprised, was not incorporated in the original report.

Prior to the announcement of the fact that Miss Mathis had resigned, it was learned that at the First National Studios Miss Mathis had been scheduled to work on a certain story tentatively titled "Here You Are Brother," but that this story had been so changed from its original form that it would not be suited to the style and type characteristic of Miss Mathis' past successes.

It was during this explanation that Miss Mathis was in conference with John McCormick, General Manager of West Coast Productions and M. C. Levee, General Executive Manager.

Following the completion of this conference, the official announcement was made.

A New Beauty From the Rhine

Here we have Honny Noss, from Decla, who came to Hollywood from Germany unheralded by press agents.

Signs Alma Bennett

Harry Langdon has signed Alma Bennett, for the leading feminine role in "Long Pants," which is now producing at the First National Studio. Langdon has just passed his sixth week of production on this feature. He counts upon a couple of months more before its completion for the general public.

Miss Davies Ready

Marion Davies' next picture for Metro-Goldwyn-Mayer, titled "Tillie the Toiler," will soon get under way with Hobart Henley, directing. Then ten days from this writing six companies will occupy the Metro-Goldwyn-Mayer lot to rush production.

Four Fox Films Go Into Work Out West

Four Fox Films feature pictures have gone into production at the company's West Coast Studios.

"The Monkey Talks" is under the direction of Raoul Walsh.

Tom Mix has started "The Last Trail." Lew Seiler is behind the megaphone.

Victor Schertzinger is producing "Stage Madness."

"Love of Woman," starring Blanche Sweet, is being directed by John Griffith Wray.

Explains Purpose of Cinematograph Unit

Eliminating duplication of effort by the cinematographer, was the reason for the establishment of a research laboratory by the American Society of Cinematographers in Hollywood, according to Daniel Clark, President of the organization. Such concentration in the making of authentic tests on cinematographic subjects will save considerable time and money to motion picture producers. The tests, it is further made known, will be filed at the Society Headquarters in Hollywood, and will be accessible to A. S. C. members and those with whom they are affiliated.

Kennedy Has Big Program for F. B. O.

Sixty features, twenty-four two reelers and a number of single reelers is the ambitious program which Joseph R. Kennedy is personally pushing on the F. B. O. lot. That Mr. Kennedy intends to remain here for an indefinite period went on record this week when his Rolls Royce arrived from New York. During the next two weeks four or five productions will get under way with such names as Viola Dana, George O'Hara, Albert Vaughn and Tom Tyler.

Gets Important Role

Gertrude Short, comedienne, has been given an important part in "Cock o' the Walk," M-G-M production, starring John Gilbert, the popular star.

June Mathis Now a Free Lance—German Star Here

CRANFIELD & CLARKE

Incorporated

Announce

The release of a new series of single real featurettes

A ROMANCE IN COLOUR

The First Two Are Ready

"IF DREAMS CAME TRUE" and "CINDERELLA"

These pictures are in TECHNI-COLOR and are voted the most beautiful short subjects ever shown. Featuring NITA CAVALIER and RONALD RONDELL.

ALSO

Two two-reel specials—

"THE MAKING OF A KING"

A delightful story dealing with the life of the Prince of Wales.

and

AN ALPINE "S O S"

A thrilling story of adventure and love. This featurette was actually made in the Swiss Alps and is truly magnificent.

AMERICAN BRANCHES:

Boston—44 Church Street
Philadelphia—1314 Vine Street
New Haven—134 Meadow Street
Seattle—2014 Third Ave.
Denver—2020 Stout Street
Buffalo—257 Franklin Street
Los Angeles—4056 Sunset Boulevard
Milwaukee—713 Wells Street

CANADIAN BRANCHES: CRANFIELD & CLARKE OF CANADA, LTD.

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FOREIGN BRANCHES:

CRANFIELD & CLARKE, LTD.

38 Bis av de la Republique
Paris

35 Piccadilly Mansions
Shaftesbury Ave.
London, England

Alf Goulding With Roach Now

Hal Roach has signed Alf Goulding, who directed Harold Lloyd's first successes, and who later brought out Snub Pollard, to be an "idea specialist."

His activities will be chiefly collaborative, starting with the Mabel Normand picture. He will contribute story ideas, directorial gags and in every way further the ambition of Roach to reach the very top notch of humor in every comedy.

Goulding has been with Sennett, M-G-M and in other studios.

Got Any Freaks?

Walter Futter, president of Futter Productions, Inc., producers of the Curiosities series for Educational, has offered a prize of $5 for every feasible idea or subject that can be used in his novelty reel. Any particular unusual or freakish object in the way of individuals, animals, machinery, etc., found in any part of the world, may be called to the attention of Mr. Futter, and he will pass on the possibilities of using the subject.

Roach Signs To Star Agnes Ayres

Hal Roach, in furtherance of his policy to present the screen's greatest names and personalities in Pathe short length comedies, announces that Agnes Ayres will appear under his trademark.

Agnes Ayres has had a distinguished career as a feature star, her greatest fame having been attained in "The Sheik" and "The Son of the Sheik," in which the late Rudolph Valentino was starred.

She also appeared in "Cappy Ricks" with Thomas Meighan, "The Love Special," and "Too Much Speed," with the late Wallace Reid, and was starred in a number of productions.

She appeared in the William De Mille pictures, "The Marriage Maker" and "Don't Call It Love," and the Cecil B. de Mille production, "The Ten Commandments."

"Dodging Trouble"

Buddy, a trick bulldog, has a somewhat important and unique role in "Dodging Trouble," the Educational - Christie Comedy featuring Neal Burns, which is released for November. The comedy was directed by Harold Beaudine.

Ready For Work

"Snookums," the Newlyweds' baby, seeks work at Stern Bros. studio

Announce Sennett-Roach Comedies for Nov. 14

TWO-REEL COMEDY highlights on the Pathe short feature program for the week of November 14th are, "Smith's Uncle," produced by Mack Sennett and "Be Your Age," made by Hal Roach. Other releases of the week include the final chapter of the Patheserial, "The Fighting Marine," starring the world's heavyweight champion, Gene Tunney, "Hooks and Holidays," one of Grantland Rice's Sportlights; "In Vaudeville," on of Aesop's Film Fables; Pathe Review No. 46; Topics of the Day No. 46 and two issues of Pathe News, No. 94 and 95.

"Be Your Age," produced by Hal Roach and directed by Leo McCarey, under the supervision of F. Richard Jones, has Gladys Hulette, Lillian Leighton, Oliver Hardy and Frank Brownlee in the cast.

"Fighting Marine" Ends

The current release of the "Jimmy Smith" series is "Smith's Uncle" with Raymond McKee, Ruth Hiatt, Mary Ann Jackson, Andy Clyde, Carmelita Geraghty, Bud Jamison and Andre Tellaire, produced by Mack Sennett under the direction of Gil Pratt.

"The Fighting Marine," starring Gene Tunney, world's heavyweight champion, ends with chapter ten.

"Hooks and Holidays" is the Grantland Rice Sportlight release for the week, showing an analytical resume of sporting activities that reaches into many fields.

Pathe Review No. 46 contains: "The Rope Ranch": Large scale culture of sisal in Mexico; American Colleges: A Pathecolor series on the foremost institutions of higher learning, "Syracuse." The Lost Empire of Africa: A camera chronicle of the American excavations at ancient Carthage led by the Count de Prorok.

"In Vaudeville" is the latest of the Paul Terry creations of the Aesop's Film Fables Series. Topics of the Day No. 46 offers the latest wit and humor culled from the press of the world; and Pathe News issues Nos. 94 and 95 cover latest news events from the four corners of the earth.

Up in the Clouds

Donald Crisp, directing "Man Bait," for Metropolitan P. D. C., finds the perfect "extra girl"—a wax model.

Stern Bros. List Five Comedies for November

The November release announcement of the Stern Film Corporation indicates that the Stern Brothers are putting out a carefully selected group of strong comedies this month. Their release schedule includes five two-reelers, one representative of each of the Stern Brothers series of the current season.

The releases include a new Buster Brown Comedy, one of the new "Newlyweds and Their Baby" comedies, an "Excuse Maker" comedy, a new "Let George Do It" comedy and the latest "What Happened to Jane" comedy. All are Stern Brothers Comedies in the regular Stern Brothers line-up except the Buster Brown comedy, which is being released by Universal as a Junior Jewel.

The Buster Brown two-reelers is "Buster's Narrow Escape," and is cited as a further advance in entertainment value.

The new "Newlyweds" comedy is "Snookums' Buggy Ride," released Nov. 3. It is the third of this sensational baby series in which the role of Snookums, the delightful youngster created by George McManus in his celebrated Newlyweds cartoon strip from which the series is adapted, is played by Sunny McKeen, a baby "find" discovered and introduced to the screen by Julius Stern.

The next Stern Brothers release is "Please Excuse me," one of the "Excuse Baker" comedies, starring Charles King, which reaches the screen November 10th.

On November 17th, the Stern Brothers will release "Jane's Engagement Party," of the "What Happened to Jane" series.

The last Stern Brothers release in November will be "George's in Love," a new two-reeler of the "Let George Do It" series.

UNIVERSAL

Book These STERN BROTHERS

Surefire Comedies for P-R-O-F-I-T-S

12 "BUSTER BROWN" Comedies
Based on R. F. Outcault's famous cartoons. Universal Junior Jewels. Produced by Stern Brothers. 2 reels each.

13 GEORGE McMANUS'
"The Newlyweds and Their Baby"
Based on the famous cartoons of the same name. Stern Brothers Productions. 2 reels each.

13 "WHAT HAPPENED TO JANE" Comedies
With Wanda Wiley. Stern Brothers Productions. 2 reels each.

13 "THE EXCUSE MAKERS" Comedies
With Charlie King and an all star cast. Stern Brothers Productions. 2 reels each.

13 GEORGE McMANUS'
"Let George Do It" Comedies
Based on the famous cartoons. Featuring "George." Stern Brothers Productions. 2 reels each.

Yes Sir:

CLASS

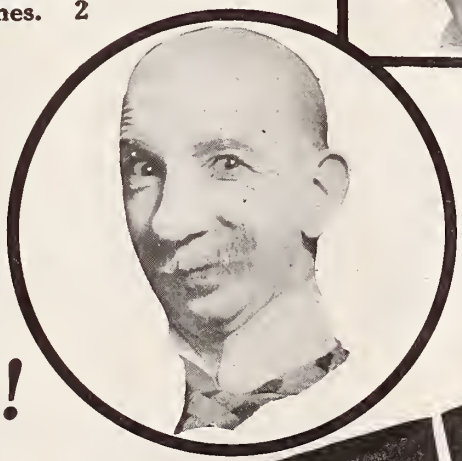
HAS THE COMEDIES!

HILARIOUS UNIVERSAL COMEDIES!

12 New "The Gumps"
From Sidney Smith's famous cartoons in 300 daily newspapers. Samuel Van Ronkel Productions. 2 reels each.

52 BLUEBIRD Comedies
Including such stars as Arthur Lake, Charles Puffy and Neely Edwards. Directed by Dick Smith and Slim Summerville. One reel each.

13 MUSTANG COMEDY WESTERNS
From W. C. Tuttle's famous stories in Adventure Magazine. With Ben Corbett and Pee Wee Holmes. 2 reels each.

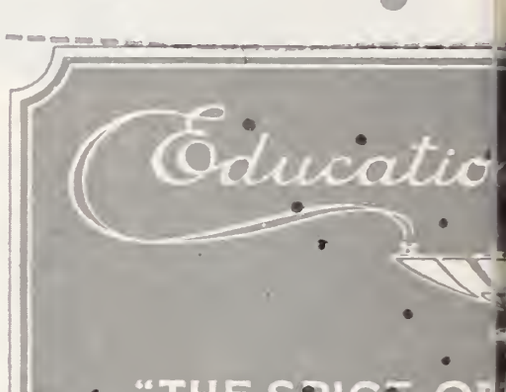


Universal is Running Away from the Field in CLASS Comedies!

VARIETY!

Not Just Here and There

The list of circuits showing *Educational Pictures* is virtually a directory of the circuits of the country, from the great Publix group to the smaller, local chains.



BOOKED TO BIG CIRCUIT

PUBLIX THEATRES

Balaban & Katz-Publix	Chicago
Balaban & Katz Midwest-Publix	Chicago
Lynch-B. & K.-Midwest	Chicago
Lubliner & Trinz-B. & K.-Midwest	Chicago
W. P. Gray-Publix	Boston
Gordon's Olympia-Publix	Boston
Kunsky-B. & K.-Publix	Detroit
Southern Enterprises-Publix	Atlanta
Southern Enterprises-Publix	Charlotte
Southern Enterprises-Publix	Memphis
Southern Enterprises-Publix	Dallas
Southern Enterprises-Publix	Oklahoma City
Skouras Brothers-Publix	St. Louis
Publix	Kansas City
Shea's-Publix	Buffalo
A. H. Blank-Publix	Des Moines
Publix	Denver
Publix	San Francisco
Publix	Los Angeles
Paramount-Nathanson	Canada

Stanley Theatres	Philadelphia
Saxe	Milwaukee
West Coast	San Francisco
West Coast	Los Angeles
Pacific Northwest	Seattle
Finkelstein and Ruben	Minneapolis
Loew's Greater New York	New York
Stanley-Fabian-Stern	Newark
Allwon Amusement Corporation	New York
Mayer and Schneider	New York
Steiner and Blinderman	New York
Consolidated	New York
Small-Strausberg	Brooklyn
A. H. Schwartz	Brooklyn
Ascher Brothers	Chicago
J. E. Coston	Chicago
Johnson Theatres	Chicago
Fitzpatrick & McElroy	Chicago
Nixon-Nirdlinger	Philadelphia
Wilmer & Vincent	Philadelphia
I. Libson	Cincinnati
Rowland & Clark	Pittsburgh
Bijou (Butterfield)	Detroit
George F. Koppin	Detroit
Woodward Theatres	Detroit
Hostettler-Universal	Des Moines

M.E. Comerford	Scranton
Graphic Circuit	Boston
Nathan Yamins	Fall River
Kahn & Greenfield	San Francisco
Golden State Theatres	San Francisco
National Theatres	San Francisco
E. J. Sparks-Universal	Atlanta
Kincey Theatres	Charlotte
Robb & Rowley	Dallas
L. L. Dent	Dallas
Griffith Brothers	Oklahoma City
Multnomah Theatre Corporation	Seattle
Hoffman Brothers	New Haven
St. Louis Amusement Co.	St. Louis
Capitol Enterprises-Universal	Kansas City
Dickinson-Universal	Kansas City
Whitehurst Theatres	Baltimore
Loew's	Washington
Loew's	Buffalo
Mark Strand Theatres	Buffalo and Upstate N.Y.
Regorson Corporation	Rochester
Brody-Schwartz	Cleveland
Olsen Theatres	Indianapolis
F. J. Rembusch	Indianapolis
M. J. Switow	Indianapolis
Saenger Amusement Co.	New Orleans

Totaling 1300 Houses — part of 13,000

--but EVERYWHERE

PRACTICALLY EVERY IN THE UNITED STATES

EDUCATIONAL PICTURES set another record. With the 1926-1927 season just getting well under way, practically every big circuit in the United States and Canada is playing or has contracted to play *Educational Pictures.* No other Short Subjects have ever approached the circuit showing made by *Educational,* with its leader group of Short Features.

Educational Pictures are showing, not just here and there—but everywhere.

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26 Alice Comedies
By Walt Disney
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Produced by Winkler
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starring the comedy sensation
Charley Bowers
Startling Novelties
26 Krazy Kat Comics
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By Bill Nolan
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With the three Bounding Fat Boys
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Pathe Cameramen Back With Polar and African Pictures

Greenland and East African Expeditions Productive of Thrilling Scenes for the Public, Via Pathe Review

COMING home from icy Greenland and the jungles of East Africa, veteran Pathe Review staff cameramen have brought a pictorial record of thrilling experiences of two expeditions that will write new chapters in screen history.

When the Smithsonian-Chrysler Expedition arrived in Boston, Dr. William Mann, superintendent of the National Zoo at Washington, who was in charge, was greeted by Emanuel Cohen. On board the City of Calcutta were two thousand animals and birds, including species never before brought to this country. Most important in the collection is a pair of young giraffes. There were half a dozen purple-faced monkeys picked up in Ceylon and believed to be the first of their kind to reach this country, the baby kudu, one of the rarest of antelope, several rare species of parrots, strange African frogs, leopards, hyenas, 70 large birds, 300 small birds, 70 monkeys and baboons 15 antelope, gnu, duiker, jackals and rodents and reptiles of many species.

Gone Six Months

The expedition had been away just over six months, leaving New York on March 30 and arriving in Tanganyika Territory, formerly German East Africa, by way of Zanzibar. Four months were spent in the field trapping animals and birds. From the base camp, the party worked into the jungles on foot, where the specimens were trapped. Sets of 100 natives, under their Sultan, were in the hunting group.

Emanuel Cohen, Editor of Pathe News and The Pathe Review, sent these cameramen "to the ends of the earth" that the Pathe Review would have the type of material that has made it renowned as the magazine of the screen.

Made Elaborate Plans

Lengthy negotiations and ceaseless preparations brought to the Pathe Review the exclusive film rights of the Smithsonian Chrysler Expedition, the greatest ever undertaken to capture alive specie of wild animals. Cameraman Charles Charlton was a member of the illustrous party.

Cameraman Maurice Kellerman accompanied the Greenland expedition, under George Palmer Putnam, the publisher, which went in search of specimens for the American Museum of Natural History, New York, with the film rights resting solely with Pathe.

The Putnam Expedition had its big thrills, too. The Morrissey, the schooner which took the party into the polar region, struck a submerged rock and for a time hope was all but abandoned. On another occasion they fought a herd of enraged walrus, but the party came off victorious. Carl Dunrud of Sweetgrass, Mont., provided camera thrills by roping two large polar bears.

Chase Now Making A Christmas Film

Charley Chase has started work at the Hal Roach studios on a new Pathecomedy, built around a Christmas theme.

James Parrott is directing, and its story comes from the pens of the director and star in collaboration. The supporting cast includes Eugenia Gilbert, Noah Young, Kay Deslys and Mickie Bennett.

Chase has just completed "Many Scrappy Returns," under the direction of Parrott.

"The Galley Slave"

Lloyd Hamilton of Educational, peels his own potatoes.

Here's a Dog With Pull

With a meatgrinder for a crank, this vehicle travels like a self-starter in the Fox animal comedy, "Napoleon, Jr."

Educational Has Novelty Films Listed

VARIETY in comedy and novelty in subjects marks the array of fine product completed by Educational for November release. Five two-reel comedies, four animated cartoon comedies, two one-reel comedies, three novelty subjects, and eight Kinograms make up the program for the month.

A new Educational-Juvenile Comedy, "Open Spaces," has "Big Boy" in the leading role. Charles Lamont again directs this clever youngster.

Neal Burns is featured in "Dodging Trouble," a Christie Comedy. Eddie Baker and Edna Marion add to the merriment. Harold Beaudine directed.

Bobby Vernon's third comedy for Educational's new program is entitled "Hoot Mon." He is abetted by Frances Lee, Jack Duffy and Eddie Baker.

"Flaming Romance" is a Mermaid Comedy featuring Al St. John. Aileen Lopez, Otto Fries, Clem Beauchamp and Jack Lloyd appear in the large supporting cast. Stephen Roberts directed.

Lupino Lane's first comedy of the 1926-27 season is "Movieland." Kathryn McGuire, a new blond beauty, is in this.

Two Cameras Ready

Two Cameo Comedies will be released during the month. The first, titled "His Off Day," features that sprightly comedy team of Phil Dunham and Miss "Toy" Gallagher. George Davis is featured in "Bad Breaks."

"Then and Now," the new Curiosities subject, contrasts different people and events at present as they were in the past.

A unique Bruce Scenic Novelty is offered in the new picture which includes both "Hula Hula" and "Honolulu Nights." The first shows the dance motif, while the latter is more of a strictly scenic subject. Lyman H. Howe's new Hodge-Podge is titled "A Key-Hole Cruise" and is fully up to standard in excellence of photography and novel ideas.

"Flaming Romance"

Al St. John, noted for his acrobatic feats in short length comedies, outdoes himself in "Flaming Romance." This agile clown and athlete does a pole vault to a high balcony in escaping from some revolutionists that would make many track stars blush with envy. Aileen Lopez, a Spanish type of beauty, plays opposite the comedian.

Timely Reviews of Short Subject Productions

"Raggedy Rose"

(Pathe—Three Reels)

Marking Mabel Normand's return to the screen, Hal Roach deviates from his usual policy of making two reelers and presents this talented comedienne in a three-reel offering. She is seen as an employee in a junk shop who sorts rags by day and at night aids her employer by imitating the meowing of an alley cat causing all sorts of junk to be hurled at her. One article strikes her and thus she meets her "Prince Charming." Tiring of her job she seeks an easy road to wealth by being hit by an auto. The scheme works, and, although she is not hurt, she feigns an injury and is taken into the home of her ideal and wins out against a snobbish debutante who has set her cap for him. There is good fun in this comedy and it should prove popular. The scene with the "meows" and mechanical cats is amusing and there is a novel and laughable twist to the "accident" episode. Miss Normand demonstrates that she has lost none of her comedy talent and can easily hold her own against recent rivals. She has been surrounded by a fine cast including Carl Miller as the hero, Max Davidson as the junk man and Jimmie Finlayson as a "dumb" valet.—**C. S. Sewell.**

"The Honeymoon Hospital"

(Fox—Two Reels)

Fans can't complain of a lack of action or slapstick in this Fox Imperial Comedy. A chap gets married and his relatives tear him away from his bride, put him to bed and call in four doctors, two chiropractors and an osteopath, then there is a mix-up when the colored maid disguises as the bride. We do not believe that we have ever seen as much slap-bang rough and tumble stuff as in these two reels. There is something doing every moment and an exceedingly fast pace is maintained, with plenty of amusing situations. Should go over well with the average audience. Ernie Shields, pictured here, is the groom and Barbara Luddy the bride.—**C. S. Sewell.**

"Felix Shatters the Sheik"

(Educational—One Reel)

NEVER HAS Cartoonist Pat Sullivan used a more fantastic or cleverly imaginative idea than in this "Felix" issue which shows the cat getting a bright idea to aid an umbrella vendor dispose of his wares in the desert. Felix sends up a balloon filled with birdseed and when thousands of birds arrive he sends up onions in the same way. The result is a deluge of tears on the convention of sheiks. A decidedly amusing cartoon and one of the best of the series.—**C. S. Sewell.**

"The Big Surprise"

(Universal-Two Reels)

In this issue of the Gump comedy series, Andy, impersonated by Joe Murphy is employed in a department store. In the course of the action he has a run-in with a chap who comes to buy a suit and turns out to be the man he bowled over while riding a bicycle. To escape him he disguises as a dummy, hides in the show window in abbreviated garments and is discovered by Min who roughs him up unmercifully. The gags while amusing are of a familiar type and while there are a number of laughs, this issue is not as spontaneous as some of the earlier ones.—**C. S. Sewell.**

"A Harem Knight"

(Pathe-Two Reels)

Ben Turpin again appears in the amusing role of Rodney St. Clair, a lady-killing he-vamp in this Mack Sennett comedy and during the course of the action appears dressed in full regalia as a lady of the harem, having been forced to change clothes with the escaping princess who is eloping with an aviator. An ugly Turkish woman trails Ben and there is a mix-up in his apartment involving this woman, the princess and her sweetie. The cast includes Danny O'Shea, Madeline Hurlock and Louise Carver. The picture has been produced on an elaborate scale and there are a number of amusing situations, and it should generally please.—**C. S. Sewell.**

"Figures of Fancy"

(Educational-One Reel)

CARRYING out the policy of presenting views from various parts of the world in a novel manner, this issue of Lyman Howe's Hodge Podge uses cartoons to show various animals gazing into a mirror and then fading into what each imagines itself to be. The tall giraffe likens himself to Yosemite Falls, an alligator imagines he is pulling Neptune's barge and there is a picture of one of these animals actually harnessed to a boat. The hippopotamus with its enormous mouth is likened to the Grand Canyon of Arizona and so on.—**C. S. Sewell.**

"Snookum's Outing"

(Universal-Two Reels)

As usual, little Sunny McKean, the clever baby who appears in the role of "Snookum's" "walks away with the picture" in this number of Stern Brother's "The Newlyweds and Their Baby" series. In having his picture taken in an auto Sunny takes such a liking to the machine that his fond parents buy one and go on a camping tour, manage to tear down a row of tents, get into trouble along several lines and practically put the camp on the bum, Sunny being the innocent cause of much of the mischief and figuring in all of the complications. A number of the situations are amusing slapstick and although most of the material is familiar, this comedy should be generally popular.—**C. S. Sewell.**

"His Off-Day"

(Educational-One Reel)

A beach party at which not only does the bosses wife catch him flirting with his stenographer but also by framing a drowning stunt catches him red-handed gloating over the prospect of being rid of her, furnishes the basis of this Cameo Comedy. The situations are all of a familiar type but are moderately amusing. Phil Dunham, Toy Gallagher, Jack Lloyd pictured here, and Elfie Fay are the principal players. There is considerable slapstick and some amusing gags in the office scenes receding the beach party.—**C. S. Sewell.**

"Napoleon Jr."

(Fox—Two Reels)

Here is another bright, clever and thoroughly amusing Fox Animal Comedy with little Jerry Madden, billed as "Jerry, the Giant," as the center of interest. The story concerns a little boy who, meeting a little girl, takes her in his home-made auto pulled by his dog, to the zoo, where they crawl into an empty cage and are sent with a collection of animals aboard a ship. The girl's divorced parents are frantic and this loss brings them together again. Jerry, of course, proves a hero. There is a lot of good comedy and human interest and it should please grownups and delight the children. The animals include a dog, an elephant, a pony, lions, bears, etc.—**C. S. Sewell.**

"What Price Pleasure"

(Universal—One Reel)

A camping tour in which the hero more or less happily married to a jealous wife finds that the next tent is occupied by his former sweetheart who is in a similar predicament, furnishes the plot of this Blue Bird comedy starring Neely Edwards. Of course there are farce - comedy complications which are eventually satisfactorily explained, and embellished with considerable slapstick, this proves an amusing comedy.—**C. S. Sewell.**

"Pathe Review 45"

(Pathe-One Reel)

WOMEN ESPECIALLY will like the millinery section of this review showing not only the newest in hats but how they have been adapted from the headgear of various historical periods. Pillsbury contributes another installment of nature's secrets, this time using his time-lapse camera on various leaves. The recent record-breaking trip around the world by Evans and Wells in twenty-eight days, is the final subject and has been jazzed up by Bert Green's animated drawings as the globe girdlers were too busy to take photos in detail. An exceptionally interesting number.—**C. S. Sewell.**

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., Nov. 4.

THE resignation of C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, formally was accepted by the board of directors of that organization this week. Mr. Cook had been with the M. P. T. O. K-M since September 1, 1921 and virtually grew with the organization. Temporarily, until a successor can be found, President R. R. Biechele is serving in place of Mr. Cook at the organization's headquarters at 128 West Eighteenth street, Kansas City. Mr. Cook is considering several offers of position, all of which will not take him away from the "movie row" he has grown to love.

R. S. Ballentyne, who temporarily is managing the Kansas City Pathe exchange, is overlooking no bets. This week a fully equipped office was opened in the exchange for the exclusive use of exhibitors in which to transact their business.

No sooner had Sig Cohen been appointed manager of the Isis Theatre, Universal owned suburban house of Kansas City, than improvement on the theatre was announced. New lighting effects, a newly painted canopy, interior improvements and tentative plans for a season of vaudeville and first run pictures were announced.

J. E. Flynn, district manager for Metro-Goldwyn-Mayer, and Harry Sachs, home office representative for Pathe, were among the Kansas City visitors this week. Ed Lowery, former First National salesman, has joined the Pathe forces in Kansas City. Joe Failer, former United Artists representative in Omaha, is covering Southern Kansas for Warner Bros. Tom Byerle, First National branch manager, kept his word Saturday and each employee of the exchange received double salary, which they had been promised if the office went over its quota in the summer play date drive.

Donaly Chambers has enrolled at the Fox exchange as a "student," learning the business from stem to stern. Lou Hess, special home office representative for Universal, and Tom Curran, sales representative for Rayart Pictures, were also visitors on movie row, as was Joe Brandt, president of Columbia Pictures Corp. O. M. Gettler is the new Educational representative in the Southern Missouri territory. Fred S. Meyer, district manager for Universal chain theatres, was confined to his bed this week because of a nervous breakdown. Max J. Meyer, formerly with F. B. O., has joined the Fox ranks. C. A. Schultz, P. D. C. branch manager, was a hustler in the territory this week.

The Beaufort Theatre, Fifty-ninth street and Prospect avenue, Kansas City, has been sold by E. E. Jameson to D. L. Johnson.

Among the out-of-town exhibitors in the Kansas City market last week were: J. J. Newcomb, Burlington, Kas.; J. W. Baily, Waverly, Kas.; Ray MacGuire, Darlington, Mo.; R. V. Turner, Burlingame, Kas.; W. W. Wallace, Orpheum, Leavenworth, Kas.; J. H. Thomas, Novelty, Winfield, Kas.

Lewistown, Mont.

Rolla Duncan, who recently was made Postmaster of Billings, has resigned the position to re-enter the theatre business. He has taken a ten-year lease on the Judith Theatre at Lewistown.

Booking Record Held In Albany by a Woman

Special from Albany, N. Y., Nov. 5.

Mrs. Harry Hellman, wife of the owner of the Royal Theatre in Albany, holds the record of having booked for the theatre for seven straight years without making a single mistake. The theatre plays double features each day and Mrs. Hellman is the only woman in this part of the state who handles the entire booking of the house without assistance.

Cleveland, Ohio

Moving Picture World Bureau, Cleveland, Ohio, Nov. 6.

CUT-RATE tickets, distributed by local merchants, are being employed by Reade's Hippodrome, Cleveland, and are proving a business builder.

Keith's Palace Theatre this week is offering a personal appearance of Theodore Roberts, presenting a dramatic sketch, "The Man Higher Up."

Henry Orr has succeeded James Maschoni as assistant to Manager Henry Dykeman at Keith's 105th street.

Max Laronge, Purchasing Agent for Loew's Ohio Theatres, has returned to his desk after an operation and protracted illness.

The Main Theatre, on Scovil avenue, is soon to change hands, although its present owner would make no announcement as to the prospective owner.

M. A. Malaney, of Loew's Ohio Theatres, has had fine luck recently with two newspaper contests, one on "Men of Steel" and another on the new W. C. Fields picture, "So's Your Old Man."

Jules and Abe Schwartz, formerly of the Broadway Circuit, Cleveland, are organizing a circuit of their own, to be called the Intercity Amusement Company. All the latter's holdings are to be outside of Cleveland. The first acquisition is the Utopia, Painesville, purchased from Jacob Stein.

Akron

The Victor Theatre, Akron, has passed from the hands of John Muck to those of John Hogan.

Toledo

George B. Zeller's Elk Theatre, Toledo, has re-opened after a long period of darkness.

Martin Smith and B. A. Beidler, owners of the East Auditorium, Eastwood, Royal, National and Pastime Theatres, Toledo, have recently acquired the Hart Theatre, purchased from Adam Hart.

Racine, Wis.

Burglars dug through the bottom of a safe in Saxe's new State theatre in Racine, Wis., last week, and got $1,000.

Burt, Ia.

Excavation for the new theatre being built by H. I. Mornes at Burt, Ia., has been completed.

New York

Moving Picture World Bureau, Albany, N. Y., Nov. 5.

THE third annual ball of the Albany Film Board of Trade, which was originally scheduled to be held on the night of November 19, at the Knickerbocker Inn on the Schenectady road, is now to be held at the Hotel Kenmore in Albany. Harry Seed will act as chairman of the ball, according to present arrangements. Tickets already sold assure an attendance of over 200 persons.

Last week's meeting of the Albany Arbitration Board, certainly brought the exhibitors to town to thresh out their difficulties. Among them was Isaiah Perkins, of Speculator, who announced that he had sold his theatre. Others were W. A. Seaman, of Highland; Frank Ferrara of Glasgow, and J. H. Gerner, of Lowville.

Changes continue to come along Film Row. Sam Burns, local manager for Tiffany, resigned last week, and his successor has not yet been appointed. Jack Krause, who recently resigned as local representative for Associated Exhibitors, is said to be slated for Albany manager of Chase Pictures. Vincent Fisher resigned on Saturday as booker in the Fox exchange, and has been succeeded by Louis Freiberg, a salesman.

Uly S. Hill, who looks after the Mark Strand interests in Albany and Troy, has taken on additional duties, having just been named as chairman of the publicity committee of the Community Chest drive.

There were any number of district managers in Albany during the week. A. W. Smith, district manager for First National, accompanied by Mrs. Smith, spent the fore part of the week here. Others in town were Arthur Abeles, district manager for Warner Brothers; Max Stahl, of Educational; Max Roth, district manager for Fox; Ben Swartz, of New York, from Tiffany Pictures, and Sidney Sampson, of Buffalo, head of the Bond Photoplay Company.

Berlin

Larry Tefft, owner of a motion picture theatre in Berlin, a village a short distance from Albany, will this year dish up a program of picture entertainment in the way of a benefit for the American Legion. Mr. Tefft was one time a cook in the Army. Last year, he blew the whole town to a feed of "slum," the real thing in the way of Army food.

Buffalo

State Senator Leonard R. Lipowicz, of Buffalo, owner of a motion picture theatre in that city, was badly injured last week when his automobile collided with a bus operated by the city. Senator Lipowicz was taken to a Buffalo hospital and it was said that the muscles on one side of his jaw had been completely severed by flying glass. He suffered much from loss of blood but his recovery is expected.

Hudson

Sam Hochstim, of Hudson was along Film Row during the past week and was accompanied by his wife and baby. While Sam shopped for pictures, the wife and the baby, particularly the latter, were entertained by various exchanges. The baby, according to the girls in the exchanges, is better looking than Sam.

Illinois

Moving Picture World Bureau, Chicago, Ill., Nov. 5.

ONE hundred and twenty-five Chicago movie theatres entertained thousands of children at special matinees last Saturday, using the neighborhood theatres for a sane Hallowe'en. It is estimated that the theatre and film interests contributed in excess of $200,000, which covers the loss of income from the films.

William Karzas of the Karzas circuit, gave the employees and executives of the Universal Chicago offices a fine dance program at the new Aragon ballroom of the Karzas circuit last Saturday.

Harry Turrell, manager of the Jeffrey Theatre for the Cooney circuit, will also take over the management of the new Avalon Theatre of that circuit, which is rapidly being rushed to completion.

The Chicago Theatre of the Balaban and Katz circuit will have an elaborate stage show this week in honor of the fifth anniversary of this big house.

Lubliner and Trinz circuit sold the northeast corner of Austin avenue and Superior street to Antonio Blondi for $70,000, which establishes a record for ground values in that district.

Frank B. Smith has been named as manager of the Lincoln Hippodrome Theatre of the Orpheum circuit, Henry Mandel has been named as stage director of the new Palace Theatre, recently opened on Randolph street. Jack Oehler and Charles Thaunhausen have been added to the treasurer's office of the new theatre.

K. H. Hulquist, E. F. Hulquist and N. M. Hulquist have organized the Hulquist Bros. Co. to operate theatres and other places of amusement. The headquarters of the new company are at 614 South State street, Chicago.

Glen Ellyn

The Glen Theatre at Glen Ellyn has been sold to the Western Co., who will use the house for other lines as soon as a new theatre now under constructions is ready.

Divernon

Henry Black has taken over the management of the Divernon Theatre at Divernon, and will operate the house under an exclusive picture theatre policy in the future.

Waukegan

Julius Lamm and Ludwig Sussman, theatre managers and operators along the North Shore, paid $85,000 to the Goodman and Harrison circuit for the Elite Theatre at Waukegan, Ill. They also have the Orpheum Theatre at Waukegan and have recently sold a half interest in the Waukegan theatres to the Great States Theatre Circuit, for whom they will act as managers for the Great States.

Richmond

Fitzpatrick and McElroy circuit will open the new Tivoli Theatre at Richmond early next month.

Prominent Exhibitor Dead

Newport News, Va., Nov. 4.—William Gordon, owner of the Palace Theatre in Newport News, Va., died Saturday night at 11.15 o'clock. Mr. Gordon had been ill for several months suffering with a complication of heart and kidney trouble. Mr. Gordon had been active in exhibitor circles for some years, but the last few months has taken a very active part in business on account of ill health. Mr. Gordon is survived by a wife and five children.

Kansas Film Pirate To Walk the Plank

Kansas City, Nov. 5.—The career of a genuine film "pirate" was brought to a quick termination in Baxter Springs, Kas., last week. "Bob" Roberts, who appeared in and in conjunction with the film, had been given the rights to appear with the picture in California and Arizona, according to telegraphic confirmation from Denver Dixon, producer of the Art Mix production, "Battling Danger." Complaints began coming in from Kansas exhibitors to B. C. Cook of the Economy Film Service, Kansas City, that the film was being shown in Kansas ahead of exhibitors who contracted for it. Cook made a hurried trip to Baxter Springs, confiscated the film and will bring federal suit against Roberts.

San Francisco

Moving Picture World Bureau, San Francisco, Cal., Nov. 4.

WORLD premieres are getting to be a regular thing at the Imperial Theatre, San Francisco, and Manager Charles Kurtzman is kept busy thinking up new exploitation ideas. This house recently showed "The Prince of Tempters" for the first time on any screen, and is now offering "We're in the Navy Now."

Louis Reichert, well known to exhibitors in the San Francisco field through his former association with Metro, and who returned recently after a stay of several years in the East, becoming manager of the local exchange of Associated Exhibitors, has resigned this position to take charge of the exchange being opened at 295 Turk street by Tiffany Productions. He has been succeeded as manager of the Associated Exhibitors exchange by F. E. Lane, formerly with Pathe.

Howard J. Sheehan, for years in charge of the Fox exchange at San Francisco, has been made Pacific Coast division manager for the William Fox interests and Fred W. Voight has been placed in charge of the local exchange. Mr. Voight is well known in this territory, having been manager here for the Metro interests prior to the consolidation with Goldwyn-Mayer.

Palo Alto

The Palo Alto Theatre Company has arranged to erect a moving picture theatre at Palo Alto, Cal., at an estimated cost of $300,000. Plans have been prepared by Reid Bros., San Francisco. When the new house is ready the old Varsity Theatre will be closed.

Arbuckle

J. Kaintoch has fitted up a moving picture house at Arbuckle, Cal., the equipment being furnished by Walter Preddey, of San Francisco.

Kalispell, Mont.

W. A. Simons, theatre owner of the Rialto at Missoula, seems to have designs on Kalispell just now. At any rate, all signs point toward Manager Simons entering the theatre arena at Kalispell in the near future. His manager, E. K. Taylor, of the Rialto at Missoula, was in Seattle recently and called on the various film industries in that mart of the Pacific coast.

Nebraska

Moving Picture World Bureau, Omaha, Neb., November 4.

OMAHA has a new supply house, C. E. Jones, formerly with the Western Theatre Supply Company, here, has opened the new place. F. A. Haven Husen, formerly president of the Western Theatre Supply Co., went to Detroit recently on a business trip.

James Ambrose, Omaha branch manager for United Artists, can keep a secret all right, his friends admit. They have just discovered that he was secretly married last June.

Harry Melcher has bought the Franklin Theatre from H. H. Cone at Omaha.

The Idle Hour Theatre at Seneca, Neb., has been bought by M. P. McElroy. J. J. Inman was the former owner.

Oklahoma

Moving Picture World Bureau, Oklahoma City, Okla., Nov. 5.

MANY changes are taking place in theatre management and film exchanges. New Home State Theatre has appointed C. L. James as booker; Curtis Logas has been appointed assistant manager for Famous-Players-Lasky exchange; John Figley has been transferred by Metro-Goldwyn-Mayer from Oklahoma City to Dallas, Texas; Enterprise Film Company has appointed A. Plooh a traveler.

Grainola

The Gem Theatre, Grainola, has been purchased by H. C. Arnold.

Clinton

C. C. Stanfield, manager of the Clinton Hamly Theatre, took unto himself a bride, marrying Miss Alice Hamly recently.

Seminole

A new theatre will be erected in Seminole by J. O. Templeton and W. Wozenjraft.

"Doc" Arlington Busy

(Special from Cadillac, Mich.)

Harvey "Doc" Arlington, relief manager and exploiting publicity man, for Fitzpatrick-McElroy Company, out of Chicago, spent three weeks in Michigan City, Indiana, recently and from there jumped back into Michigan, landing in Cadillac where he will be for the next four weeks at the Lyric Theatre in the place of Frank Anderson, resident manager, who is now resting up after a serious sickness.

De Haven with Regional

(Special to Moving Picture World*)*

Boston, Mass., Nov. 6.—A. Milo De Haven, formerly managing director for Publix Theatres, Inc., New England territory (Wm. F. Gray circuit of theatres) for the past two years, and recently resigned; managing director for the above named circuit at the Gordon's Central Square Theatre, Boston, Mass., is now connected with the Rigional Chain of Theatres and Theatres Operating Company, Boston, Mass., as general business, building, exploitation and field director for this organization, wth headquarters in Boston, Mass.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Don't Overlook Your Potato Matinee As Part of the Thanksgiving Stunts

POTATO MATINEES have come to be fixed events in many houses just before Thanksgiving; generally the Saturday morning before the holiday, but if you have passed this over in previous years, try it out this time. You will find it a splendid factor in making good-will.

Originally the Potato Matinee was just that. Children were admitted on presentation of potatoes to be given to the poor, but with the growth of the idea it has become a much more important stunt, and from a single potato the donations have grown to anything that will help the needy to give thanks. Last year one manager offered a small cash prize for the largest potato presented. It not only increased the donations, but it made for a rivalry that helped to work up considerable juvenile excitement.

However, the best plan is to offer a special show with any donation of food accepted. In a small town, where there exists no organized charity, it is common to make the local orphan asylum or old folks home the beneficiary. In larger places organized charity, the police or the Salvation Army takes care of the distribution.

Parents Appreciate

The big idea is that the stunt serves to give emphasis to the spirit of the season. It wins the approval of the class of persons whose good opinion is of most value to you, and it does a practical good, while serving as an advertisement for your house.

The best plan is to book back some old release that made a real hit with the children when it was first shown; something they will wish to see again. This will give you a strong attraction at small cost and leave your regular bill to catch the afternoon admissions.

The chances are that your exchange manager will make you a special price and possibly throw in a couple of good comedies A chat, not more than five minutes long, on the spirit of the season, will be a decided help.

Hook the Newspaper

If you act quickly the probabilities are that you can get your newspaper interested to the point of co-operation. In any event it should be good for special press notices. Make a short, strong campaign and you'll put it over with a whoop.

Don't be in a hurry to clean out the lobby. Tidy up after the morning performance, but leave the donations for the inspection of the later patrons. You should have piles of stuff, and this will give you a lobby display that will excite favorable comment.

Careful Distribution

Have it announced in advance just what disposition will be made of the donations, and if there are more than one institution, share around. Don't favor one at the expense of the others But if you can get the Salvation Army or organized charity to take this off your hands, you will be relieved of much of the task and avoid any possible criticism.

Some theatres have made the potato matinee a regular event in the past dozen years. They find that it pays them for the slight expense and extra trouble. If you've never tried this, get into line this year and you'll be one of the regulars, too.

Interested Front Page For His Tramp Girl

Steve Farrar got five front page stories for his Tramp, Tramp, Tramp stunt and also hooked nine stores and a political candidate on a co-op page. More than that, he had a sort of perpetual parade, and if you saw someone with a worried look taking careful steps along the business district, you were careful not to interrupt. You might spoil the count.

We like Steve's idea the best of all of the stunts sprung on the Harry Langdon comedy because it had a basis of interest that was longer reaching than the usual tramping contest. It lasted five days.

He announced that on the day before the comedy opened the Tramp, Tramp, Tramp Girl would go on a shopping trip to the stores of the advertisers on his co-op page. She would wear a pedometer to register her step and all you had to do was to cover the route she would take and figure out the mileage, making due allowance for her trips into the stores. That was what made it interesting. Anyone could cover the route and get the approximate mileage, but Steve told just what she would do in each store. To come closer to her mileage you had to do the things she did; go to the counters she was to patronize and add that to the general mileage.

Figuring Footage

Estimate blanks were printed on the page and could be had at all the stores. All you had to do was to get the correct mileage, reduce it to steps of 27 inches and collect the prize.

While this is particularly good for a walking title, it can be worked for any mystery girl to gain added interest in the co-operative page. As usual Steve comes through with a real one when he takes his pen in hand.

IT TOOK THE FIRE DEPARTMENT TO PLACE THIS SIGN IN BIRMINGHAM, ALA.

Raymond Willie, of the Lyric, with the aid of a Fox exploitation man, obtained the services of the fire department to place this 75-foot banner, which improved the exploitation values. The other cut shows the advance for Three Bad Men in the Lyric lobby. A prairie schooner was used for a perambulator and doorknobs warned to keep all doors locked as Three Bad Men were coming to town.

Pants and Skirt Helped Sell The Waning Sex

A Waning Sex Girl Nearly Half a Man

Playing on the theme of The Waning Sex, G. R. Stewart, of the Sterling theatre, Greeley, Col., used a novel perambulator for his street work. It was very inexpensive, and yet decidedly attractive and attention compelling.

THE WANING SEX

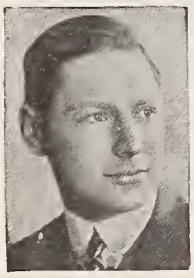
The girl had a boyish bob and wore a boy's short and tie, which is now common to both sexes. One leg of a pair of balloon trousers was rolled well above the knee to reveal a pretty silk stockinged leg and trim slipper. The addition of half a short skirt, which was the only special work required, completed the costume.

On her back she wore a sign reading: "Is he a girl or is she a boy?" with details as to house and title.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Harold (Red) Grange's first motion picture, "One Minute to Play," was preceded by a prologue, and in addition there were three other musical incidents. These four numbers took up 33 minutes, while Grange's picture required 1 hour and 22 minutes, and the Topical Review ran 8 minutes, thus bringing the complete show up to 2 hours and 3 minutes.



Each of the 4 de luxe performances of the day was opened by Fabiano, mandolinist, assisted by the Mark Strand Ballet Corps and Eldora Stanford, soprano. At opening Fabiano appeared in front of draw curtains on the small stage and played one selection. The curtains then opened, disclosing a forest set, the back-woodland drop being transparent and lighted by open box lamps from behind. Eldora Stanford, soprano, sang Tosselli's "Serenade," with "business" by the 8 girls of the ballet. Fabiano played the mandolin as accompaniment from left stage. The curtains closed on this presentation and Fabiano resumed his place center stage "in one" for his final selections which was a medley. Lights for this number were as follows: light blue foots and blue borders; 2 amber spots on Fabiano from bridge; 2 deep blue floods on orchestra from dome. This presentation required 7 minutes.

Next came the overture, "Il Guarany" by Gomez. The lights for this were as follows: light blue foots on production stage; deep violet floods on draw curtains and sides from bridge No. 1; deep green floods from bridge No. 2; Mestrum floods of amber from the dome on the orchestra. The overture requires 8 minutes.

Third incident was Saint-Saens' "The Swan," danced by Vlasta Maslova, international ballerina. This number required 3 minutes. The dances appeared in front of a black cyclorama without any lighting except 2 pure white spots from the bridge which dissolved at finish.

Following the Topical Review came the prologue to the feature, "Campus Frolic." For this a painted backdrop was used representing a field bowl with the goal posts prominent in the center. In front of this a platform was placed 2 feet off stage and upon this was seated Harry Spindler and his orchestra, dressed in conventional college attire. The number opened with a selection by Spindler and his musicians, after which an eccentric dancer came on dressed as a football player and danced to the tune of "I Can't Get Over a Girl Like You." Following this all lights were dimmed down and Eldora Stanford, soprano, as a Co-Ed, came center stage and sang Victor Herbert's "Kiss Me Again." Then came a novelty number by male dancer and members of the ballet who were costumed as runners. There was some special "business" worked up with a football which caught on very well. Next came a novelty selection by Spindler's orchestra and the incident closed with the entire company. This presentation required 15 minutes.

Fresh Typewriting

Charles R. Hammerslough, of the Broadway theatre, Newburgh, N. Y., put a girl into the lobby dressing her to suggest Norma Shearer in The Waning Sex. The girl typed a message about the play in the blank space in the heralds and an usher passed them to the incoming patrons. When the heralds gave out, blank sheets seemed to serve almost as well since it was the direct message and not the herald that sold.

In case you want to use it, the message ran: "Marriage or business. Which career should a woman follow? See what Norma Shearer did in The Waning Sex at the Broadway theatre," with the dates.

AN ATTRACTIVE HOME FOR A SEATTLE SAVAGE

To achieve a jungle effect the Liberty Theatre banked the lobby with flowers and foliage. Small stuffed monkeys are distributed through the leaves and there are cutouts of Lyons instead of lions.

Novelty Cards

Marsline K. Moore, of the Palace theatre, Fort Worth, Texas, has made a clean-up on Battling Butler with a novelty card that is good on any light title.

The cards have a peanut thrust into one corner and they read: "I may be a nut, but I know a good comedy when I see one." It goes on to tell of the Buster Keaton play.

The Plumber Paid

Using the special heralds gotten out by Publix for Nell Gwynne, a plumbing concern in Chattanooga took the theatre space to suggest that Nell could have bathed in greater comfort in the sort of tubs they install. As the herald deals almost entirely with bath tubs, the connection was obvious. W. S. Peruts, of the Rialto, used the regular heralds for his own campaign.

Used Ninety Indians to Help Flaming Frontier

SOME OF THE FORTY INDIANS WHO GAVE A FREE BALLY
They were visiting Denver and Charles Lounsbury invited them to see The Flaming Frontier at the America. He added "Formal dress requested," so they came in their war bonnets. There was an earlier group of fifty.

Indians in Bunches On Flaming Frontier

Most managers would figure that they were going strong if they could raise half a dozen Indians for ballyhoo, but the America theatre, Denver, used three bunches in putting over The Flaming Frontier.

And "a bunch" does not mean four or five, either.

There were fifty in the first squad, appearing on the Saturday and Sunday before the Monday opening. They had appeared in the picture and were glad to work their passage for a chance to see themselves. They came down from the Cheyenne Frontier Days celebration.

There were only six in the second lot. These participated in the prologue to the picture. The stage showed a night scene similar to the opening scene in the picture. At the rise of the curtain one of the Indans gave a series of imitations of night sounds in the open. From this they went into a series of posings. Distant shots were heard and a war dance was begun that was faded into the opening scenes of the picture. When they were not on the stage they hung about the lobby to ballyhoo.

Forty Braves Helped

There were forty in the third lot. Charles Lounsbury, of Universal, learned they were coming to town and invited them to see the picture. They slipped in quietly in their full regalia and only a couple of twelve foot banners.

And on top of all this Lounsbury horned in on the Semi-Centennial Parade, from which all advertising was barred. The America sponsored the Miss Denver contest, and Miss Denver rode with a banner on either side.

Outside of this and three four-column cuts in the newspapers Lounsbury laid down on the job.

Teasers to Open a Bad Men Campaign

Putting over Three Bad Men in Cleveland, John Royal, of Keith's theatre, began with teasers warning the public that three bad men were headed toward the lake city and urging the reader to call Superior 2280, the theatre number. A large number of the curious did call up, and were given an earful about the Fox production.

Three Bad Men is not a book production, but the Cleveland Public Library collaborated with a bookmark campaign and the usual displays in the main library and its many branches. The markers carried sixteen suggested titles on the west divided into frontier stories, tales of the old west and "some old timers." As recently explained by Mrs. Roberts, the library idea is not to advertise a single book, but to move the general volumes, and a book title for the play is not essential.

Good use was made of the Colt Company's cased display on the evolution of the revolver, which we believe is to be obtained from any Fox exchange through a general tie-up.

The Revolver Display

For a street ballyhoo three riders dressed to suggest the three bad men patroled the streets for several days. Cutouts also were used, and the net result was a large business.

Gave Ginger Ale

Harry Van De Mark, of the Capitol theatre, Houston, Texas, was able to tie up the newspapers and the Hollywood Ginger Ale company to Paris.

The soft drink company took large newspaper space to announce that bottles of the product would be served in the lobby of the Capitol. In return the newspapers took space to explain that pictures of Metro-Goldwyn stars were on the bottles. Anyone who presented at the newspaper office a label bearing the picture of either June Crawford or Charles Ray, stars of the picture, would be presented with a pass to the show.

All Van De Mark had to do was mop up the lobby when they spilled the ginger ale, and carry the money over to the bank.

Made A Bridge

Charles R. Hammerslough helped Tin Gods over at the Broadway theatre, Newburgh, by getting a sporting goods store, which handled the line, to put into the window a toy bridge made of parts of a structural toy, similar to that used in the picture. Stills showing the play were added to the display and the result was a very attractive showing.

This is a stunt that can be worked almost anywhere.

THE RIDING BALLYHOO ON THREE BAD MEN IN CLEVELAND
Keith's Theatre used three horsemen dressed as the characters in the play to close a teaser campaign on the Fox picture. This supplemented a fine display by the Cleveland Public Library and newspaper work.

Question Mark Was Used to Sell Three Spaces

Question Mark is The Chief Seller

Putting over The Mystery Club with a liberal use of scatters was profitable to the Superba Theatre, San Diego, Calif., the question mark enclosing the eye being the chief attractor.

This was largely used in single column form as an advance as shown here.

Out-Bats the Bat for Thrills

'The Mystery Club'

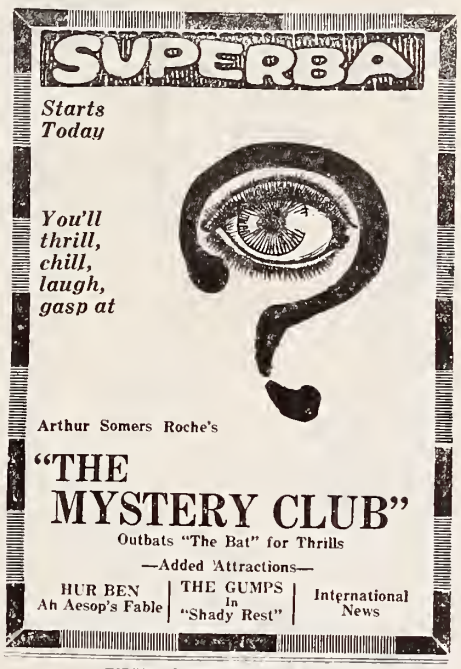
THE QUESTION SCATTER

This is another case of "as good as" which seldom is to be commended, but the question mark is one of the best attention getters there is. There is something arresting about the interrogation point that never seems to fail, and the all-seeing eye makes this doubly interesting. The cut was duplicated and used with a variety of copy.

THE TYPE FORM

Another form of scatter was a straight type ad, similar advertisements being directed at the Chief of Police and other officials. These are almost teasers, though the use of the name prevents that classification.

For the opening the same question mark was used, with very little copy. The selling had been done in advance, and it was necessary only to capitalize on the curiosity already aroused.



THE OPENING SHOT

This was only a two sixes, but with the open layout it looks larger than actual size. Set full it would not have given more than half the flash, and this might be credited to the advance work. This opening space would not have had the same value without the cut. It was the cut that tied into what had gone before.

The Superba seems to realize the value of repetition and we have shown other examples in which the cuts tie to each other. When this can be done it certainly heightens the value of both displays, but chiefly aids the second or later uses.

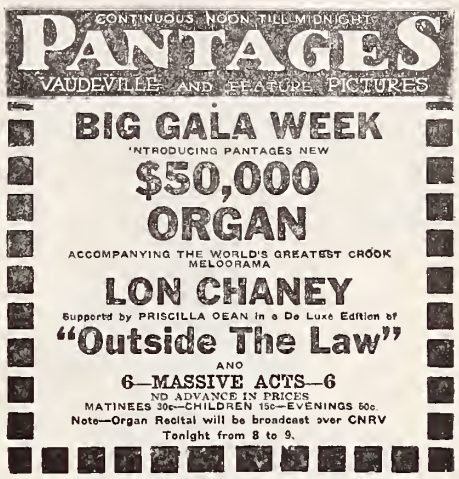
In planning your displays it is a simple matter to select mats that can be re-used in whole or part, but it is too late if you get the idea after you get the mats.

Lets Lon Chaney Open the Organ

Lon Chaney has played many roles, but we don't recall that he ever played the organ. However, the Pantages theatre, Vancouver, B. C., selected him in Outside the Law to launch the new organ, and in one display played the organ above the star in this 60x2.

But that was only one of the displays, and they send in a four fifteens in which the organ comes out a poor second with only about an inch across the space.

And the house uses a good placement on this larger space. Usually an advertisement of this size is shoved over to the edge of the page. The Pantages gets the third to sixth columns on an eight column page and there is straight reading for two and a half inches above and an advertisement of similar depth below. The result is that it gets a full page display value but pays for only 60 inches out of 160. It's nice where you can



CHANEY AND THE ORGAN

persuade the paper to do it, but that's where the trick comes. Pantages got three two column ads that took up two of the columns. These were from a restaurant, a lighting company and a fireproof door concern. Since they had to run next the Pantages space, they automatically shoved the theatre's four fifteens to the centre.

A Good Outline for a Season Ad

Around September most houses break out with an announcement to cover the fall opening. Most of these follow the usual lines and few will give much suggestion, but we are reproducing this full page from Maurice A. Fox, of the American Theatre, Terre Haute, Ind., because we like the model.

A GOOD OPENER

The text is as good as the layout, but you'll have your own text. The big idea is that this gives you one of the best ways of itemizing your big underlines at the same time you take most of the space to sell the current show.

Making a Nice Long Display from a Short Cut

Selling The Duchess With Too Much Ink

There is too much ink in this space from the Rivoli Theatre, Baltimore, on The Duchess of Buffalo; not too much talk, but too much ink.

CLOUDING CONNIE OVER

The Duchess is a delightfully frothy little play. It fairly bubbles, and the advertisement should strive to copy this lightness. This could have been accomplished with light lines instead of the six point boldface that tells the story in unleaded lines.

It would have been better selling to have eliminated the lines: "The Darling of Moscow, the Toast of Russia" to let the matter just below run in eight point Roman, leaded. It is good selling talk, but it is lost in this morgue of black ink.

Love, romance and adventure are to be found in many pictures, but you get Connie's particular type of comedy only in her own productions, and this is far more worthy of being played up. Raising the selling talk to the top of the space might not have sold more tickets, but it assurerly would not have hurt the sale.

That half tone is a bit risky, but it came through well enough in the Baltimore paper. They are better printed than the average.

Tells Everything in One Large Ad

Taking nearly three tens, the New Theatre, Baltimore, tries to tell all it knows about Fig Leaves in one space. As a result it probably rather oversold. It seems almost certain that the patrons were brought into the house expecting more nudity than the picture gives, and very probably some of them went out discontented with a picture that would have pleased decidedly with less strenuous selling.

The top lines use more adjectives than you can find on a circus poster and some of them do not quite fit. They promise more than can be delivered. It would have been better selling to have trusted to the title and the cuts to have aroused curiosity, with a few of the good lines from the press book, but not all of them.

As a rule there is more selling punch to one good line, well displayed, than to a lot all set in six and eight point type.

WHAT? OH, BOY!
Nothing To Wear!
What a Picture For This Weather!!
NEW Whitehurst Theatre
Gorgeous! Stupendous! Alluring! Stunning! Staggering! Shocking! Romantic! Thrilling! Fascinating!
LAUGH! and a GASP!
JAZZY!
You'll Hear 'Em Talk About This Picture For The Next Year!
GASP! and a LAUGH!
William Fox's MASTER DE LUXE TECHNICOLOR CREATION
FIG LEAVES
With Some Women Clothes Are Next to Godliness
—AND WITH SOME—
NEXT TO NOTHING
Then It Was Fig Leaves and Matrimony Now It Is Silks, Jewels and Alimony!
WITH—
GEORGE O'BRIEN
OLIVE BORDEN
and a cast of FAMOUS STARS and FAMOUS BEAUTIES
TRIUMPH
Beware Of The Woman Who Sympathizes With YOU About YOUR Husband! And Don't Miss This Picture!
ON THE STAGE
THE FAMOUS—
Burke Sisters
Big Time Vaudeville Favorites
"QUEENS of SONG"
SPECIAL NOTICE:- During the Presentation of "Fig Leaves" Over One Million Dollars Worth of the World's Greatest Designer's Fashions in Gowns and Furs, Worn By Famous Beauties, Will Be Shown in Natural Colors.

TOO MUCH TALK

Some houses have made excellent teasers with the "With some women clothes are next to Godliness and with some next to nothing." That would have been enough for this space. but the book had plenty of lines, and they tried to get them all in instead of merely picking the best.

Sometimes too much enthusiasm is as bad as not enough.

Type Would Give a Better Display

This two and a half by two from the Regent Theatre, Rochester, seems to be made from a single column press book cut

Feature Picture
REGENT
Feature Act
ENTIRE WEEK
(Weekday Matinees, 12 to 1—15c)
A Flashing Drama of the Early Army
Richard Barthelmess
in
RANSON'S FOLLY
You saw him in the blue of navy in "Shore Leave." You saw him in the khaki of the army in "Classmates." Now see him in the blue tunic and Stetson of the old American Army—leather booted, heavy armed—a cavalry officer of the early west, in a thrilling role
COVAN and LEONARD
in
"The Poetry of Motion"
"Love's Labor Lost," Comedy—Other Features

A POOR TITLE

and a title cropped from another mat. If we are correct in this surmise, we think that the advertising man made a mistake in using the title mat. Straight type would have given a beter display.

In that space there was room and more for a strong star name and title set in a bold face. You can get them if you insist. If you don't insist, you'll probably get a machine slug, but even a slug would be better than too small a title.

This probably was picked from a mat with a scene cut, where the name and title had to be kept small. It may have fitted there, but it looks a bit lonesome in the space given it here.

It is perfectly possible to use a straight type line and still do a good business at the box office, and this was an instance where a type line would have been much better than a cast from a mat.

The rest of the space is very well done, but the title falls short.

Makes a Long Ad From a Short Cut

This Pathe cut on The Devil Horse seems to have been planned to be notched with the text inserted between the title and the house name. But the National Theatre used that

EXTRA SPECIAL NEXT WEEK
NATIONAL
GREATER MOVIE SEASON DELIGHT
Matinees, 35c Night 50c; Children, 25c — Shows 11-12 45-2 30-4 15-6-7 45-9 30
An epic of a rising empire, set upon nature's rugged stage, enacted by human beings and wild horses in drama that flashes across the screen like a chapter from history when the crimson trails ran from fort to fort.
HAL ROACH presents
REX
THE DEVIL HORSE
Pathepicture
Rex, king of wild horses, taunting civilization, raging at his Redskin enemies, staining the wilds with human blood; an unbridled, unsaddled equine sheik that blazed his name in the history of the frontier.
EXTRA ROBERT EARLE Famous Chicago Radio Baritone Singing "My Pal Jerry," "Truly I Do" — And Other Song Successes
Also MACK SENNETT'S "HAYFOOT STRAWFOOT" and New Pathe News

A DIFFERENT HANDLING

for white space and put the text above and below, getting a longer space.

The space shown is a three nines. The cut seems to have been planned for about a three six, including the signature, but it looks just as well as a nine.

Probably it would not have looked as well had the type been run clear across the top, the same as has been done at the bottom. Then it would have been a sandwich of type and cut. With the top lines held short, it looks like a layout. That two inches of clear space at the right of the top is all that keeps this from being a remarkably poor display. But with the space, it makes an effective appeal and is precisely as good as a specially drawn design. Whoever utilized this cut has a nice eye for appearance and can look ahead.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"London"

Dorothy Gish Starred in British National Production of an Original Burke Scenario

British National Pictures
Present
Dorothy Gish in
"London"
Directed by Herbert Wilcox
From story by Thomas Burke
A Paramount Picture
CAST:

Mavis Hogan.....Dorothy Gish
Artist .....John Manners
Paul Belnord.....Adelqui Millar
Kate .....Elissa Landi
King of Chinatown.....Gibb McLaughlin

Length—Six Reels

To escape being delivered into clutches of a Chinaman by her supposed aunt, Mavis runs away from Limehouse district, is befriended by a woman and falls in love with her nephew Paul. Discovering he is not serious, she returns to Limehouse, but Paul follows and wins her hand. Melodrama of London slums and society.

Reviewed by Epes W. Sargent

ALTHOUGH "LONDON," the second presentation from British National Pictures, offers the same star and director as "Nell Gwyn," the picture does not measure up to the latter in entertainment value. What starts off with a promise of being a corking good melodrama of London's Chinatown, switches to the fashionable West End just as it gets interesting and develops into a mild sort of modern jazz story that differs from a score of similar plays on this side of the Atlantic only in that the locales are unquestionably English.

The story is credited to Thomas Burke, author of Limehouse Nights, from which was derived "Broken Blossoms," but if his script was adhered to, it is evident he should never venture west of Temple Bar. Those first few scenes make us wish that he never had, for the story gets off to a most auspicious start with the King of Chinatown buying Miss Gish from her putative aunt for the sum of three pounds.

The sale is not made because the girl, Mavis, escapes through the window, leaving a taunting note, wanders away and is found, starving, by a noblewoman who adopts her because she resembles a dead daughter. But Mavis, disillusioned by the duplicity of the old lady's nephew, goes back to Limehouse, to be rescued by a former fiance of the girl she resembled. There is no sustained suspense, few big dramatic moments and while Miss Gish plays with finesse and appeal, she makes it apparent that rollicking soubrette roles are her forte. She is miscast as this rather forlorn waif of the streets.

There are some excellent settings and many of the scenes show interesting bits, the Henley regatta, Rotten Row, the Thames Embankment and similar spots. The photography in the exteriors is excellent, but the close-ups are not always artfully lighted.

John Manners and Adelqui Miller are good as the two suitors for Mavis' affections, and Gibb McLaughlin does a fine character bit as the Chinaman, while Elissa Landi is capital as Mavis' rival. Paul Whiteman is shown at one point for no particular reason other than to add color.

"Bardelys the Magnificent"

Gilbert as Dashing Lover and Stunt Athlete Wins New Laurels in Colorful Romantic Story

Reviewed by C. S. Sewell

JOHN GILBERT in another dashing romantic role, making love in a way to thrill the feminine hearts and performing regular Fairbanks stunts—a colorful and elaborate production directed with an eye to the box-office by King Vidor—a story by Sabatini, an author whose novels seem as if they were written for the screen—such is the Metro-Goldwyn-Mayer picture "Bardelys the Magnificent."

Here is a swift-moving swashbuckling story of romance and adventure set in the gorgeous surroundings of the court of Louis XIII of France with a hero who was the great lover of his day, a regular Don Juan who easily captivated all feminine hearts.

There is sword play galore, and the hero fighting with pike staff, cane or broken sword easily overcomes almost any number of adversaries. Everything he does is on a superlative scale, whether he is fighting, love-making or doing stunts. John Gilbert is perfectly cast in this role and wins new laurels, while in the villainous role of his rival, Roy D'Arcy scores again with a scintillating characterization and Eleanor Boardman is excellent as the demure Roxalanne. George K. Arthur shines in another effeminate role and is the butt of considerable light comedy.

A feature of this production which differentiates it from the usual story of this type is the fact that it gets away from the straight romantic drama of the usual costume picture. Right at the start you get into the mood of the production with the role of the great-lover hero amusingly outlined. While fighting he converses wittily and we know him as a philanderer when he secretly gives each of his amours a wisp from a wig which is supposed to be one of his own raven locks.

Then follows sequences divided between spirited adventure and ardent love-making, with a touch of the melodramatic in his betrayal by the girl and unalloyed black-hearted villainy where the rival sitting as judge condemns the hero to death, seeks to speed the execution, and tricks the girl into marrying him.

And such a climax! With the hero on the gallows, you know he will be saved, but the delicious satire of this scene, with the king dilly-dallying on the way and suspense at a high mark, the condemned man delaying the fatal moment by artful preparatory remarks to the priest, and finally the exciting escape by cutting the cords on a spear, leaping into the crowd, scrambling up through the gallow-trap, sliding down a pair of pikes, clamboring up a wall by using a battle axe as a scaling ladder, swinging across the castle front on draperies and finally the crowning bit of extravagant stunt stuff, descending to the carriage roof by using a canopy as a parachute.

"Bardelys the Magnificent" is not intended to be taken seriously but it should provide genuine pleasure for all who go to the movies looking solely for entertainment.

Metro-Goldwyn-Mayer Present
John Gilbert in
"Bardelys the Magnificent"
From the novel by Rafael Sabatini
A King Vidor Production

CAST:

Bardelys .....John Gilbert
Roxalanne .....Eleanor Boardman
Chatellerault .....Roy D'Arcy
St. Eustache .....George K. Arthur
King Louis XIII.....Arthur Lubin
Rodenard .....Karl Dane
DeLavedan .....Lionel Belmore
Vicomtesse .....Emily Fitzroy
Lesperon .....Theodore Von Eltz
La Fosse.....John T. Murray

Length—8,536 Feet

Bardelys, the great lover, a courtier of King Louis of France wagers with Chatellerault that he can win Roxalanne. Disguising as Lesperon, a revolutionist, he accomplishes his purpose, but is arrested for treason and sentenced by Chatellerault. The arrival of the king saves him from execution and Roxalanne forgives his deception. Magnificently mounted dashing romantic costume drama.

"Midnight Lovers"

Co-Featured With Anna Q. Nilsson, Lewis Stone Scores in Light Comedy Role in Amusing Film

IN THE FIRST NATIONAL production "Midnight Lovers" in which he is co-featured with Anna Q. Nilsson, Lewis Stone

Reviewed by C. S. Sewell

for the second time appears in a comedy role. In this picture, his role, however is light high-class comedy in contrast to his near slapstick portrayal of a janitor and delicatessen clerk in "Too Much Money."

The story is a light farce comedy in which a war bride decides she has made a mistake and wants to get rid of her aviator husband. He agrees but a farcial twist causing him to misunderstand a framed-up letter and return to his wife after drowning his sorrows in drink, upsets the whole scheme and brings about a reconciliation.

Stone is fine in this scene and thoroughly convincing. His touch is sure, he does not overact, and as an intoxicated gentleman, his work is sure to cause smiles and laughter. The climax is rather broad from a sex standpoint but it has been discreetly handled. Another humorous mix-up results from the missing husbands thinking a cable about a little bill for decorations refers to the arrival of a real Little Bill to grace his home.

Aided by other comedy twists and an amusing set of titles it offers merry entertainment especially for the more sophisticated patronage though hardly suitable for juveniles. Anna Q. Nilsson is excellent as the wife and the supporting cast high class, with Chester Conklin a scream in one comedy scene and John Roche registering strongly in the thankless role of the effeminate third party.

First National Presents
"Midnight Lovers"
With Lewis Stone and Anna Q. Nilsson
From play "Collusion," by J. E. H. Terry
Directed by John Francis Dillon
CAST:

Major Ridgwell	**Lewis Stone**
Diana	**Anna Q. Nilsson**
Owen	**John Roche**
Moriarty	**Chester Conklin**
Heatley	**Dale Fuller**
Wibley	**Purnell Pratt**
Archer	**Harvey Clark**

Length—6,100 Feet

Deciding to divorce her soldier husband, Diana arranges for him to desert her, but he gets intoxicated and goes to her apartment. She finds he is O. K. and throws over the other fellow. Peppy and amusing romantic comedy.

"Red Hot Hoofs"

Entertaining Combination of Pugilistic and Western Punch in Tom Tyler's Newest Picture

Reviewed by C. S. Sewell

WITH PLENTY OF TYPICAL outdoor action to appeal to the western fan and well-handled prize-fight atmosphere including a corking fight in the ring which should satisfy the fight fans, Tom Tyler's newest picture for F. B. O., "Red Hot Hoofs" should prove a popular attraction in the average theatre.

There is of course a romantic angle, the tough prize fighter being a rival of the hero for the girl's love. Frankie Darro again contributes a delightful kiddie element, and there is good human interest and effective melodramatic situations in the breaking of his promise to the girl in order to win the fight money to aid her brother who has stolen from the bank, and in the sure-fire familiar rescue of the girl from an abandoned shack, which has been given an added punch by the complete knocking out of the fight champion by the hero.

Tom Tyler is a likable chap and a fine horseman, and several of the other players contribute stunts that make the opening seem like a rehearsal for a rodeo. Dorothy Dunbar makes an exceptionally attractive heroine and the support is entirely satisfactory, Al Kaufman being especially convincing as the tough prize fighter. Amusing comedy relief also adds to the entertainment value, much of it being contributed by little Frankie who, certainly gives the star a ride for the honors in this series of Westerns.

Joseph P. Kennedy Presents
Tom Tyler in
"Red Hot Hoofs"
With Frankie Darro and Dorothy Dunbar
Directed by Robert DeLacy
An F. B. O. Picture
CAST:

Tom Buckley	**Tom Tyler**
Frankie	**Frankie Darro**
Frances	**Dorothy Dunbar**
Gerald	**Stanley Taylor**
Battling Riley	**Al Kaufman**
Al Skelly	**Barney Furey**

Length—4,681 Feet

Battling Riley comes to Morris ranch to train and becomes rival of Tom, who promises Frances not to fight Riley. He breaks promise to get money to aid her brother and licks Riley when he attempts to force Frances to marry him. A good action western.

"The Bells"

Lionel Barrymore is Splendid in Dramatic Role of Murderer With Avenging Conscience

UNDOUBTEDLY THE best portrayal he has ever given to the screen is Lionel Barrymore's contribution to Chadwick's screen version of the Erckmann-Chatrain classic of the stage, "The Bells." It will thrill his fans and add new laurels to his reputation as an actor.

Reviewed by C. S. Sewell

This well-known play which has served as a vehicle for Sir Henry Irving and other famous actors, which tells the story of an avenging conscience when an Alsatian innkeeper murders a traveler for his gold and escapes even suspicion is essentially morbid though extremely powerful drama. As a role for a star it is superb and Barrymore's portrayal is splendid, but it makes rather heavy and gruesome screen fare for the average patron.

An excellent cast, including Gustav Von Seffertitz, Lola Todd, Edward Phillips and Boris Karloff appear in support, but this is essentially a one-man story. Director James Young has given this picture a sumptuous production, finely reproducing the atmosphere of the Alsatian village and has used some extremely effective phantom and trick effects, noticeably in the vision of the court room and the appearance and disappearance of blood on the hands of the murderer.

Screen patrons are not accustomed to a murderer in the leading role and except for the star's fans and high class audiences it is doubtful if even superb acting and intense drama will overcome this.

I. E. Chadwick Presents
Lionel Barrymore in
"The Bells"
From play by Erckmann-Chatrain
Directed by James Young
CAST:

Mathias	**Lionel Barrymore**
Koweski	**Fred Warren**
Mesmerist	**Boris Karloff**
Frantz	**Gustav von Seffertitz**
Annette	**Lola Todd**
Christian	**Eddie Phillips**

Length—6,300 Feet

Unable to pay his debts, an inkeeper kills his guest and takes his money. Lashed by conscience, he hears the bells that rang when his victim was dying and sees his ghost and finally dies, his secret untold. Stirring drama of an avenging conscience.

Michael Strogoff of 1881 —1926 Analyzed

(Continued form page 72)

way, it came close to the end of the play, and it was pretty much like the first, with the same horses and the same corps de ballet. Evidently they had been captured by the Tartars, though nothing was said about it in the play.

For the purpose of condensation to stage length, the action had been changed about. The raft incident led up to Strogoff's capture and blinding and a priest with yak hair whiskers selected the verse which condemned

One addition was the supplying of a comedy relief in the shape of a correspondent the hero to blindness. This scene was played with not more than a score of Tartars (and the horses), and was one of the really big moments in the stage version. for the London Times. He did not do a song and dance, as was customary in those days, but he permeated the play with the 1881 equivalent of the wise crack, and in the telegraph office scene (put in largely to permit a full stage set to be made in back of the first groove), he took most of the time required in a dialogue with a native telegraph operator, whose only English was "Ten kopecks a word." By the time the message was ready, the wires had been cut and Strogoff, his mother and Nadia filled in a brief moment before the explosion. This did not run true to the book, but the players were handy and helped fill the stage.

Fight Is Marvelous

But it was in the fight that the film version stands out. With eight fights a week, including the matinees, it was obviously impossible to put on a fight that would send the players to the hospital, and the combat in the play was a polite slap on the wrist as compared to the terrific struggle in the film; a struggle that puts Milton Sills' championship belt in question.

To say that the motion picture releases the story from the limitations of the stage settings is to repeat only what has been bragged from the early days of the feature picture. That is patent fact, but comparison of this production and with the stage version of nearly half a century ago gives greater emphasis to the vast improvement made.

Take, for example, the burning river before Irkutsk. The use of a well-made miniature gives absolute realism to this scene. There are no battlements idly swinging from their pivots; no houses that are palpably hinged and have to be pulled down by occasionally visible cords; no scattered pans of red fire, carefully set apart from the inflammable scenery, and with cutbacks to actual sets, the miniature is given life—reality.

The entire story can be told, and told on a scale too stupendous to ever be realized upon the stage. The wide sweeps of the steppes, the fine mountain shots can never be copied with painted scenery and carefully adjusted runaways and parallels.

In place of the "huge cast of sixty persons on the stage," the scenes in the Tartar encampment do not belie the boast that 6,000 persons have been employed.

And in the case of "Michael Strogoff," the usual lot streets have been replaced by scenes in Latvia that differ from Siberia only in that they are closer to the home studio. It is all convincing because it is actually real. Even with the present-day progress in stagecraft no such illusion is possible in the theatre.

But, best of all, "Michael Strogoff" shows, better than any other production, that it is possible to preserve the intimate story in the midst of spectacle.

The plot is an old one, but it still retains its strength and appeal. You shudder when Strogoff is blinded, and you get the impression of blindness in a close-up as no actor ever could portray it on the stage.

In the same fashion the close-up enables the picking up of some intimate action from the mass of spectacle. In the drama the stage would require to be cleared of the supers to gain the same emphasis for the principals. Here they are blotted out with a snip of the shears and a shift in the camera.

All of which is no news, in particular, but, remembering back to those early days, gives additional stress to the thought that here is the most perfect medium for the realization of an author's thoughts.

Strogoñ has lived long in the minds of an older generation. It can live anew in the thoughts of those who have come since that time. And perhaps—fifty years from now—someone else will be moved to contrast this Universal release with the 1976 presentation of the same story. And then, perhaps, this now wonderful produced version will seem as crude as does the Stetson version appear to be today. Pictures, even yet, are in their infancy. Who can foresee what will come of them?

Petting Parties

Two Charmers Use Their Wiles on Pets.

Louise Lorrain in Metro-Goldwyn-Mayer pictures fattens her Thanksgiving bird (above). Below, Dorothy Sebastian of M-G-M trains "Buddy," her dog friend.

Houdini, The Master Showman, Passes On

(Continued from page 71)

Robinson had previously given much time. Doubtless he was not unaware of the exploitation value of this crusade, but primarily he was actuated by a desire to serve, just as in an earlier day he planned to bring out a volume that should do greater justice to his boyhood hero than "The Life of Robert-Houdin."

When his researches brought to light the fact that the putative life was merely a glorified fairy tale, he reversed his original plan and the publication title was "Robert Houdin Unmasked." A confessed trickster, he detected fraud.

And Houdini was a trickster beyond compare. He was a wonderful showman, and knew how to stage his acts. On one occasion he had an after theatre engagement on one of his challenge nights, when he was to escape from a box made by the employees of a local concern.

"I'll cut it as short as I can," he promised, "but it does not look good if I come out too quickly." While his wife stood with watch in hand and an assistant was ready with an axe to cut him loose, while an audience looked on in extreme tension, he was often sitting on top of the box waiting for the time to come when it would be seemly to open the curtains.

Was Not All Trickery

And yet it was not all trickery. Only a person with his marvelously trained body could accomplish what he did. He could hold his breath for several minutes. He could throw his shoulders and hips in and out of joint, he could bend double and with a gigantic heave strain and slacken the binding ropes. His hands were of steel, his wrists of iron hardness, and not a muscle in his body but was developed to the utmost of use. It is probable that his escapes were responsible for the displacement of his intestines which caused his appendix to be found on the left side instead of his right.

Many of his tricks were hazardous in the extreme and were made possible only by his giant strength and nimble wit. He was afraid of nothing but trickery, and he feared this with cause, for more than once it took lightning thinking to get out of a tight place.

Houdini was in a class wholly by himself. It will be long before an equal is found, for there is none in training. His intense activity found outlet in many channels. He was for years the President of the Socity of American Magicians, the author of many books, editor of the magic section in a Sunday Supplement syndicate, and had dabbled in pictures. One, a serial in which he performed many of his best known known stunts, without stoppage of the camera, was fairly successful, but "The Grim Game," a Paramount production, was not much of a hit, and a later five reel venture was even less of a success. Not even the title is recalled.

In spite of many disastrous speculations, he was probably a wealthy man, but his money meant far less to him than the fact that he had worked himself up from the circus lot to the very pinacle of his profession. That meant far more than money to him, for beneath the skin of Houdini the showman and mystic was Houdini the idealist.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

KOSHER KITTIE KELLY. (6,105 feet). Star cast. Disappointed because "K. K. K." did not get business. This picture is good, but The Cohens and the Kellys must have been better because for that we couldn't seat them all. The cast in this picture not so good as it might be. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LADDIE. (6,951 feet). Star cast. Laddie is one of Gene Stratton Porter's most noted novels. It is the kind of picture nearly everyone enjoys. It is mainly the simple story of the unpretending lives of ordinary people and as such it is powerfully appealing. The cast is exceptionally good. Business very good. A box office attraction. James D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

LET'S GO GALLAGHER. (5,182 feet). Star, Tom Tyler. A good program picture and everyone well pleased. Will go good any place where this type of picture is liked. Had a bad print on this one and the first one from F. B. O. during eighteen months of service. Tone good, appeal 95 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

LONE HAND SAUNDERS. (6 reels). Star, Fred Thomson. And Silver King! Good. Boys, you're going to like this one. Step on it! Paper is good, print excellent. Tone and appeal, good. Sunday, yes; special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

NON-STOP FLIGHT. (6 reels). Very good picture. Will please any audience. Good tone, appeal 95 per cent. Sunday yes, special no. Draw mixed class, town 150. Admission 15-30. Robert W. Hines, Hines Theatre (250 seats), Loyalton, Illinois.

O. U. WEST. (6,020 feet). Star, Lefty Flynn. Not so good. Just passable. Tone, fair; appeal, poor. Sunday or special, no. J. C. Leveck, Benoit Auditorium, Benoit, Mississippi.

SIR LUMBERJACK. (5,156 feet). Star, Lefty Flynn. Fine program picture with lots of action and a fine sprinkling of laughs. Photography somewhat poor, but the picture pleased a Saturday night audience. Tone O. K. Good appeal. Sunday yes, special no. Draw all sorts, town about 1,000. Admisslon 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WILD TO GO. (4,570 feet). Star, Tom Tyler. A very good western. All of Tom's have becn fine. Tone and appeal good. Sunday no. Draw town and farm class, town 571. Admission 10-25, 15-30. J. W. Ryder, Jewel Theatre, Verndale, Minnesota.

WYOMING WILDCAT. (5 reels). Star, Tom Tyler. Just as good as any western stars of short westerns. He is making frlends among the kiddies. Tone O. K. Appeal 60 per cent. Sunday or special no. Draw farm, miner, small town class. Admission 10-25. Arch Catalano, Victory Theatre (150 seats), Rossiter, Pennsylvania.

First National

ABRAHAM LINCOLN. This is not a plcture—it ls a production! Very unusual. I would call lt a masterpiece. But—in spite of the fact that I tied up with the schools, teachers, and so forth, and went out after the business with all kinds of extra advertising, it flopped hard. My crowd just won't fall for historical or costume stuff. Tone, Sunday and special, O. K. Draw all classes; town 3,000. Admission, 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

H. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played.

Playing fair by picture and producer, aiming to help each other and you, we will be very glad to have your tips as an earnest of your wish to help us and be one of us.

OUR GANG

CLOTHES MAKE THE PIRATE. 8,000 feet). Stars, Leon Errol, Dorothy Gish. A very good picture of the kind and believe it pleased the majority. Didn't get very many out, but at that made a little money. Believe small town exhibitors will do all right for a one-day showing. Tone, fair; appeal, 75 per cent. Sunday or special, no. Draw general class; town 600. Admlssion, 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

ELLA CINDERS. (6,540 feet). Star, Colleen Moore. Although not as good as Sally, this picture, nevertheless, is good entertainment and we heard no adverse comments. Colleen's acting excellent, and she brought several good laughs from the audience. Kids ate this up and yelled for more; we're giving them more next week when we play Irene. Tone, O. K. Appeal, strong. Sunday, yes; special, almost. Draw all sorts; town about 1,000. Admission, 10-15, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FAR CRY. (6,878 feet). Stars, Blanche Sweet, Jack Mulhall. This picture was produced in a very lavish manner. The story is good; cast excellent. The Technicolor sequences are really beautiful. It pleased the better class of my patrons, but the ordinary crowd just won't fall for stuff—Paris divorce courts and Venetian water scenes. They seem to want home-brew here. Tone, O. K. Fair appeal. Sunday, O. K. No special. Draw all classes; town 3,000. Admission, 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

FAR CRY. (6,878 feet). Star, Blanche Sweet. Here, it was a case of "another lemon from the First National orchard." These pictures may have gone over big in the large cities, but the average country patron does not enjoy eight reels of a cigarette smoking heroine, who makes unchaperoned visits to the hero's studio. A poor specimen of this brand. Tone, bum; appeal, none here. Sunday or special, no. Draw all sorts; town about 1,000. Admlssion, 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THE LADY. (8 reels). Star, Norma Talmadge. This is a fine picture and should appeal to all classes of patrons. We made a little more than expenses; but lt seems that we, here, can't get the people out any more to see these special features. Tone, fine; appeal, 90 per cent. Sunday and special, yes. Draw general class; town 600. Admission, 10-15; 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

MAN OF ACTION. (6 reels). Star, Douglas MacLean. A falr entertalnment, but not as much of a story as one could expect from its tltle. Mystery and suspense in this one. Tone good, appeal 90 per cent. Sunday yes, special no. Draw town and rural class, town 1,028. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

MISS NOBODY. (7 reels). Star, Anna Q. Nilsson. This is a fine program picture and went over in great shape. Used this as a Saturday night show and had a very nice crowd. This picture should stand up for a two days' showing most anywhere. Don't be afraid of this one; wish we could have more like it. Tone, fine; appeal, 100 per cent. Sunday, yes; special, no. Draw general class; town 600. Admission, 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

MISS NOBODY. (6,859 feet). Star, Anna Q. Nilsson. Here's a number that is a gem for entertainment and Miss Nilsson carried the honors all the way. Absolutely entertaining from reel one to the final fadeout and the supporting cast could not have been better selected. More genuine humor in Miss Nobody than in half a dozen of the late two reel comedies now flooding the market. No other actress could have done as well as Miss Nilsson in this story. Tone, fair; appeal, strong. Sunday, yes; special, almost. Draw all sorts; town about 1,000. Admission, 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RAINBOW RILEY. Star, Johnny Hines. Just a fair comedy that failed to go over in my houses. It merely gets by as a program picture. Don't feature this big and it will get by. Appeal 75 per cent. Special no. Draw from town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SALLY. (8,635 feet). Star, Colleen Moore. A fine production with a great little star. Good tone and appeal. Sunday yes. Special, almost. Draw town and rural class, town 1,028. Admission 10-25, 15-30. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

SHORE LEAVE. (6,836 feet). Star, Richard Barthelmess. A fine program picture and went over very good. It should take well anywhere. This is our second picture of his and they both have been good. Didn't have a very good attendance, but made just a llttle above expenses. Fine tone. Appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

SHORE LEAVE. (6,836 feet). Star, Richard Barthelmess. Pretty good, but lost me money. A bit draggy in spots, but some comedy relief in between helps out. Tone, good; appeal, 50 per cent. Sunday or special, no. Draw all classes; town 2,250. Admission, 15-30. H. L. Beudon, Grand Theatre (125 seats), Port Allegany, Pennsylvania.

SPLENDID ROAD. (7,646 feet). Star, Anna Q. Nilsson. This is a fine picture and do not hesitate to reccmmend it to any exhibitor who wants to please his patrons. Used this for a Saturday night and it went over fine. Had a very nice house and made a little money. Fine tone. Appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

SWEET DADDIES. (7 reels). Star, Charley Murray. A very good program picture and, I think, pleased the majority. Pretty fair picture for a one-night show, but don't believe it would hold up for two days ln a small town. Used it on a Saturday night and had a very good crowd. Don't promise too much. Falr tone. Appeal 75 per cent. Sunday or specal no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma

Fox

BEST BAD MAN. (4,802 feet). Star, Tom Mix. A fair Mix. Nothing to get excited about, but will go over on account of being Tom Mix. Tone and appeal, good. Sunday, yes; special, no. Draw working class; city 14,000. Admission, 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

FAMILY UPSTAIRS. (5,971 feet). Here's a picture everyone is going to enjoy, whether they live on Mortgage Hill or ride in a Ford truck. A real, honest-to-goodness family that lives just around the corner from all of us; and oh, boy! how that bird, J. Farrell McDonald can shoot pool. David J. Adams, Auditorium Theatre, Concord, New Hampshire.

THE FOOL. Star cast. Here is one real picture, but did not go over for me. Has everything in it and real acting and a fair cast. If you like this kind of a picture, why —go to it. Tone and appeal, good. Sunday and special, yes. Draw working class; city 14,000. Admission, 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

GOLDEN STRAIN. Star cast. This is a very good action picture, made from a story by Peter B. Kyne and one that will please most any average audience. An excellent Saturday night picture, brim full of action. Tone, O. K. Appeal, 85 per cent. Sunday, O. K. Special, no. Draw from town 6,000. Admission, 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

HAVOC. (9,282 feet.) Star, George O'Brien. Here is one of the best pictures we have ever run; a little long, but a real picture. Ex-service men say the battle scenes were excellent. We think this picture will make money. Boost it to the sky and you won't go wrong. Tone good, appeal 100 per cent. Sunday and special yes. Draw farming class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

HELL'S FOUR HUNDRED. (5,582 feet). Star, Margaret Livingston. A fairly entertaining program picture with some nice photographic effects and some very beautiful Technicolor work. Margaret Livingston's work is very good. Fair tone and appeal. Maybe Sunday, no as special. Draw all sorts; town about 1,000. Admission, 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HONESTY THE BEST POLICY. Stars, Johnny Walker, Pauline Starke. This is one of Fox's worst efforts. As usual with all stories having a story within a story, this photoplay fell flat. The story as told by the weak-kneed hero would have made a good photoplay but the turn back to the real made it awful. First night not much, second night $2.45—judge for yourself! Tone O. K. Appeal none. Sunday yes, special no. Draw all classes, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HURRICANE HAL. A fair picture for Saturday afternoon and night. Pleased 80 per cent of people. Admission 15-25. E. L. Parnell, New Theatre (150 seats), Troup, Texas.

JOHNSTOWN FLOOD. (6,295 feet). Star cast includes George O'Brien. Here is one real picture and will get you the money. You can't go wrong on this one. Everything in it is good, and don't be afraid to get behind it. Tone and appeal, good. Sunday and special, yes. Draw working class; city 14,000. Admission, 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

JOHNSTOWN FLOOD. (6,295 feet). Star cast, with George O'Brien. This makes a fine Saturday picture. The flood scenes are remarkable and the flood will put the picture over in great shape and send them out commenting. Tone, O. K. Good appeal. Sunday, yes; special, no. Draw town and country class; town 1,200. Admission, 10-25. C. R. Seff, New Radio Theatre (250 seats). Correctionville, Iowa.

JOHNSTOWN FLOOD. (6,295 feet). Star cast includes George O'Brien. A very interesting production with some wonderful flood scenes. Some of the best trick photography ever shown and patrons are still wondering how it was done as the logs in the raging torrent apparently knock people down before one's eyes. Paper misleading as some shows young girl in modern riding breeches, whereas the play shows her in old-time long skirts. Tone, O. K. Strong appeal. Sunday and special, yes. Draw all sorts; town about 1,000. Admission, 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LIGHTNIN'. (8,050 feet). Star cast. Just a fair program picture. Don't believe many people like to see so much drinking, even to make comedy. Tone, O. K. Fair appeal. Sunday or special, no. Draw town and rural class; town 896. Admission, 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

MY OWN PAL. (6,008 feet.) Star, Tom Mix with Tony (horse). Bill Fox tries Mix out in a cop's suit this time. It is to be hoped that Tom soon will have given all sorts of costumes a tryout so he can get back into the clothes which once fitted him so well—Western Chaps. This, however, was a good program picture but we can name several other actors who would have fitted the leading role equally as well as Mix. Tone O. K. Good appeal. Sunday yes, special no. Draw all sorts, town about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

NO MAN'S GOLD. (5,745 feet). Star, Tom Mix. Tom sure knows how to "mix" a corking good western. Don't let them tell you he's slipping. He slipped me a big Friday's business—usually the lightest day of the week, and a whale of a good Saturday. Does that tell you anything? Me for Tom, strong! D. J. Adams, Auditorium Theatre, Concord, New Hampshire.

OVER THE HILL. Star cast. An old one that I thought would bring some real business, but was disappointed. Picture is good; compares favorably with some of the best new ones. It is 2,000 feet too long, though. Tone, good; appeal, 90 per cent. Sunday and special, yes. Draw town and country class; town 500. Admission, 10-25. H. Ritter, McDonald Theatre (350 seats), McDonald, Kansas.

SIBERIA. (6,950 feet). Star, Alma Rubens. This is an excellent drama of the Russian Revolution and Alma Rubens does some excellent work in this fine picture. It is a picture that will please; however, does not pull as it should, for some reason. You need not be afraid of this excellent picture as it will back your advertising up to the limit. Tone, O. K. Appeal, 95 per cent. Special, yes. Draw from town 6,000. Admission, 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Run Vaudeville?

METROPOLITAN PLAYERS—Here's a clean-cut, high class troupe of five players who put on forty minutes of real comedy with good jokes, excellent singing and dancing and a rapid-fire closing act. The entire company, under management of Mr. Bob Long, are nice people and we are glad to recommend them to any small town brother who wants to give his patrons a REAL treat.—H. H. Hedberg, Amuse-U Theatre, Melville, La.

Metro-Goldwyn

MARE NOSTRUM (Our Sea). Stars, Alice Terry, Antonio Moreno. Quite a few people have spoken to me saying this was an extra good feature. One was so enthusiastic as to think that it might rank as among the ten best for the year. Draw mill and farming class; town 1,000. Admission, 25. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

MASKED BRIDE. (5,600 feet). Star, Mae Murray. This picture sort of surprised me; it surely was there and our Mae Murray does some great acting and holds the interest. Will please 90 per cent. Tone, O. K. Sunday, yes; special, no. Draw town and country class; town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

MIDSHIPMAN. (7,498 feet). Star, Ramon Novarro. An excellent picture that shows the making of naval officers at Annapolis. Good for any house. Tone O. K. Appeal general. Sunday and special yes. Draw rural class, town 300. Admission 15-30, specials 15-40. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

MIKE. (6,735 feet). Star, Sally O'Neil. Bought as a special, here it was a big joke, a failure. Walkouts and plenty of kicks on it. Ran it two days and on the second did not have enough to count. Some disappointment. Small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

MONEY TALKS. (5,139 feet). Star, Claire Windsor. Went over fair. Played this on double feature day. It seems that this is the place for it. It is not bad, but it is not big. Fair appeal. Special no. Mitchell Conery, Conoat Projection Service, Menands, New York.

MONTE CARLO. (7 reels). Star, Lew Cody. A good comedy drama and pleased those who saw it; but the name has little appeal to general public. Monte Carlo means nothing to the average fan or the general public. Picture much better than name indicates. Tone O. K. Appeal 60 per cent. Sunday yes, special no. Draw rural class, town 3,600. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

MYSTIC. (5,147 feet). Star cast. Another draggy one. The only thing they did well on this was to pile excess footage in this film can. If they gave me this feature, I'd have lost. Tone and appeal, none here. Sunday or special, no. Draw all classes; town 2,250. Admission, 15-30. H. L. Beudon, Grand Theatre (125 seats), Port Allegany, Pennsylvania.

ONLY THING. Stars, Eleanor Boardman, Conrad Nagel. Report very good; good print, good everything. Play it and boost it. Tone, high; appeal, 90 per cent. Sunday, no; special, yes. Admission, 15-25. Dennis Jordan, Palace Theatre (400 seats), Winnesboro, South Carolina.

ROAD TO MANDALAY. (6,583 feet). Star, Lon Chaney. A great picture with a splendid cast. Lon Chaney is the screen's greatest character actor. You can't go wrong on this one. Business very good. James D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

ROMOLA. (11 reels). Lillian and Dorothy Gish. Good enough picture, but lost me money like all the rest of their superspecials. I'd say little town men might lay off these specials. Tone, good; appeal, fifty-fifty. H. L. Beudon, Port Allegany, Pennsylvania.

TOWER OF LIES. Star, Lon Chaney. Another flop for me; if I didn't get a western picture once in a while, I'd have to quit. Lost more money on this type of special than on any others. Appeal, here none. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

UNHOLY THREE. (7,000 feet). Star, Lon Chaney. One of Chaney's best, but the people were saving their money to see Son of the Sheik, which followed, and so the attendance was not good. Draw mill and farm classes; town 1,000. Admission, 25. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

WALTZ DREAM. Very rotten for us; none of our patrons cared for it. Tone no, same for Sunday and special. Draw merchant, farming classes, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

WANING SEX. Star, Norma Shearer. Gave us a smile to hear the good comments from our patrons after we played this one. Tone and Sunday O. K. Special no. Draw merchant, farming classes, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

Paramount

BEHIND THE FRONT. (5,525 feet). Stars, Beery-Hatton. A dandy comedy, but is not a special. Drew only fairly well, but pleased. Beery has done as good or better work before. A dandy picture if you buy it right. Tone, good; appeal, 90 per cent. Sunday, yes; special, no. Draw town and country class; town 500. Admission, 10-25. H. Ritter, McDonald Theatre (350 seats), McDonald, Kansas.

BLIND GODDESS.. (7,363 feet). Star cast. A great picture. It has an abundance of thrills, comedy and tense acting. Cast—well, look them over! You know what Ernest Torrence means to the box office and Esther Ralston is a sure star. She is one of the most attractive blonde beauties of the screen. Jack Holt and Louise Dresser are also exceptionally good. Don't be afraid of this one. James D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

SHOW OFF.. (7 reels). Star, Ford Sterling. If there ever was a picture that you could call a high brow comedy, I believe that this is it. I believe that most of my crowd liked it, but the more intelligent enjoyed it a lot. Sterling does some real character work in this one. The entire cast makes you feel at home and it struck me as being a real high class comedy. Humor and real acting, and a fine lesson under it all. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

TIN GODS. (8,568 feet). Star, Thomas Meighan. The best Thomas Meighan picture released for some time. Renee Adoree does some mighty fine work in this picture. Tone, good; yes for Sunday. James D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

UNTAMED LADY. (6,132 feet). Star, Gloria Swanson. Just a fair entertainment. Gloria did not do her best work in this picture. Tone, good; appeal, 70 per cent. Sunday, yes; special, no. Admission, 15-25. Ira Stonebraker, Allen Theatre (350 seats), Allen, Kansas.

VARIETY. (5,283 feet—short version). Star, Emil Jannings. This picture was made in Germany. Everyone will want to see it as it is the talk of New York. Emil Jannings gives a masterly performance; also, Lya de Putti does some mighty fine work. A great picture. James D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

VARIETY. (5,283 feet). Star, Emil Jannings. Used some strong personal recommendations in ads to bring them in for the opening and the picture pleased greatly (except a few of the younger set) and the second night held up well. American directors and cameramen should be FORCED to see this picture for their own education; they will learn something. Joe Hewitt, The Strand Theatre, Robinson, Illinois.

VOLCANO. (5,452 feet). Star, Bebe Daniels. Would class this as a fair program offering; the volcano scenes save it at the last. Small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

VOLCANO. (5,452 feet). Star, Bebe Daniels. Good picture, but some way did not pull the second night. The volcano eruption scenes were fine. Tone, good; fair appeal. Sunday, yes; special, no. Draw town and farming class; town 600. Admission, 10-20 and 15-50. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

YOU NEVER KNOW WOMEN. (6 reels). Star, Florence Vidor. Good picture, but not a feature; rental too high for here. Tone good, appeal fair; Sunday yes, special no. Draw merchant, farming class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Producers Dist. Corp.

BRAVEHEART. (7,336 feet). Star, Rod LaRocque. Good picture, good story and acting; should please any audience. Tone and appeal, good. Yes for Sunday, and just above program schedule. Draw farmers and merchants, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

A tip in the mail is worth two in the drawer. Send in your blanks every week, whether you report one picture or six. There are exhibitors who find your reports in agreement with their experience in pictures you've both played. They are following you. Keep the tips coming!

BACHELOR BRIDES. (6,612 feet). Star, Rod LaRocque. This is a good picture but title is wrong, and the advertising is very bad, carrying nothing to create a desire in the public. Tone good, appeal 65 per cent. Sunday and special, no. Draw most all classes, town 2,900. Admission 10-25 to 15-30. A. E Andrews, Opera House (486 seats), Emporium, Pennsylvania.

FIGHTING EDGE. A good picture for Saturday. Played to a full house and pleased ninety per cent. P. E. Goodwin, Palace Theatre, Grand Lodge, Michigan.

PARIS AT MIDNIGHT. (6,985 feet). Good program picture; fair box office attraction. Ken. E. Finley, Finley's Opera House, Goldsboro, North Carolina.

Universal

BEAUTIFUL CHEAT. (6,583 feet). Star, Laura LaPlante. Good entertainment. Laura LaPlante brings them in here. The best part of it is the first three reels, as it is less interesting as it nears the end. Tone O. K. Appeal 90 per cent. Sunday yes, special no. Draw merchant and farm class, small town. Admission 15-35. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

CALGARY STAMPEDE. (5,924 feet). Star, Hoot Gibson. A dandy western; in fact it struck our patrons as the best Hoot has ever done. Tone good. Appeal 100 per cent. Sunday and special no. Draw town and rural class, town 1,028. Admission 10-25, 15-30. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. A different kind of a story for Hoot and he handled it pretty good as a bush leaguer. A good program show. Good tone. Appeal 95 per cent. Sunday or special, no. Draw town and rural class, town 1,028. Admission 10-25. W. C. Geer, Princess Theatre, Vermont, Illinois.

SPOOK RANCH. Star supposed to be Hoot Gibson, but the Negro comedian takes all the honors. Hoot doesn't do a thing. The Negro causes a lot of comedy with the ghosts. Would say a poor Gibson picture. Tone O. K. Only fair appeal. Sunday yes, special no. Draw town and country class, town 400. Admission 10-25-35. H. V. Ritter, McDonald Theatre (350 seats), McDonald, Kansas.

STILL ALARM. (7,000 feet). Star cast. This is a good melodrama that pleased my audience. Just a bit drawn out, as it is in eight reels, but nevertheless a good picture that should please the average movie fans. Appeal 80 per cent. Sunday no. Town 7,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

TEXAS STREAK. (6,250 feet). Star, Hoot Gibson. The first Hoot of the new product. It's good, but he has turned out better ones than this. Expected lots of laughs from audience, but got fooled. Slim Summerville supplies some but not enough. Make some more Chip of the Flying U and Phantom Bullet kind, Hoot. You certainly satisfy with that kind. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TWO-FISTED JONES. Star, Jack Hoxie. Here is one western that Universal fell down on. No action, no comedy. Hoxie does nothing worthy of notice, and finally—a very weak story. Tone O. K. Appeal 50 per cent. Special no. Draw town and country class, town 400. Admission 10-25-35. H. V. Ritter, McDonald Theatre (350 seats), McDonald, Kansas.

UNDER WESTERN SKIES. (6,552 feet). Star, Norman Kerry. A good program western that did extra well at box office. Tone good. Appeal very good. Sunday or special no. Draw rural and town class, town 1,028. Admission 10-25. W. C. Geer, Princess Theatre, Vermont, Illinois.

UNIVERSAL JEWELS. These are all good so far. C. Van Leuven, Molson Theatre (200 seats). Molson, Washington.

Warner Bros.

LONE WOLF. Star, Rin-Tin-Tin and June Marlowe. All Rin-Tin-Tin pictures go good here. This one was a very good one. Appeal good. Sunday and special, yes. Draw mixed class, town 800. Admission 15-25. Jerry Wertin, Winter Theatre (240 seats), Albany, Minnesota.

RED HOT TIRES. (5,452 feet). Star, Monte Blue. Good action, picture of program type. Worth seeing. Tone good, appeal fair. Sunday yes, special no. Draw merchant, farming class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Miscellaneous

BLUE BLOOD. Fine as I want. A hundred per center. Needs a man, is all. Draw oil field class, town 400. Admission 10-15. W. H. Clower, Liberty Theatre (500 seats), Wirt, Oklahoma.

CHECKERED FLAG. (Banner). Star, Elaine Hammerstein. Fair program picture that seemed to go over O. K. with a fair sized Sunday crowd. Tone, O. K. Appeal, fair. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DOUBLE FISTED. Star, Jack Perrin. Good western. Run this class of picture on Saturday nights, so I am not able to judge the merits of it by the crowds. Tone, good. Sunday or special, no. Draw all classes, town 2,250. Admission 15-30. H. L. Beudon, Grand Theatre (250 seats), Port Allegany, Pennsylvania.

PELL STREET MYSTERY. Star, George Larkin. A fine picture, enjoyed by all. If you want a melodrama, play this one. Draw oil field class, town 400. Admission 10-15. W. H. Clower, Liberty Theatre (500 seats), Wirt, Oklahoma.

QUICKER'N LIGHTNIN'. Star, Buffalo Bill, Jr. A good picture. Draw oil field class, town 400. Admission 10-15. W. H. Clower, Liberty Theatre (500 seats), Wirt, Oklahoma.

WESTERN TRAILS. Star, Bill Patton. This is about the worst western that I have ever run and I have run some. There is nothing in this picture. If they would pay to run it, why then, I'd now still refuse to use it. Tone none, appeal fair. Sunday yes, special no. Draw working class, city 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

Short Subjects

ASK GRANDMA. (Pathe-Our Gang). Can't make 'em any better. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

BIG PARADE. (F. B. O.-Fighting Hearts S). A pleasing two-reeler. Tone good, appeal 95 per cent. Robert W. Hines, Hines Theatre (200 seats), Loyalton, South Dakota.

BUSTER'S NIGHT. (Universal-Buster Brown). These Buster Brown comedies are only just fair here; the boy is too sissy-looking and acts the same way. The dog is fine. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ARTCLASS PICTURES CORP.

	Kind of Picture	Review	Feet
		1925	
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5.000

ASSOCIATED EXHIBITORS

		1926	
Counsel for the Defense (Compson)	Human Int. melo.	Feb. 13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb. 20..	6,250
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb. 27..	4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar. 6..	5,438
North Star (Strongheart)	Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500

BANNER PRODUCTIONS

		1925	
Wreckage (May Allison)	Drama	Sep. 5..	5,992

BRAY PRODUCTIONS

Housing Problem	Novelty magazine	Oct. 16..	1,000
Table Manners	Nature special	Oct. 16..	1,000
Oh Monkey Be Good	Sunkist comedy	Oct. 16..	2,000
Pete's's Haunted House	"Hot Dog" cartoon	Oct. 16..	1,000
Punches and Perfumes	Fistical culture com.	Oct. 16..	2,000
On the Farm	McDougall Alley	Oct. 23..	2 rls
For the Love O' Pete	Lantz cartoon	Oct. 23..	1 rl
Getting Hitched	McDougal Alley	Oct. 30..	2 rls
Velocity	Novelty	Oct. 30..	1 rl
Fighting Fool (L. Sargent)	Fistical Culture	Nov. 6..	2 rls

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama		

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Fight to the Finish (W. Fairbanks)	Fight Melodrama	Aug. 21..	4,603
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)			5,235
When the Wife's Away (Arthur)			
Obey the Law (Lytell)			

Waldorf

Enemy of Men (Revier)	Drama	5,507
Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,505
Fate of a Flirt (Revier)	Comedy drama	5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama	4,781
Speed Mad (W. Fairbanks)	Racing melodrama	4,441
New Champion (W. Fairbanks)	Boxing melodrama	4,496
Great Sensation (W. Fairbanks)	Melodrama	4,471
Handsome Brute (W. Fairbanks)	Police drama	4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	

EDUCATIONAL FILM CORP.

		1926	
Careful, Please	Hamilton comedy	Feb. 13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb. 20..	2,000
Sea Scamps	Juvenile comedy	Feb. 20..	2,000
Page Me (Vernon)	Comedy	Feb. 27..	2,000
Keep Trying (Bowes)	Cameo comedy	Mar. 6..	1,000
Hold Your Hat (St. John)	J. White prod.	Mar. 13..	2,000
Light Housekeeping (Conley)	J. White prod.	Mar. 20..	2,000
Wireless Lizzie (Heirs)	Christie comedy	Mar. 20..	2,000
Home Cured (Johnny Arthur)	Comedy	Mar. 27..	2,000
Don't Stop (Bowes)	Cameo comedy	Mar. 27..	1,000
Whoa Emma (Adams)	Christie comedy	Mar. 27..	2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27..	1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27..	1,000
Quick Service (Bowes)	Cameo comedy	Mar. 27..	1,000
Fool's Luck (Lupino Lane)	Comedy	Apr. 3..	2,000
Dancing Daddy (Jack Duffy)	Christie comedy	Apr. 10..	2,000
Congress of Celebrities	Hodge-Podge	Apr. 10 ..	1,000
Felix Weathers the Weather	Sullivan cartoon	Apr. 10..	1,000
Nobody's Business (Hamilton)	Comedy	Apr. 24..	2,000
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24..	1,000
Lest We Forget	Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1..	1,000
Broken China (Vernon)	Christie comedy	May 8..	2,000
Felix Misses the Cue	Sullivan cartoon	May 8..	1,000
The Vision	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley)	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000

Another $15 Rewards Chart Users

FIFTEEN good friends who swear by this Chart sent us tips on major errors—such as Nell Gwyn footage which was away out from that given us at time of review. We try to show our appreciation of their good will by sending each one a dollar for the trouble taken in verifying and writing in about the errors.

Here are the users who helped: L. W. Richmond, General Manager, Winchester Amusement Co., Springfield, Mass.; David Griffiths, Rialto Theatre, Massena, N. Y.; W. Nichol, Gem Theatre, Etowah, Tenn.; Paul E. Danzel, Wuerth Theatre, Ann Arbor, Mich.; H. H. Bailey, Columbia Amusement Co., Paducah, Ky.; J. F. Schack, Whiting, Indiana; Kenneth Mills, People's Theatre, Dayton, O.; R. J. Romweber, State Theatre, Akron, O.; J. V. B. Malden, Bogdan Film Co., Merida, Yucatan, Mexico; E. A. Lake, Hippodrome Theatre, Baltimore, Md.; A. P. Hatfield, Crystal Theatre, Gonzales, Texas; Walter Price, New Rialto Theatre, Harrisburg, Pa.; Ernest Stalling, Winter Park, Fla.; Arthur Johnson, Broadway Theatre, Minneapolis, Minn., and Bertram Freed, Plaza Theatre, Rochester, N. Y.

We're glad to send out these bucks for accuracy letters and we will keep right on shooting them around on major error tips until the producers get the habit of sending us notice when they cut down a picture or change the title.

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Squirrel Food (Bowes)	Comedy	Aug. 7..	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28..	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4..	2,000
The Blue Boy	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham)	Comedy	Sep. 25..	1,000
Missing Links	"Life" Cartoon	Sep. 25..	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sep. 25..	2,000
Flaming Ice	"Life" Cartoon	Sep. 25..	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat	Oct. 2..	1,000
Pink Elephants (Al St. John)	Mermaid comedy	Oct. 2..	2,000
Wife Shy (Vernon)	Comedy	Oct. 9..	2,000
Kiss Me Kate (Phil Dunham)	Comedy	Oct. 9..	1,000
The Humdinger (Johnny Arthur)	Comedy	Oct. 9..	2,000
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy comedy	Nov. 6..	1 rl
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640

FILM BOOKING OFFICES OF AMERICA

Short Subjects		1925	
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000

Features		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20..	6,500
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,576
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24 .	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408

Short Subjects			
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
In the Air	Fat men comedy	Feb. 20..	2,000
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plane Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22..	1,000
Pelican's Bill	Bray cartoon	May 29..	1,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	Aug. 14..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
The Army	Bray cartoon	Sept. 11..	1,000

FIRST NATIONAL

	Kind of Picture	Review	Feet
		1925	
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (La Marr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	9,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2.	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,068
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29 .	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305

FOX FILM CORP.

Features		1925	
Thank You (George O'Brien)	Comedy drama	Oct. 3..	6,900
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,500
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,056
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,612
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,259
East Lynne (Rubens-Lowe)	Famous play	Nov. 7..	8,977
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,512
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,892
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709

Short Subjects			
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
With Pencil, Brush and Chisel	Varieties	Sep. 19..	1,000
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling for Rest	Varieties	Oct. 10..	796
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Transients in Arcadia	O. Henry story	Oct. 31.	2,000
All Aboard	Helen & Warren	Oct. 31..	2,000
Peacemakers	Helen & Warren	Nov. 7..	2,000
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000

Features		1926	
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10 ..	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Midnight Kiss	Comedy drama	Aug. 7..	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906

Short Subjects

Old Virginia	Variety	Jan. 23..	1,000
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Woman of Letters	Helen and Warren	Mar. 13..	2,000
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
A Polar Baron	Imperial comedy	April 24..	2,000
Too Many Relations	Helen and Warren	May 15..	1,965
Canary Island	Varieties	May 22..	927
Wild America	Varieties	May 29..	960
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	928
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls

GOTHAM PRODUCTIONS

His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000

METRO-GOLDWYN-MAYER

			1925	
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May	16..	6,487
Zander the Great (Marion Davies)	Human interest	May	16..	6,844
Sporting Venus (Sweet)	Romantic drama	May	23..	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July	18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July	25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug.	1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug.	8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug.	15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug.	29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep.	12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept.	12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct.	3..	5,511
Great Divide (all star)	Drama	Feb.	21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar.	14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct.	11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct.	10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct.	17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct.	31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov.	7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov.	14..	6,437
Old Clothes (Coogan)	Typical feature	Nov.	21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov.	28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec.	5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec.	12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec.	19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec.	26..	4,757
His Secretary (Shearer)	Light comedy	Jan.	2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan	16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan.	16..	6,073

	Kind of Picture	Review	Feet
		1926	
Mike (Sally O'Neill)	Human interest comedy	Jan. 23..	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,718
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960

PARAMOUNT

			1925	
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep.	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep.	19..	6,546
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
a Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov.	21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov.	28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov.	28..	6,691
Irish Luck (Meighan)	Melodrama	Dec.	5..	7,008
Cobra (Valentino)	Drama	Dec.	19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec.	26..	6,353
		1926		
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan.	2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan.	9..	9,621
Enchanted Hill (Holt)	Western	Jan.	9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan.	16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan.	23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan.	30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan.	30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb.	6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb.	13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb.	20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb.	27..	6,314
Moana	South Sea study	Feb.	27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar.	6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar.	13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar.	20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb.	6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar.	27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr.	3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr.	3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr.	10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr.	10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April	17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April	17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr.	24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May	1..	6,025
The Runaway (Clara Bow)	Melodrama	May	8..	6,218
Fascinating Youth (Juniors)	Drama	May	22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May	29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June	5..	5,109
Rainmaker (Collier, Jr.)	Drama	June	12..	6,055
Say It Again (Dix)	Travesty-farce	June	19..	7,445
Volcano (Daniels)	Thrill melodrama	June	12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June	26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July	3..	6,918
Variety (Emil Jannings)	Drama, short version	July	10..	5,283
Born to the West (Jack Holt)	Western	July	10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July	17..	6,889
Mantran (Torrence-Bow)	Drama	July	24..	6,077
You Never Know Women (Vidor)	Drama	Aug.	7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug.	28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept.	4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept.	11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep.	25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct.	2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct.	2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct.	9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..		5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23...		11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23...		....
Ace of Cads (Menjou)	Drama	Oct. 30..		7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..		7,114

PATHE

			1926	
Hot Cakes for Two (Day)	Comedy	Jan.	16..	2,000
Lighter Than Air	Terry cartoon	Jan.	16..	1,000
New Melody Series	Song series (13)	Jan.	23..	1,000
Charley, My Boy (Chase)	Comedy	Jan.	23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan.	30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan.	30..	2,000
Little Brown Jug	Terry cartoon	Jan.	30..	1,000

Users Help Make This Chart More Useful

	Kind of Picture	Review	Feet
Long Pants (Tryon)	Comedy	Jan. 30..	2,000
A June Bride	Terry cartoon	Jan. 30..	1,000
The Uprising Generation	Sportlight	Jan. 30..	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30..	1,000
Funnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Coast Guard	Action serial	Feb. 13..	10ep.
Buried Treasure	Our Gang Comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	1,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27..	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6..	2,000
Mail Coach	Terry cartoon	Mar. 6..	1,000
Wandering Papaa (C. Cook)	Hal Roach Comedy	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28..	2,000
Scrambled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4..	
A Buggy Ride	Terry cartoon	Sept. 11..	1,000
Fourth Alarm	Our Gang comedy	Sept. 11..	2,000
Ahraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Hushands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremhurg	Mayer "Sketchbook"	Oct. 30..	1 rl
Masked Mammas (Dent-Bevan-Parr)	Sennett comedy	Nov. 6..	2 rls
Features			
The High Hand (Leo Maloney)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6..	5,479

PREFERRED PICTURES

Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27..	6228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,005
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218

PRODUCERS DISTRIBUTING CORP.

		1925	
Friendly Enemies (Weber & Fields)	Comedy drama	May 16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feh. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forhidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Siduey)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkrant)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,730

RAYART

		1925	
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep. 26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

		1926	
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartune	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	55
Hair Cartoon	Marcus cartoon	May 1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1	700
Song Car-tune	"Tramp, Boys are March'g"	May 8..	550
Sweet Adeline	Song Car-tune	June 5..	550

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon (Issue 8)	Marcus novelty	June 12..	850
When Do We Eat?	Novelty	July 10..	1,000
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
eelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

SAVA FILMS, INC.

Chuckles	Twelve novelties		1,000
Travelogues			1,000
Fantasies			1,000

STERLING PICTURES CORP.

		1926		
ove Gamble (Lillian Rich)	Melodrama	July	24..	5,723
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,89[illegible]
Big Pal (Wm. Russell)	Prize fight drama	Oct.	24..	5,80[illegible]
Men of the Night (Rawlinson)	Melodrama	July	24..	5,723

TIFFANY PRODUCTIONS, INC.

		Release Date	
Last Model From Paris	Society comedy drama	Aug.	15
Lost At Sea	Romantic comedy drama	Sept.	1
The First Night	Farce comedy	Oct.	15
Josselyns Wife	Society drama	Nov.	1
Redheads Preferred	Whimsical comedy drama	Nov.	15
Sin Cargo	Drama of the High Seas	Dec.	1
One Hour of Love	Emotional drama	Dec.	15
The Enchanted Island	Romantic drama	Jan.	1
Flaming Timber	Woodland drama	Jan.	15
Squads Right	War farce comedy	Feb.	1
The Steeplechasee	Racing society drama	Feb.	15
The Tiger	Modern drama	Mar.	1
The Song of Steel	Society-business drama	Mar.	15
Husband Hunters	Domestic comedy drama	Apr.	1
Snowhound	Comedy drama of the North	Apr.	15
Wild Geese (Special)	Human drama	May	1
The Squared Ring	Society comedy drama	May	15
The Broken Gate	Emotional drama	Jun.	1
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300

UNITED ARTISTS

		1925		
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov.	21..	10,157
		1926		
Tumbleweeds (W. S. Hart)	Land rush drama	Jan.	2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb.	27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar.	20..	8.388
The Bat (all-star)	Mystery drama	Mar.	27..	8.219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug.	7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct.	9..	6,000

UNIVERSAL

Features		1926		
Flaming Frontier (Gibson)	Epic. drama	Apr.	17..	8,828
The Escape (Morrison)	Western-action	Apr.	24..	4,500
My Old Dutch (McAvoy-O'Malley)	Drama	May	1..	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May	2..	8,767
Looking for Trouble (Hoxie)	Western	May	8..	4.362
Outside the Law (Chaney1Dean)	Crook melodrama	May	15..	8,000
Rolling Home (Denny)	Farce comedy	May	22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May	28..	5,820
Rnstler's Ranch (Acord)	Western	June	5..	5.230
Love Thief (Norman Kerry)	Romantic drama	June	12..	6,822
Chasing Trouble (Morrison)	Action western	June	19..	4,304
Bucking the Truth (Morrison)	Action western	June	26..	4,305
Marriage Clause (Lois Weber)	Drama	July	3..	7,680
Under Western Skies (Norman Kerry)	Western	July	10..	6,352
The Terror (Art Acord)	Western	July	10..	4,862
Man in the Saddle (Gibson)	Western	July	17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	Jnly	24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug.	14..	6,662
Wild Horse Stampede (Hoxie)	Western	July	31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug.	28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept.	4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept.	11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep.	25..	6,250
Ice Flood (Harlan-Dana)	Lumher camp melo.	Oct.	2..	5.747
Yellow Back (Fred Humes)	Western	Oct.	9..	4.766
Take It from Me (Reginald Denny)	Comedy drama	Oct.	16..	6,649
Michael Strogoff	Russian Melodrama	Oct.	30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov.	6..	5,633
Short Subjects				
Gun Shy (Fred Hume)	Short western	Apr.	17..	2,000
A Swell Affair (A. Lake)	Comedy	Apr.	17..	1,000
Help Wanted (Puffy)	Comedy	Apr.	24..	1,000
Desperate Dan	Mustang comedy	Apr.	24..	2,000
Buster's Mix-up	Buster Brown comedy	Apr	24..	2.000
In Quarantine (Snookums)	Newlyweds	June	5..	2,000
Snookums' Buggy Ride	Newlyweds	June	5..	2,000
Twin Sisters (Wanda Wiley)	Comedy	June	12..	2,000
Movie Madness (Edna Marian)	Comedy	June	12..	2,000
A Haunted Heiress (Marian)	Comedy	June	12..	2,000
Let George Do It	A series	June	19..	
Why, George!	Let George Do It	June	19..	2,000
George's in Love	Let George Do It	June	19..	2,000
George the Winner	Let George Do It	June	19..	2,000
Buster's Narrow Escape	Buster Brown series	June	26..	2,000
Wise or Unwise (Puffy)	Comedy	June	26..	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June	26..	1,000
Let Loose	Mustang comedy	June	26..	2,000
Hearts for Rent (Lake)	Bluebird comedy	June	26..	1,000
Tin Bronc (Cobb)	Western	June	26..	2,000
Four-Square Steve (Cobb)	Western	June	26..	2,000
Buster Watch Tige	Buster Brown	June	26..	2,000
Frame Up (Hume)	Western	June	26..	2,000
Love Deputy (E. Cobb)	Short western	July	3..	2,000
Trapped (Fred Humes)	Short western	July	3..	2,000
There She Goes (Wanda Wiley)	Comedy	July	10..	2,000
Buster's Girl Friend	Buster Brown series	July	10..	2,000
Papa's Mama (Arthur Lake)	Comedy	July	10..	1,000
Buster's Heartbeats	Buster Brown	July	17..	2,000
Daredevil Daisy (Edna Marian)	Comedy	July	17..	2,000
Love's Labor Lost (Edwards)	Comedy	July	17..	1,000
Do or Bust (Edwards)	Comedy	July	17..	1,000
Motor Trouble (Chas. King)	Comedy	July	17..	2,000
Mixed Doubles (Puffy)	Comedy	July	17..	1,000
Fire Barrier	Short western	July	24..	2,000
Village Cut-Up (Lake)	Comedy	July	24..	1,000
Under Desert Skies	Short western	July	24..	2,000
Thirteenth Man (Puffy)	Comedy	July	24..	1,000
Op'ry House Tonight (Lake)	Comedy	July	31..	1,000
Who's Next? (Edwards)	Comedy	July	31..	1,000
Thrilling Romance (Wiley)	Comedy	July	31..	2,000
Little Warrior (Sedgwick)	Short western	July	31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug.	7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug.	7..	2,000
Mixed Brides (Wiley)	Comedy	Aug.	14..	2,000
When East Meets West	Mustang comedy	Aug.	14..	2,000
Pep of the Lazy J (Cobb)	Short western	Aug.	14..	2,000
Buster's Orphan Party	Buster Brown series	Aug.	14..	2,000
Don't Be a Dummy (Lake)	Comedy	Aug.	21..	1,000
It's All Over Now (Edwards)	Comedy	Aug.	21..	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug.	21..	2,000
Wait a Bit (Earl Mack)	Comedy	Aug.	21..	2,000
Don't Shoot (Mower)	Short western	Aug.	21..	2,000
Tiddly Winks (Lake)	Comedy	Aug.	28..	1,000
Jane's Predicament (Wiley)	Comedy	Aug.	28..	2,000
Rustler by Proxy (Hume)	Short western	Aug.	28..	2,000
And George Did (Saylor)	Comedy	Sept.	4..	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept.	4..	2,000
Buster Helps Dad	Buster Brown series	Sept.	4..	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept.	4..	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept.	11..	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept.	11..	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept.	11..	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep.	25..	1,000
Which is Which? (Chas. King)	Excuse Maker	Sep.	25..	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct.	2..	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct.	2..	1,000
The Collegians	Series of 10	Oct.	9..	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct.	16..	....
A Man's Size Pet	Western comedy	Oct.	16..	2,000
Never Again	The Gumps	Oct.	16..	2,000
For Cryin' Out Loud	Bluebird comedy	Oct.	16..	1,000
Lots of Grief	Gump comedy	Oct.	16..	2,000
Pinnacle Rider (Mower	Mustang western	Oct.	16..	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct.	23..	2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct.	23..	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct.	23..	1 rl
When Bonita Rode	Mustang western	Oct.	30..	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct.	30..	1 rl
Jane's Engagement Party	What Happened to Jane	Nov.	6..	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov.	6..	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov.	6..	2 rls
Business Worries (Arthur Lake)	Comedy	Nov.	6..	1 rl
Please Excuse Me	Excuse Maker com	Nov.	6..	2 rls

WARNER BROS.

		1925		
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep.	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov.	21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov.	28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200
		1926		
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar.	6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar.	13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April	10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April	24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May	8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May	15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May	22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May	29..	5,262
Silken Shackles (Irene Rich)	Drama	June	5..	6.061
Social Highwayman (Devore-Love)	Farce-comedy	June	26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July	3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug.	21..	10.018
Across the Pacific (Monte Blue)	Melodrama	Oct.	16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov.	6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct.	30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct.	23..	8,649

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Don't Treat Supply Man Like a Brother

EXHIBITORS who believe in the brotherhood of man and who try to treat every man "like a brother" will do well to lay off this particular relationship when dealing with the local supply man.

You know how brothers act! The one who, by virtue of age, weight or ingenuity, holds the upper hand, "borrows," "takes" or "swipes" the other's ties, socks—girl, maybe—even money! And that isn't all he takes. He takes his time returning them.

All the under dog can do is bide his chance—and then retalliate.

That is why it is given as a warning, "Don't treat your local supply dealer like a brother."

It's bad practice for you. It's bad business for him.

If you have the upper hand, by virtue of buying power, and take his equipment items and then take your time returning their equivalent in cash—he has no other recourse than that usually falling to the lot of the under-brother. Retallation when the chance comes.

Case Where Friendship Beats Brotherly Love

Being a brother to your supply man isn't half as good a relationship to adopt as that of a good friend.
by with sympathy and help in adversity.

That's the attitude to take toward the supply dealer.

A friend will play fair, give and accept counsel, stand

Ask him for friendly counsel when you are planning to put in new equipment. It is his will and desire to advise you to your own advantage, so he can hold your friendship. It is on that and on your good will that he thrives.

Discharge your obligations when they are due, instead of letting your "brotherly" supply dealer wait till you're good and ready to settle. He can thus hold up his head, discharge his own obligations, give you better service.

Cain Stunt Out of Date

One brother of historical record went further than merely taking his brother's goods. His name was Cain.

When you raise Cain with a supply dealer by sticking him till you're ready to pay up, you are killing his means of livelihood, and he may have more spunk, or be more on his guard than Abel.

Friendship is much finer business practice than brotherly love of the usual brand, when it comes to you and your supply dealer.

Let him be your friend, and treat him as such, at least six working days each week—and save the "brother" stuff for Sundays.

Places Seating Next to Fine Projection as Patron Holder

IT IS EVIDENT that Mr. L. O. Davis opened a subject of vital interest to exhibitors when he stated in these pages that After Projection be considered Music most essential to the gaining of patron good will. Mr. Chas. Lee Hyde contributed as his idea the importance of ventilation, and now Mr. H. H. Hedberg—and they are all live-wire exhibitors, you will note—champions as second to projection the Seating, which Mr. Davis placed third in importance.

By H. H. HEDBURG

Amuse-U Theatre, Melville, La.

As to that question about the item of equipment, next to good projections, that tends to build good will for a theatre, my guess is good seats.

Even though one of the Gang names ventilation and another music, the first named should be a condition found fair in any house called a motion picture theatre and the second is of much less importance than a good,comfortable seat. The music may be poor, but if the picture is excellent and the patron is viewing it in comfort he will leave, after it is over, in a rested, satisfied condition and will tell frends that such and such a show certainly has the most comfortable seats in town even if one note on the organ was a little out of pitch.

If you don't believe seats (nice ones) of much importance, try giving them fine music, wonderful pictures, and benches with one board for the seat and one for the back, and you'll hear about the "bum" picture, "bum" music, "bum" seats, "bum" show, and everything else bum.

When we open a new show, let's give good seats a major consideration as the second best item of equipment.

CHICAGO, ILL.—J. McHugh & Sons, 840 West 70th street, have contract for brick, terra-cotta and reinforced concrete theatre, store and apartment building, 125 by 175 feet, to be erected at 4923-37 Chicago avenue, for Symphony Theatre Corporation, 822 West 70th street. Estimated cost $1,600,000.

OMAHA, NEB. — Thompson - Starrett Construction Company, 140 South Michigan avenue, Chicago, has contract for six-story brick and concrete theatre to be erected at 15th and Harney streets, for Orpheum Circuit, 190 North State street, Chicago. Estimated cost $1,000,000.

PINEVILLE MO.—Work has started on new Bone Theatre, located on east side of Main street.

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Seattle Winter Garden Reopens With New Equipment

THRONGS packed the Winter Garden, Seattle, when it reopened following a brief closing for completely redecorating and refurnishing the house, and altering the face of the building to make a much larger lobby.

Walls and foyer have been done in travertine, the architectural scheme being Spanish throughout. An unusual feature of the foyer is a sky-blue ceiling, lighted with gold. The newly enlarged lobby is built entirely of mahogany trimmed with ornamental wrought iron.

The stage has been enlarged to permit special presentations, which will form a part of the new policy. A new orchestra, under the well known leadership of Andy Ward, has been engaged.

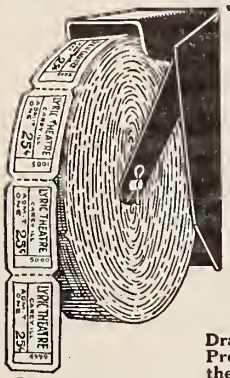
New Equipment Installed

Latest type Simplex projectors, and Heywood-Wakefield opera chairs were installed. The complete contract for redecoration of the house was executed by B. F. Shearer, Inc., under the direction of Edward Weissenborn.

To Frank Edwards and George Herpick, proprietors of the Winter Garden, is due much credit, not only for the present accomplishment in virtually rebuilding the theatre, but in the original vision which through hard work and good showmanship put over Seattle's first downtown family theatre at a ten cent admission.

ST. JOSEPH MO.—W. J. Assenmacher, 625 North 17th street Lincoln Neb. has contract for two-story brick and terra-cotta front balcony Missouri (moving picture) Theatre, 75 by 140 feet, to be erected on Edmond, between Seventh and Eighth streets, for J. C. Cooper, Biltmore Hotel, New York. Estimated cost $500,000.

SAN FRANCISCO, CALIF.—P. Pincus, Columbia Theatre, plans to erect Class A theatre on Geary street. Estimated cost $1,500,000.



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Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

These Folks Are Buying The Best To Be Had In Equipment

MIAMI, FLA.—Shenandoah Theatre Comnapy, Walter L. Smith, president, 31 West Flagler street, has leased property at S. W. Eighth street and Seventeenth avenue, as sit for proposed new theatre. Estimated cost $250,000.

BALTIMORE, MD.—G. I. Marks, 2003 West Pratt street, taking bids for two-story brick moving picture theatre and store building, 55 by 150 feet, to be located at 1909 Pratt street. Estimated cost $50,000.

BEAUMONT, TEXAS.—Jefferson Amusement Company, Perlstein Building, has plans by E. Weill, 3607 St. Charles street, New Orleans, La., for six-story brick and reinforced concrete theatre, 80 by 160 feet, to be located on Fanin street, between Pearl and Orleans streets. Estimated cost $500,000.

ROANOKE, VA.—Sun Investment Corporation has plans by Smithey & Tardy, 112 Kirk avenue, W., for 21-story theatre and office building, 100 by 170 feet, to be located at Kirk avenue and Jefferson street. Estimated cost $1,000,000.

BURLINGTON, WIS.—W. L. Uglow, 951 Chestnut street, has revised plans by E. Tough, Washington Building, Madison, Wis., for two-story brick and reinforced concrete theatre, 60 by 150 feet.

FAIRFIELD, ALA.—Hill Ferguson, 4243 Altamount road, Birmingham, Ala., is erecting two-story brick theatre, 50 by 110 feet.

NEW HAVEN, CONN.—G. Ratner, 42 Church street, will erect two-story brick theatre, 70 by 100 feet, to be located at Broad and Washington streets. Estimated cost $150,000.

JOPLIN, MO.—United Studios Company, 28 West Lake street, Chicago, has contract for three-story brick and cut-stone theatre, store and office building, 106 by 194 feet, to be erected at 20th and Main streets, for J. W. Freeman. Estimated cost $250,000.

More Theatres Planned

GLEN COVE, N. Y.—J. M. Madsen & Son, 959 Broadway, Brooklyn, has contract for three-story brick theatre, store and office building, 87 by 177 feet, to be erected on School street, for Calderon Theatrical Corporation, 314 Fulton street, Hempstead, N. Y. Estimated cost $350,000.

LITTLE FALLS, N. Y.—Ransome Construction Company, 10 East 43rd street, New York, has general contract for two-story brick moving picture theatre, store and office building, 77 by 152 feet, to be erected on Stevens avenue, for Little Falls Theatre, Inc., care F. E. Ransome, Mountain View, N. J. Estimated cost $150,000.

PERRYTON, TEXAS.—T. Thompson has plans by E. F. Rittenberry, 303 Blackburn Building, Amarillo, Texas, for one-story brick and tile theatre building, 25 by 130 feet. Estimated cost $10,000.

BUNKER HILL, IND.—Merl Zehring has leased space in Sovine Building and will equip it for moving picture theatre.

ELWOOD, IND.—R. D. Smith, Greentown, Ind., has general contract for two-story brick and concrete theatre and store building, 66 by 131 feet, to be erected on Main street, to replace one destroyed by fire, for William Dickson.

FORT WAYNE, IND.—Work started on new theatre and hotel building for Rex Realty Company. Structure will be seven stories high and located at Jefferson and Harrison streets. Theatre will have seating capacity of 3,000.

Lots of Building

KANSAS CITY, MO.—Dr. T. A. Kyner, 214 Wirthman Building, has awarded contract for Spanish type brick, stone and tile-trim theatre, 86 by 125 feet, to be erected at 15th street and Prospect avenue. Estimated cost $65,000.

MIDDLEBURG, PA.—C. Bearley & Son, South Main street, Lewistown, Pa., have general contract for erection of brick moving picture theatre.

TAMPA, FLA.—Leon S. Cazin, 237½ Main street, has leased Royal Theatre at Main and Howard streets, and plans to expend $10.000 for improvements.

LEWISTOWN, PA.—Harols D. Cohen has plans by Hodgens & Hill, 130 South 15th street, Philadelphia, for interior alterations and new front for National Theatre. Estimated cost $35,000.

MARYVILLE, TENN.—Crescent Amusement Company (of Nashville), 215 Fifth avenue, N., has purchased Palace and Princess Theatres. Plans to renovate, redecorate and equip with new fixtures and install organ.

ORANGE, TEXAS.—Jefferson Amusement Company has awarded contract for improving Strand Theatre, including new marque, new lighting arrangements, double storm doors, redecorating interior of foyer, etc.

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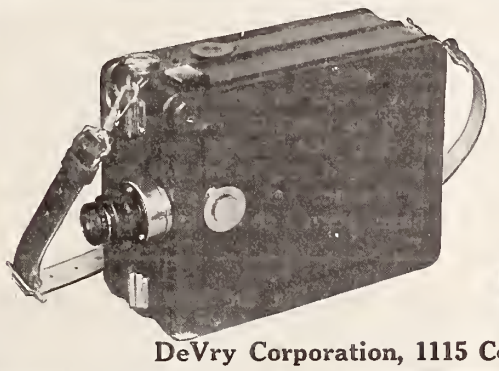

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Better Projection

This Department Was founded in 1910 by its Present Editor—
F. H. Richardson

Better Projection Pays

Motor Heats—Some Reasons

FROM John T. Gregory, East St. Louis, Ill., comes the following: "I have a show shop in a small city near here. Have a General Electric motor pulling a 70-volt D. C. generator, the output of which supplies the arcs of the projectors. We use sixty amperes and the generator is rated at 100 amperes. It is only overloaded at change-over, which we try to make as short as possible. The generator has lately begun to heat up pretty badly. Can you tell me the reason?"

Your data is not very ample, Friend Gregory. The overload at change-over is only 5 per cent., and a G. E. motor should carry that without dangerous heating, almost indefinitely. We may therefore eliminate overload as the cause.

Locate Source of Heat

You have given me so little information that I can only tell you the chief reasons for heating. First, you should make a careful test of the parts of the machine to see which heats most, since heat from the faulty part will be rapidly distributed by radiation throughout the motor. To do this, bed a thermometer bulb in putty and affix the putty to each part to be tested, permitting it to remain in close contact at least ten minutes. You cannot do this with the rotating parts, of course, but heating in that part is isolated anyhow.

How to Find Trouble

The heat may be in (a) bearing. (b) The armature. (c) Brushes or commutator. (d) Field magnet. (e) A faulty connection.

You may be able to detect the location by sense of touch, of course, or even by smell. I set forth the thermometer test merely for your information, if it seems impossible to locate the seat of heating by other means. Heating of commutator, brushes or armature may be due to too high amperage (not in your case if you are correct in your statement), a "short" between commutator bars or in armature coils. A broken armature coil. Heat communicated from a hot bearing. Dampness in armature, or electrical disturbances called eddy currents. The latter seems unlikely in your case, however, as the machine has been working, as I understand you, satisfactorily until recently.

Exactly What to Do

Important: First be sure the machine is really heating too much. Measure the heat in the room with a thermometer, then apply same to machine, as before directed, and if it, the machine, is not more than 80 degrees Fahr. hotter than the surrounding air it is all right.

If the heat is in a bearing, the thing to do is obvious. Put the bearing in good order and use an oil suitable to the work. If the brushes heat too much and their contact with holders and armature is good, then use better brushes. Moisture in the armature acts to partially short-circuit it, thus causing it to heat. Operation at less than normal speed or at over voltage will also heat the armature.

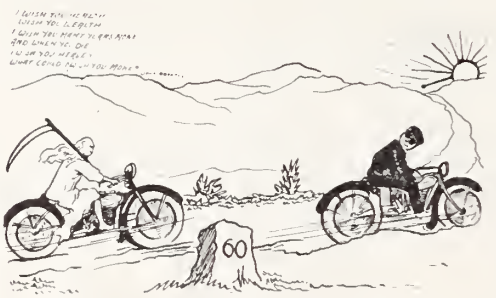
If you cannot locate the trouble from what I have said, you had better call in a good motor man. It would require pages to cover this matter fully.

Bluebook School

Question No. 540—Just why is resistance, or its equivalent, necessary in a projection arc circuit?

Question No. 541—If you have an arc burning normally at 60 amperes and you freeze the carbons, what will happen, and why will it happen?

Many Thanks From The Old Man



I WANT to most sincerely thank all those hundreds who have sent me cards and tokens on my sixtieth birthday. There was very many—too many of them—to even attempt a personal answer.

There is one I just must show you, however. It is from our old friend, John Griffith, and it's pretty nearly a classic. That old feller is chasing me all right, but he's not got me yet, and Nancy Hanks, the Go-Devil, is working fine.

Many thanks to you all for your thoughtfulness and kindly remembrance. Somehow, sixty seems a sort of turning point, and I'm really a wee bit tired and will be quite willing to lay down my work and rest when that old chap who is after me finally catches up—but, mind you, he has not got within reaching distance yet, not even for that wicked looking curved cheese knife he carries.

Concerning an Aperture Blower

JOHN WORTHY, Projectionist, Music Hall Theatre, Pawtucket, R. I., says. "Dear Mr. Richardson: Have been using the Bluebook school since its inception; also have the third and fourth edition of the handbook.

"I am now using two Powers Six B projectors, with two American reflector arc lamps in series. Am in a second-run house where most of the film reaches me in very dirty condition. You have mentioned an aperture blower in the department. Please give particulars.

"Am working in a non-union house. Made application to the union and passed examination and investigation. Both committees reported favorably, but I was rejected on final ballot and business agent would not talk to me about it at all. Since I was informed that the books are closed, but they have admitted new members since."

I know nothing at all about the reasons for your rejection by the local. But since the privilege of honorably earning your livelihood for yourself and possibly a family at your chosen calling is involved, certainly you were and are entitled to an explanation of the reason for your rejection. That I will publicly say to the local, regardless of whether it pleases them or not, and I have warm friends in the local too.

Answer Is Due

Doubtless the reasons for your rejection seemed good and sufficient to the local, but the local OWES it to you, no matter what those reasons may have been, to answer your questions as to the why and wherefore.

Such arbitrary actions make enemies, and sometimes bitter enemies too, and often without reason. The foregoing is intended in a kindly spirit to all concerned.

As to the blower, you can make one by securing a rubber bulb such as is used on a bicycle horn to a length of small copper pipe—pipe with an outside diameter as small as you can get it, one end of which is closed in with a hammer to form a "nozzle." The other end you may attach to the bulb by soldering it to a larger tube, or in any convenient way. The idea is to make an air syringe and it requires slight ingenuity to work out the method.

However, Brother Dobson, Toronto, suggests a dentist's "chip" blower as most excellent for the purpose. My advice is to get a dentist to order one for you. I've never seen one of the dag-nabbed things, but if Dobson says they're all right that goes with me.

Bluebook School Answers Nos. 528 and 529

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 528—What effect has a rise in temperature on the resistance of metals and upon the resistance of carbon?

W. C. Budge, Springfield Gardens, N. Y.; C. H. Hanover, Burlington, Ia.; Charles E. Curle, Chattanooga, Tenn.; G. L. Doe, Chicago, Ill., and Allan Gengenbeck, New Orleans, La., each gave a remarkably good answer to this question while "Bill" Doe, Chicago, Ill.; E. Fergodo, Livermore, Cal.; Frank Dudiak, Fairmont, W. Va.; Chas. C. Colby, Santa Fe, N. M.; T. R. Guimond, Mobile, Ala.; F. D. Orenbacher, Truesdale, Mo.; Andrew T. Boylson, Halifax, Nova Scotia, and John Doe, Chicago, Ill., all made correct replies.

I believe Brother Curle's answer is perhaps the best for publication purposes. He says:

"The resistance of all pure metals increases as the temperature of the metals is increased. The resistance of certain alloys, however, does not increase with increase in temperature. The increase in resistance for each degree increase in temperature, as measured in ohms, is what is known as the 'temperature coefficient of resistance.' A coefficient is a multiplier. Such coefficients are determined experimentally for different metals. For all pure metals the coefficient is practically the same. It is .004 of an ohm per degree Centigrade, or .0023 of an ohm per degree Fahrenheit. The temperature coefficient of an alloy is usually less than the coefficients of the constituent parts of the alloy.

"In a few words, in pure metals the increase and decrease in resistance is directly proportional to increase or decrease in temperature. Carbon, on the other hand, acts exactly opposite to metals in this respect. Its resistance decreases as temperature is increased, and vice versa."

Some Alloys Useless

An excellent answer but it should be supplemented by the statement that no alloys which have stationary resistance regardless of temperature fluctuations, are used in electrical work. In fact, I personally know of no such alloys, and would like to have citation of the authority from which Brother Curle obtained his data concerning them.

Question No. 529—Is resistance in metals directly proportional to the increase in temperature over normal?

The correct answers to this one were essentially the same as those for Question 528, but Brother Curle has provided a complete one, taking as his authority the "Electrical Engineer's Handbook." Had I noticed Curle's very complete reply to this question in time, I would have used one of the answers of the men named as having supplied excellent replies to the previous question, thus distributing the "honors."

Curle says:

"The increase or decrease of resistance of all pure metals to electric current is directly proportional to increase or decrease of temperature. The following is only an approximate method of finding the resistance of a conductor at any ordinary temperature, but it is sufficiently accurate for all ordinary work. The formulas are:

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$$R_h = R_c + [a \times R_c (T_h - T_c)] \quad \text{(ohms)}$$

or,

$$T_h - T_c = \frac{R_h - R_c}{a \times R_c} \quad \text{(deg. C. or F.)}$$

"Wherein R_h = resistance, in ohms, hot, R_c = resistance, in ohms, cold. T_h — temperature of conductor, hot, in degrees either C. or F., depending on which coefficient is selected. T_c — temperature of the conductor, cold, in degrees. a — the average temperature coefficient of the conductor material.

"Example.—The resistance of a circular mil-foot of anealed copper is 9.59 ohms at 32 deg. F. What will be the resistance at 75 deg. F.?.

"Solution.—From the following table the coefficient is 0.0002,23. Substitute in the first formula: $R_h = R_c + a \times R_c (T_h - T_c) = 9.59 + [0.002,23 \times 9.59 \ (75 - 32)] = 9.59 + 0.002,23 + 9.59 \times 43 = 9.59 + 0.92 - 10.51$ ohms at 75 degrees F.

"The formulas given here assume that the temperature coefficient of resistance is constant for all temperatures. This assumption is not strictly true because the temperature coefficient for a metal decreases as the temperature increases. The reason for this is that the resistance of any conductor is greater at, for example, 35 deg. C. than it is at O deg. C. Hence, the proportional increase in resistance for each ohm, for each degree rise in temperature, will be less at 35 deg. C. than for each ohm at O deg. C. The values given of "a" referred to in the formulas and in the following table are average values;

APPROXIMATE TEMPERATURE COEFFICIENTS OF CONDUCTORS

Conductors	Average temperature coefficient per deg. C. between O deg. and 100 deg. C.	Average temperature coefficient per deg. F. between 32 deg. and 212 deg. F.
Silver, pure annealed	0.004,000	0.002,220
Copper, annealed	0.004,020	0.002,230
Copper, hard drawn	0.004,020	0.002,230
Aluminum, 97 per cent. pure	0.004,350	0.002,420
Zinc, very pure	0.004,060	0.002,260
Iron wire	0.004,630	0.002,570
Nickel	0.006,220	0.003,460
Steel (wire)	0.004,630	0.002.570
Phosphor-bronze	0.000,640	0.000,356
German silver	0.000,400	0.000,220
Platinoid	0.000,310	0.000,172
Manganin	0.000,000	0.000,000

Commutator Sparking

FROM a western town comes this request for information: "Please do not publish my name. This is a small town. The theatre only opened a short while since and I am trying hard to learn, studying the Bluebook and the Bluebook school. My trouble just now is that there is sparking on the commutator, at the ends of the brushes, and I cannot stop it. Will you please tell me what I ought to do?"

You have told me very little—not even what sort of machine it is. There are two general types of the kind of commutator sparking you tell of. One of them is caused by a dirty commutator and the other by wrong adjustment of the brushes.

If the sparks have a brilliant blue appearance and the commutator is clean and apparently in good order, then the trouble is probably due to wrong adjustment of the brushes and you will have to loosen the yoke carrying the brush holders (I can't tell you in detail how to do this, not knowing what sort of machine it is) and rotate the yoke slightly until the sparking ceases.

If the commutator seems to be rough and dirty, and the sparks not a brilliant blue, but more of a subdued, reddish color, then the trouble may be remedied by cleaning the commutator, using 00 sandpaper folded and held lightly against its surface, while the machine is running, but preferably when no current is being used. When you have cleaned the commutator thoroughly, stop the machine and wipe off all dust, rubbing the bars lengthwise. Then apply a little vaseline to a square of canvas, in its center. Fold it over so that the vaseline is inside. Apply heat until the vaseline has impregnated the canvas. Use more judgment—more judgment than vaseline. You only want to get the thinest imaginable coating of vaseline on the commutator. Remember that.

When the canvas is ready, start the machine and hold the canvas against the commutator, a moment, very slightly—just so as to lubricate the face of the bars very slightly. I would recommend that you follow instructions on pages 451 to 460.

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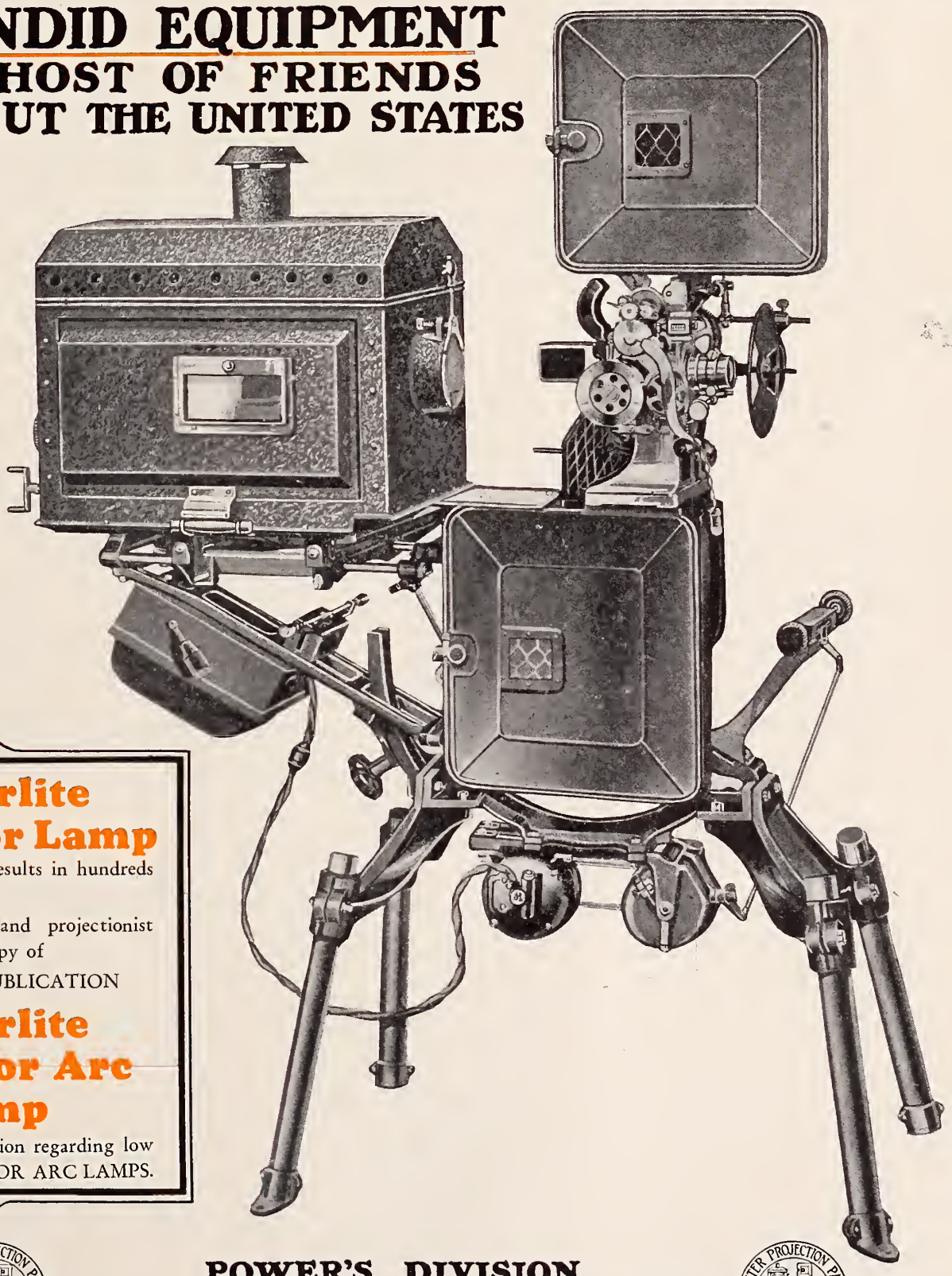

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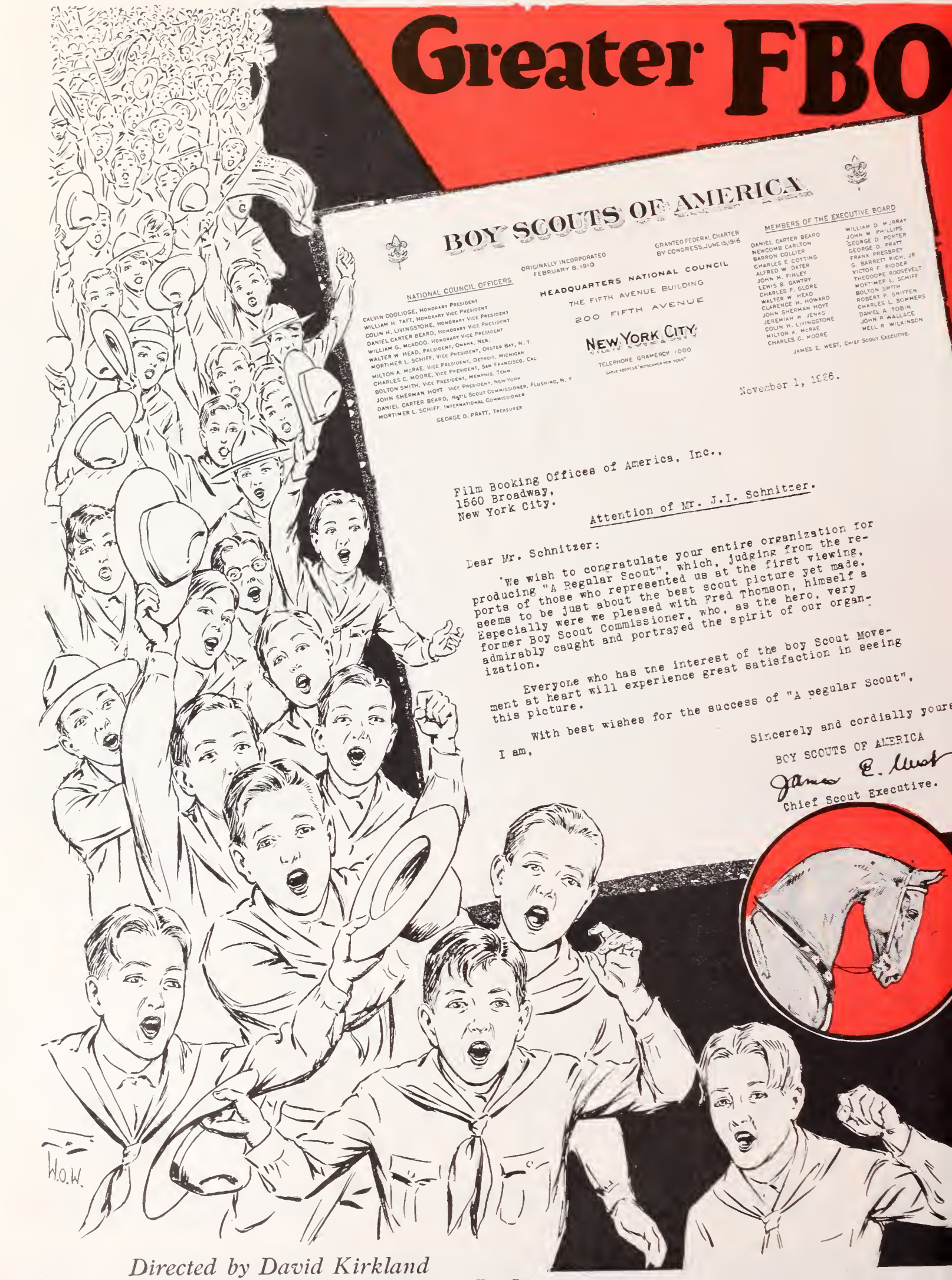

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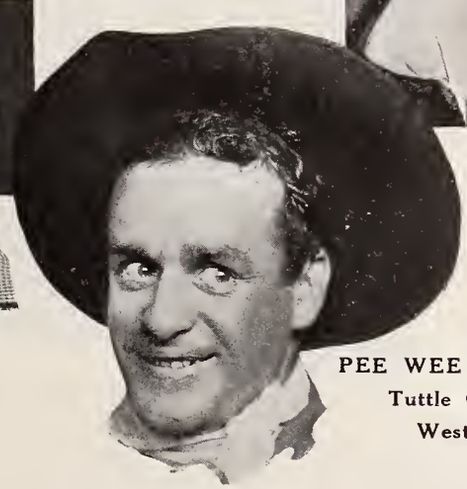

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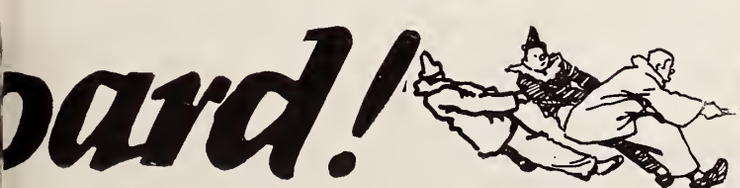

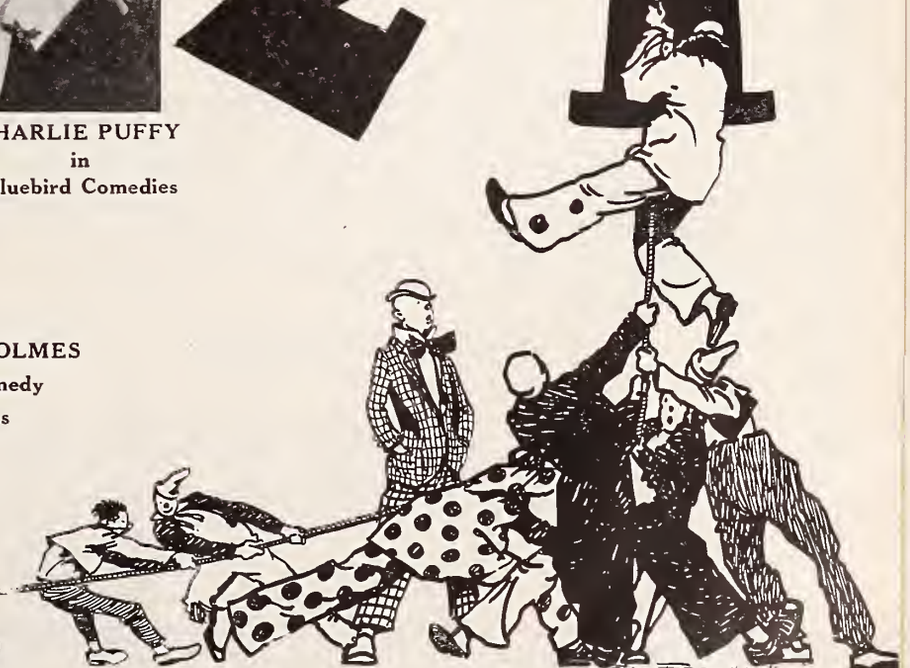

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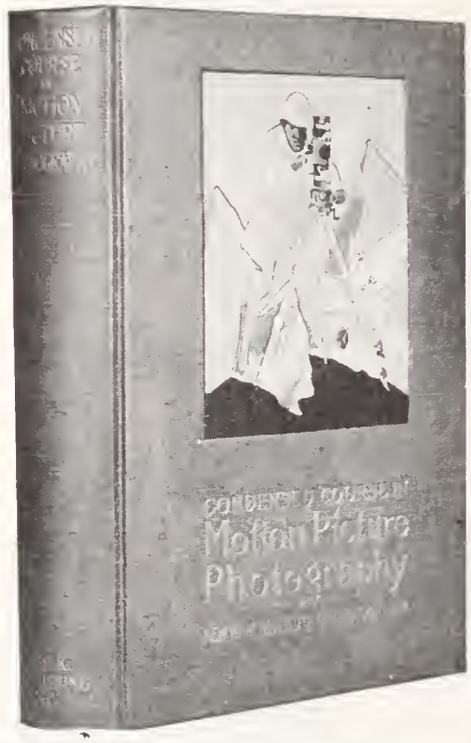

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Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York.

Special Chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company.

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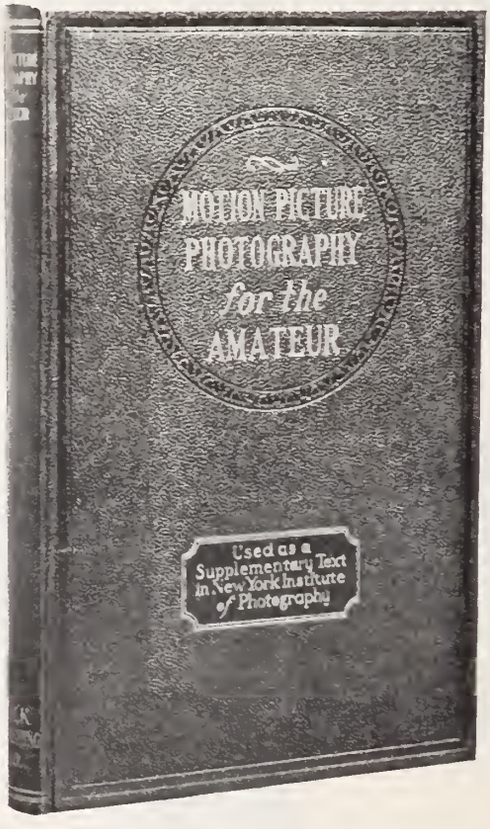

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—something should be done about it!

IN front of the Capitol Theatre, N.Y.
A pretty girl looked at the long line
WAITING to get in to see Norma Shearer's
NEWEST hit, "The Waning Sex."
SAID she:
"TOO bad 2 people can't occupy 1 seat
the same time."

* * * * * *

CROWDS always storm theatres playing M-G-M attractions.
THEY draw!
DON'T be satisfied with a modest business

WHEN you can taste the sweet profits of
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CUSTOMERS waiting on line to see
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FRESH from legitimate theatre engagements . . .
YOUR public reads about the great things
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THEY want to see the talked-about entertainments.

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TWO years of brilliant successes have built up some rep!
CASH in on it . . .
M-G-M has walked away with the cheers, the praises, the hurrahs.
LET that noise work for you.
M-G-M today is doing the exciting, new things in production
THAT papers write about and folks talk about.
SHOWMANSHIP brings 'em in.
THAT'S M-G-M all over!

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BARDELYS THE MAGNIFICENT
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MARE NOSTRUM
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—
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*Bunkum:—Idle or showy speech, especially if intended to secure votes or satisfy one's constituents.

—Webster Dictionary.

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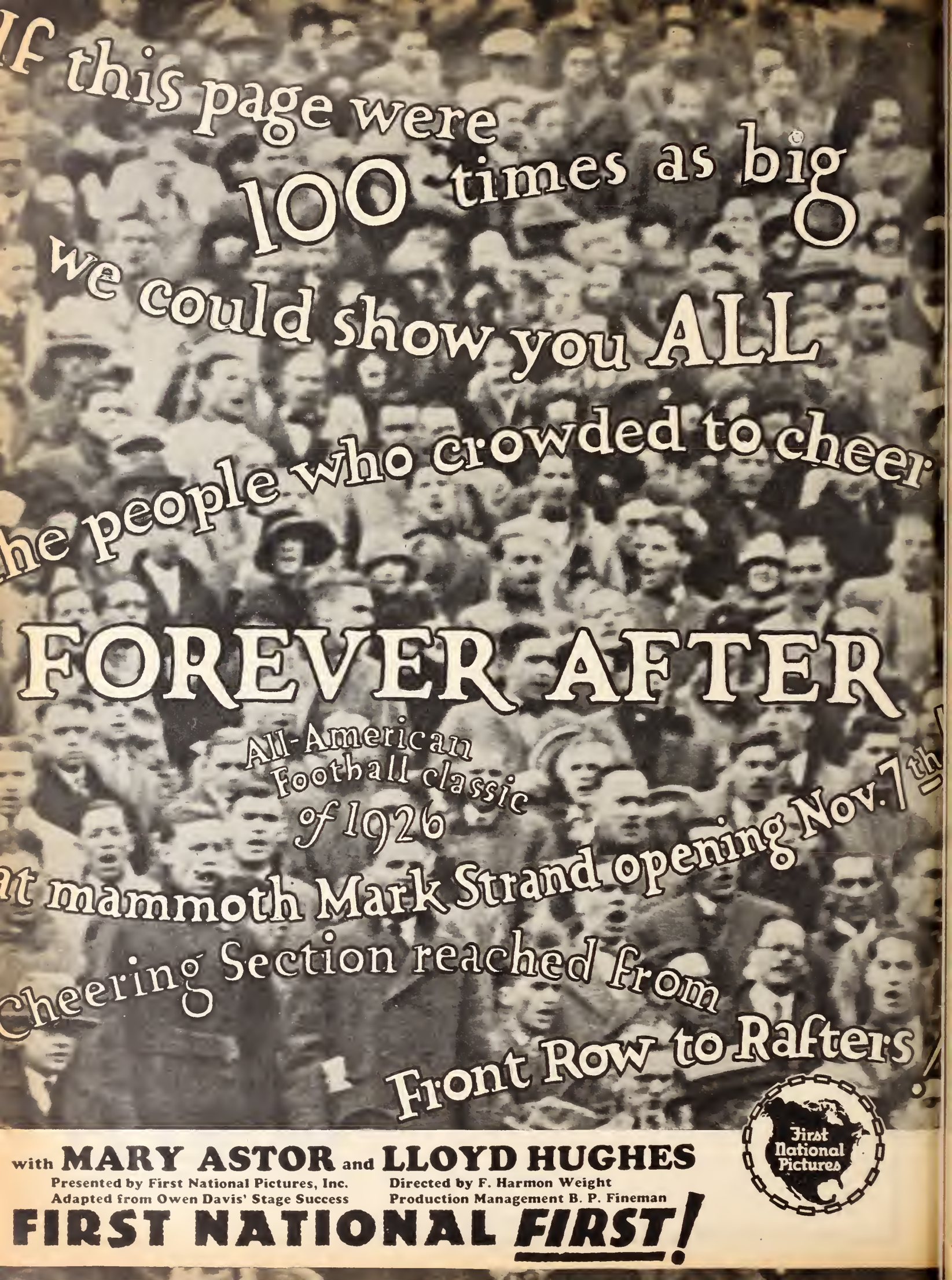
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the people who crowded to cheer
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All-American
Football classic
of 1926
at mammoth Mark Strand opening Nov. 7th
Cheering Section reached from
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with MARY ASTOR and LLOYD HUGHES
Presented by First National Pictures, Inc.
Adapted from Owen Davis' Stage Success
Directed by F. Harmon Weight
Production Management B. P. Fineman
FIRST NATIONAL FIRST!
First National Pictures

Last Minute News From Everywhere

MOVING PICTURE WORLD

VOL. 83 New York, November 20, 1926 No. 3

WRITE HOME, PAUL

Paul Gulick, chief golf course inspector for Universal, has sent no word east since leaving for Hollywood. Please notify all 19th hole keepers.

HALL-MILLS NOTE

Mordaunt Hall of the N. Y. Times didn't vote for Hon. Ogden Mills at the recent election. Nothing personal in this, for Freddie didn't vote.

Several Hundred Studio Employes "Fired" in West

Producers Open War on Union Labor

(*From* Moving Picture World's *Coast Office*)
Hollywood, 10 *A. M., Nov* 11.

Reports of the release during the past few days of studio employes numbering several hundred are interpreted in various quarters out here as the first move by some producers to fight the strike set in the ultimatum delivered to Will H. Hays for December 1. Lat reports unconfirmed by studio heads describe the exodus as being a precautionary move to nip in the bud any inside propaganda by disciples of unionism. The demands of the union have just been submitted locally.

Approximately $14,500,000 will be spent on pictures at Universal City for the 1927 program, according to the announcement made locally by Carl Laemmle.

Prior to this knowledge and since he arrived here a week ago, the Universal chieftain has been busily conferring with executives and reviewing company statistics.

Tom Forman, director, shot and killed himself at his home here, according to police records. Forman had been inactive for several months. The shooting occurred aftre his first day's work on "The Wreck" for Columbia Pictures Corporation, it is stated.

Marcus Loew is in Hollywood. He states that he is here principally to recuperate from a recent attack of pneumonia.

The English film industry and America's attitude came to bat at a luncheon tendered Ernest Fredman, British trade paper editor, by J. E. Chadwick at the Ambassador

Hollywood Facts

FOR the benefit of moving pictnre people who are unable to commute to Hollywood, Tom Waller's column is conducted weekly in MOVING PICTURE WORLD to bring Hollywood to them.

Watch for this complete weekly record of people and events in the world of motion pictures.

Originals Sought

The original story written directly for the screen is gaining in popularity, Florence Strauss, scenario editor, has reported to First National Pictures. Of thirteen stories bought by F. N. during the last six months, four were originals, three were plays, four were novels, one was a magazine short story and one a remake. The reading department has been going over an average of 600 stories a month.

Minneapolis Joins War Against Film Bicycling

(*Special to* Moving Picture World.)
Minneapolis, Nov. 9.

The Minneapolis Film Board of Trade has joined the nation-wide war against bicycling with adoption of the three steps recommended for halting the practice. These steps include:

Warning members not to make agreements with guilty exhibitors until after cases have been submitted to the board or to the arbitration body.

Request of home offices to local exchanges to grant contracts only covering one town, making separate contracts for separate towns.

Closer checking of pictures exhibited.

Kent Recovering

The condition of Sidney R. Kent of Famous Players, operated on Tuesday afternoon for appendicities, was described Thursday afternoon as "quite satisfactory" by a physician at the Harbor Sanitarium, New York. Mr. Kent has steadily improved since the operation and should be back at his desk in about two weeks.

Star-Making Competitor to Sheehan Appears, Fades Out

Armando Volpe Loses Ingloriously in Fox Versus Fox Argument—Grassini Tries His Luck

By Sumner Smith

Winfield R. Sheehan is recognized as the man who makes the Fox Film stars. Imagine the surprise, therefore, when a competitor, Armando Volpe, whose name, translated, means Fox, bobbed up recently. It became more or less a question of Fox versus Fox and William Fox, ably represented by Mr. Sheehan, won a victory

Several weeks ago, Saul E. Rogers, general counsel for Fox Film Corp., heard that a certain Armando Volpe was conducting a motion picture actors' school at 275 Sixth avenue, New York, under the name of the Ideal Fox Film Company and advertising in Italian language newspapers for would-be-screen stars. A horde of Italian waiters and waitresses, laborers and domestics, were paying tuition for the recipe to fame and fortune.

Mr. Rogers was little interested in the school as such, but he was interested to hear its firm name and to hear from investigators that Volpe was advertising that his pupils would "receive positions" with Fox Film Corporation.

A member of the Fox legal department got in touch with Volpe. The instructor of budding stars refused to discontinue use of the firm name on the argument that it was only a translation of his own name. Volpe filed a certificate of incorporation.

Fox Film men then outlined the matter to Italian language newspapers and Volpe found difficulty in advertising. Mr. Rogers applied to the New York Supreme Court for an injunction. Volpe couldn't be located, so the subpoena server took a chance and served one Frassini whom he found in the office. This office was elegantly decorated with posters of Mary Pickford, Douglas Fairbanks and Rudolph Valentino. Also a motion picture camera

(*Continued on page 2*)

London Cable

Moving Picture World Bureau, London, November 8.

"Beau Geste" broke the record for the Plaza last Tuesday after the French ban and the French ambassador's protest. Hundreds of people were lined up booking for the following week. "Ben Hur" was presented at the Tivoli yesterday. This is a marvelous production and may well challenge the run of "The Big Parade." Most of the phonofilms shown here are of American artists. Gaumonts have started producing sound films under the title of Acoustic Films.

Cabanne Now World Champion at The New Game of "Audible Golf"

"Let's go out to the Palos Verdes links and hear Christy Cabanne play golf!"

This is one of the suggestions for an entertaining Sunday heard these days about the Metro-Goldwyn-Mayer western studios, since Christy Cabanne, noted director, has taken up the noble game of the Scots.

Bystanders say Cabanne plays the finest game of "audible golf" ever heard at Palos Verdes. Every time he tops a ball his sentiments become far-reaching—and when he swings for a giant drive and misses the pill his vocabulary becomes triumphant.

In a game with Harry Rapf, studio executive, and Joe Farnham, associate executive and title writer at the studio, the director said so many words that Farnham, famous for his knowledge of language, says Cabanne beats him by two and a half dictionaries.

Rapf shot two holes in par and Cabanne did the same in twelve—but still beat Rapf by 26,065,429 words!

"Glory" to Open

William Fox will present "What Price Glory" at the Sam H. Harris Theatre, New York City, on Monday evening, November 22. The featured players are Edmund Lowe, Victor McLaglen and Dolores Del Rio. Raoul Walsh directed. The film was seven months in the making and employs a cast of thousands. It will have its world premiere at the Carthay, Los Angeles, on November 19.

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VOL. 83 NO. 3

Philly Forms Club

Upon the suggestion of "Big Boy" Bill Heenan, manager of the Philadelphia First National Exchange and president of the Film Board of Trade, a club titled "Scream Club" has been formed. The following officers were elected for one year: Grand jester, Jay Emanuel, post jester, Sam Stelfel; Kid Shackles, Ben Amsterdam; pen pusher, Harry E. Weiner. The first dinner and dance will be held at the Ritz-Carlton on November 15.

New Contract for Hill

George W. Hill has a Metro-Goldwyn-Mayer directorial long term contract. He is now working on an original sea story.

Volpe Fades Out

(*Continued from page* 1)

Frassini told Justice Delehanty that he had just bought the school from Volpe and promised to use the firm name of Ideal Film Company. Then he moved headquarters. After a long search these were discovered at 103 West Fourteenth street. Frassini and an Italian girl were busy decorating.

The welcome mat had not arrived and so the reception was frigid. To questions Frassini replied, "No capiccio." Any Latin scholar would know that he meant, "You're quite incomprehensible." His knowledge of English became even poorer as other questions were put. Frassini glared at the girl when she marveled that he could not understand her interpreting.

The posters of Mary Pickford and Douglas Fairbanks are gone. In the new studio a neat photograph of Valentino occupies an inspirational place on the stage. When the students have paid their money and become duly enrolled, their glances will turn toward it many times a day, while Frassini tells them that they, like their compatriot Valentino, may soon have the world at their feet.

Winfield R. Sheehan, therefore, is still making stars for Fox.

The "Star" and the "Producer"

By Lavaccha

His Eminence, John Cardinal Bonzano, Papal Legate, whose trip from Rome to Chicago to the Eucharistic Congress is featured in the Fox film (left) and (right) His Eminence, George Cardinal Mundelein, Archbishop of Chicago, who turned producer and presents the film

Eucharistic Congress Film Stirs New York Audience to Enthusiasm

That the motion picture camera is unrivalled as a reporter of any event of wide importance was clearly demonstrated on Monday night, November 8, when a notable first-night audience gathered at Al Jolson's Theatre, New York City, to see pictured the gathering of the Eucharistic Congress in Chicago. Not only was the audience stirred to enthusiasm, but newspaper reports the following day were highly commendatory.

The showing was preceded by speeches by Mgr. C. J. Quille, general secretary of the Congress; Secretary of Labor J. J. Davis and Will H. Hays. Mgr. Quille gave credit to William Fox and Winfield R. Sheehan, who put the Fox News and Fox Varieties staffs at the disposal of the Congress. He also praised Ray Hall, managing director of Fox Varieties.

Secretary Davis brought a message from President Coolidge. For himself he said he believed that religion is the deepest thing in the soul of man. Mr. Hays declared that religion is the one essential industry in the world.

S. L. Rothafel put on a striking prologue. Otto A. Singenberger, musical director of the St. Mary-on-the-Lake Seminary, Mundelein, Ill., co-operated with Erno Rapee on the musical score.

The film will be road-showed in big cities and then generally released. It opens in Boston at the Boston Opera House on November 21. A special committee, headed by Mgr. Quille, has been set up in New York. Members acting at the request of Mr. Hays are J. J. McCarthy, Pat Casey and Mr. Sheehan. Paul C. Mooney is managing director of the film. The New York engagement will terminate on November 21.

Griffith with "U"?

The latest rumor in the future plans of D. W. Griffith involves Universal. It is said that he might direct Edna Ferber's "Show Boat" for "U" and that several conferences on the subject have been held at "U's" home office.

R. & K. Growing

Rosenzweig & Katz plan two more Brooklyn theatres. This will make their total seventeen. Each will cost $1,000,000 and seat between 3,000 and 3,500.

New York Leads

With the wind-up of First National's Lieber Drive in sight, the following exchanges now stand at the head of their respective territorial divisions: New York (East), Toronto (Canada), Louisville (South) and Seattle (West).

Noted Doorman Honored

Earl Allvine, doorman the past year at A. M. P. A. luncheons, has received a valuable gift from fellow members in the form of a bottle for charging water.

COMING and GOING

Harry Dutton, president of the National Theatre Supply Co., and Joe Hornstein, eastern district manager, has left to visit Philadelphia and Washington.

• • •

J. D. Williams sailed for England last Wednesday after a conference with Sidney R. Kent of Famous Players.

• • •

Roy D'Arcy, Carmel Myers and Pauline Starke, all M.-G.-M. players, are en route for the West Coast.

• • •

Alec B. Francis has arrived in New York to play the lead in Fox's "The Music Master."

• • •

Director Burton King has returned to New York from the West.

• • •

Peter L. Shamray, president and general manager of Popular Pictures, is in New York from Hollywood.

• • •

Glendon Allvine has returned from Boston after staging the opening of "Beau Geste" at the Tremont.

• • •

George E. Kann, vice-president of Sterling Pictures Distributing Corp., has returned after a month in Hollywood. En route he visited many exchanges, and also closed with the Goodwill Exchange in Los Angeles to handle the Sterling product.

• • •

Victor Seastrom, his wife and two children returned last week from a vacation of four months in Europe.

• • •

Florence Vidor has arrived from California to star in a Paramount picture.

• • •

H. M. Herbel, "U" sales director, and Ralph B. Williams, sales director for the Southern Division, have left New York for a six weeks' sales trip in their respective territories.

• • •

Motley H. Flint, Los Angeles banker, is in New York to see Warner Bros.

• • •

Richard A. Rowland returned last Wednesday from Europe. He signed the Russian player, Natalo Barrache.

• • •

James R. Grainger, Fox general sales manager, is back from the West Coast.

• • •

Sam Sax of Gotham is touring key cities. He will later visit Los Angeles.

• • •

Abe Carlos has returned from Hollywood.

• • •

David J. Mountan of Richmount Pictures returned this week from Europe.

• • •

James Ashmore Creelman, Paramount scenarist, left this week for the West Coast.

• • •

Paul Wing, assistant to Director Karl Brown, has left for California.

Eschmann Names Branch Feature Sales Managers

E. A. Eschmann, recently appointed manager of the Feature Sales Department of Pathe Exchange, Inc., has made appointments in all but one exchange throughout the country for the position of branch feature sales managers. At Philadelphia no one, as yet, has been named. Feature Sales Manager Eschmann has designated the following persons for the new positions:

Dallas, F. B. Rogers; Denver, E. Gerbase; Los Angeles, L. G. Thompson; San Francisco, F. E. Lane; Seattle, George Ekre; Butte, Joe Solomon; Portland, Wm. Drummond; Salt Lake City, Able Davis; St. Louis Roy Dickson; Des Moines, H. Frankle; Kansas City, A. H. Levy; Memphis, M. Mitchell; Milwaukee, F. M. De Lorenzo; Minneapolis, Eph Rosen; New Orleans, Ed. Kennedy; Oklahoma City, Jack Brainard; Omaha, L. G. Sturgess; Atlanta, L. G. Minder; Charlotte, J. Hicks; Cincinnati, H. Danto; Cleveland, T. G. Colby; Detroit, J. W. MacFarland; Indianapolis, Edw. J. MacIvor; Albany, A. J. Pincus; Boston, Ben Rogers; Buffalo, J. M. Sitterly; New Haven, I. Hanover; Chicago, Paul Bush; New York, Phil E. Meyer; New Jersey, E. T. Carroll; Pittsburgh, Jack Withers; Washington, Ed. Heiber.

Aid Chest Drive

The Community Chest Drive, one of the most worthy in Los Angeles, is being boomed by M. C. Levee, Joseph M. Schenck, Louis B. Mayer and Jesse Lasky. One hundred cents of every dollar contributed goes to charity. The response of studio folk is said to be generous.

Chain Numbers 121

Northwest Theatres has bought the Miner Theatre in St. Cloud, Minn. This brings the company's holdings to 121. It is soon to open another in Minot, N. D.

Extend Activities

Kunsky-Balaban & Katz is extending activities. It will buy a Detroit East Side house and build another at Birmingham.

Bachmann Signs Two

J. G. Bachmann of Preferred has signed Eve Unsell, scenarist, and Frank O'Connor, directorial man, for "The Aristocrat."

Grainger Returns

James R. Grainger, general manager of Fox Films, is back from a months' trip to the West Coast and in possession of contracts from some of the foremost first-run circuits in the West and northern Midwest. He will remain in New York two weeks to confer with William Fox and W. R. Sheehan, then begin a sales trip to Washington, Charlotte, Atlanta, Memphis, New Orleans, Oklahoma City and Dallas. It will be his third in seven months.

Opinions Differ

The inquiring reporter of a Chicago newspaper has been asking opinions on the outstanding motion picture of 1926. A mechanical worker on presses said, "It is the Vitaphone, not any one picture." An adding machine operator, sex feminine, fell for Gloria Swanson in "Fine Manners." A matron said she liked them all, couldn't recall the title of the first best but liked Thomas Meighan in "Irish Luck" second best. (The name was Ryan). A peppy student voted for "Variety." And a traveling salesman picked "Don Juan" because it is romantic.

Simultaneous Meetings

A meeting of the M. P. T. O. A. Administrative Committee will be held at the Ambassador Hotel, Atlantic City, N. J., on November 18 and 19, at which matters of vital concern to theatre owners will be discussed. The Motion Picture Theatre Owners of New Jersey will hold their annual convention at the Ambassador Hotel at the same dates.

Add Foreign Designer

Direct from an exclusive modiste's shop of London comes Mlle. Elise Jeanne Colineau to take charge of the designing department of the Metropolitan Studios. She will be in charge of all costuming.

New Headquarters

Branch Manager Henry Zapp of P. D. C. and his Detroit staff will move into new quarters within a few weeks. One-half of the second floor of the new Detroit Film Exchange building has been engaged.

Immigrants on Leviathan Witness First Americanization Pictures

Thanks to motion pictures, immigrants will have some knowledge of the ideals of the United States even before they set foot on American soil. The United States Lines, co-operating with the Motion Picture Producers and Distributors of America this week inaugurated an Americanization program of films for aliens on the Leviathan. Other lines will follow suit.

Many prominent men witnessed the inauguration of the plan. Among those who met the Leviathan at Quarantine were Secretary of Labor James J. Davis, Brigadier-General A. C. Dalton, president of the Emergency Fleet Corp.; David A. Burke, general manager of the United States Lines, and Will H. Hays.

Later a luncheon was given at the Waldorf-Astoria to Secretary Davis. Dr. John H. Finley, chairman of the Council on Adult Education for the Foreign-Born, was chairman. About 100 representatives of educational bodies attended and heard Secretary Davis, Dr. Finley and Mr. Hays speak.

Between 400,000 and 500,000 immigrants will come to America this year, Mr. Hays pointed out, and after next July 150,000 will come annually, therefore, the value of this Americanization work by motion pictures cannot be measured. Secretary Davis pleaded for less red tape in helping the alient to get citizenship papers.

Synthetic Films

American pictures being difficult to obtain, Russian audiences now are applauding Russian imitations of Harold Lloyd, Doug Fairbanks, Charlie Chaplin and Buster Keaton. The States Kino Trust is responsible for these imitations and uses practically unknown actors. Some of the pictures are especially odd in that they combine supposed American characters with Russian locales.

Down Where the Wurzburger Flows

A. C. Berman, general manager, United Artists Film-Verleih, Berlin (left); Arthur W. Kelly, vice-president and treasurer, United Artists, and Herman Rosenfeld, general sales manager, same company (right), get together in Berlin. Mr. Kelly has just returned to the United States

Patheites Frolic

Harriet Spiegel won the first costume prize at the Pathe Club's masquerade Hallowe'en party last week. Gussie Jackel won second prize and Andre Bustanoby, third. President Lou Diamond handled presentations. The entertainers were Irwin Simon, L. E. Franconi, Jack Gillespie, Florence Fletcher, Frank Burk, Helen Pongo, Edith Presser and Joe Rivkin.

Declare Dividend

The Board of Directors of Famous Players-Lasky Corporation has declared the regular quarterly dividend of $2.00 per share on the common stock, payable January 3, 1927, to stockholders of record at the close of business on December 15, 1926. Books will not close.

Hancock Operated On

H. E. Hancock, news editor of Kinograms, the news reel released by Educational, is confined to the Parkwest Hospital, New York, after an operation for appendicitis.

Loew Earnings Leap

The Wall Street News says that net earnings of Loew's, Inc., are expected to equal $6.25 a share on the 1,060,780 capital stock outstanding. The year 1925 paid $4.41 a share and 1924 paid $2.76.

Secretaries to Meet

The secretaries of Film Boards of Trade will meet at Los Angeles in May, 1927.

Plan Campaign

Metro-Goldwyn-Mayer district managers will convene at the Hotel Drake, Chicago, on November 14, 15 and 16 to discuss forthcoming pictures. Felix Feist, general manager of sales and distributions, will preside. Among those who will attend are E. M. Saunders, W. F. Rodgers, T. J. Connors, P. F. Burger, A. F. Cummings, S. Eckman, Jr., G. A. Hickey, C. E. Kessnich, S. A. Shirley, S. D. Perkins, J. E. Flynn and David Bershon.

British Cry Out Against Another U. S. Production

Still Think America Nabs War Credit

Again British societies are cry-for a ban on an American picture that seems to them to represent America as winning the war all by her lonesome.

This time it is "The Unknown Soldier," a P. D. C. film. Eleven patriotic societies want to prevent its release, at least during Armistice Week. They appealed to the Home Secretary, Sir William Joynson-Hicks. He said he couldn't act.

"The Big Parade," complained against some months ago, had the longest run on record in London.

John C. Flinn, vice-president and general manager of P. D. C., said:

"While we deplore such a protest, we cannot feel that there is anything in the picture which justifies it. As a matter of fact, 'The Unknown Soldier' is now playing in Belgium, Roumania, Greece, Czecho-Slovakia, Jugo-Slavia and heard no word of protest from any of these countries. In Czecho-Slovakia it opened on 'Czecho Unkown Soldier Day,' and not only were there no protests, but on the contrary the picture was highly praised."

Loew in Providence

Plans have been completed by Marcus Loew for a 4,000-seat theatre in Providence, R. I., to be added to his de luxe chain of theatres offering pictures and stage presentations. The plans call for an expenditure of more than $1,500,000 and construction will start by January 1.

A Single Incorporation

Only one motion picture company incorporated last week in New York State, Chanis Productions, Inc., capitalized at $10,000, with Lillian Passman, Helen Schacker and Evelyn D. Masloff, of New York City, as the incorporators.

Last Minute News Flashes

Eli Whitney Collins, president of the M. P. T. O. A., warned against a combine of producers at the Columbus, Ohio, convention.

* * *

Louis B. Mayer has signed for five more years with M-G-M. He will produce 52 films yearly.

* * *

H. W. Bruen has been elected president of the Washington State exhibitor body.

* * *

Hiram Abrams, United Artists president, will soon take a six months' vacation because of ill health, it is reported.

Gardner James and Marion Constance Blackton, daughter of J. Stuart Blackton, who will be married in Hollywood on Christmas Day. Marion was helping her dad when G. J. first applied for work on the screen. He got the job.

Secure More Artists

The Vitaphone Corporation has entered into an arrangement with the Brunswick, Balke, Collender Company whereby it secures license to enter into exclusive contracts with all the artists controlled by the Brunswick, Balke, Collender Company. Among them are the New York Philharmonic Orchestra, Al Jolson and the Vincent Lopez Orchestra. The right to negotiate with other Brunswick artists is now being exercised by Vitaphone.

Denver Aladdin Delights

Denver's magnificent motion picture palace, the Aladdin, officially opened on October 28 with the premiere of Warner Bros. "Across the Pacific." It brought many exclamations of delight. The Aladdin Theatre Corporation is controlled by Harry E. Huffman, president and treasurer; Mrs. Harry E. Huffman, vice-president, and Frazer Arnold, secretary.

"Pan" Invades East

An invasion of the East by Pantages is expected now that the company has sold a franchise to Greater Southern Enterprises in Alabama. This is a twenty-year franchise for "Pan" vaudeville in all southern cities and towns except Atlanta and Memphis. A combination house will be built in Birmingham and five other southern cities.

Schable "Returns"

Robert Schable, character actor, has been lured by Gloria Swanson back into work that has been his forte for years. He is to play the role of Picquard, manager of the famous Opera Comique, Paris, in "Sunya," Miss Swnson's first United Artists picture.

25 More for Publix

Publix Theatres now is constructing or planning to construct twenty-five houses with a total seating capacity of 54,250. Since January 1, Publix has opened six theatres with a total number of 11,398 seats.

Bach Goes Overseas

The remarkable showing made by First National's Canadian exchanges during the past year has resulted in the appointment this week by E. Bruce Johnson, manager of the foreign department, of W. A. Bach to the position of sales manager for the company in Great Britain under the general supervision of J. Franklin Brockliss, managing director. He will sail from New York on November 24. Recently the Canadian territory turned in 203 per cent. over their quota in sales, the greatest volume of business done in First National's Dominion history.

"Parade" a Year Old

"The Big Parade" will celebrate its first full year on Broadway with the 730th consecutive performance on Thursday evening, November 18. M.-G.-M. expects it to continue for a long time. Ten road companies are touring North America, the picture is entering its thirtieth week in London and it will shortly be seen in Paris and Berlin.

Miss Mathis Resigns

June Mathis, scenarist, has resigned from First National Pictures, with the understanding that she is to write a super-special scenario within a year.

'Twas Our Error

Moving Picture World erroneously announced in the issue dated November 6 that Syd Chaplin in "Don Juan" opened October 29 in Boston. It should have read, "John Barrymore in 'Don Juan.'" This error brought twenty-seven letters from exhibitor readers. We regret the mistake, but we welcome this confirmation of what we knew—that MOVING PICTURE WORLD IS READ.

Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily by Newburger Henderson & Loeb, 100 Broadway, New York City, exclusively for The World.

The general market this week has been rather steady with a slight upward tendency. As we go to press, trading has slackened off considerably, with prices fluctuating within a narrow range. It appears that the market is waiting for the General Motors meeting which is scheduled to take place after the close of trading.

The speculation is whether this company will declare an extra dividend of $4.00 or $5.00 a share. Should the latter amount be paid, the market will undoubtedly move into slightly higher ground. This would apply to film stock as well as others.

There seems to be no reason at the present moment for any extended bull movement. Call money, which is always a factor in speculation, remains easy, ruling around 4½%.

Film stocks this week followed the trend of the general market outlined above. The one weak spot was Pathe Exchange "A" which went to a new low for 1926 on Nov. 10, on a considerable turnover, touching 34¼. It quickly rallied, however, to 36¾. Pathe, however, was not alone in its decline on Nov. 10, as most of the film stocks dropped off, with the exception of Warner Bros. Both the Common and Class "A" stock of Warner Bros. made advances of nearly two points.

Fox Film "A" during the week took a drop to 68¼, with a turnover of around 26,000 shares for the week.

Famous Players declared the regular quarterly dividend of $2.00 per share on the common stock, payable Jan. 3, 1927, to stockholders of record at the close of business Dec. 15, 1926.

The consolidated income account of Pathe Exchange, Inc., and subsidiary companies for the 28 weeks ended July 10, just issued, showed gross sales of $9,408,828. Net income after interest and discount charges, depreciation and federal taxes is reported at $476,096. After dividends on the preferred stock the balance equals $2.22 a share on 198,648 shares of Class "A" and Class "B" Common stock outstanding on July 10.

The regular quarterly dividend of 75c per share was paid on Skouras "A" stock, payable Nov. 1 to stockholders of record Oct. 28.

Eastman Kodak declared the regular quarterly dividend of 1.25 a share on the common stock, and also an extra dividend of 75c on the same stock. The regular quarterly dividend of $1.50 was declared on the preferred. All dividends are payable Jan. 3 to stockholders of record Nov. 30.

A Lesson In Liberty

(News Note—Will Hays provides Americanization pictures aboard ship for immigrants entering U. S.)

The Matter With the Movies

EVERY little while some volunteer Columbus discovers anew what is the matter with the movies. No two discoverers seem to be in agreement, but they all are confident that they have solved the problem.

Take it by and large, it would seem that the real trouble with the movies is the audience. That's at least a new point of view. Most of the blame generally goes to the producer—the sordid, grasping, pandering producer. Most writers seem to feel that the producers deliberately hold production to a ow level, that they purposely, for some not very lucid reason, insist upon cramming down the visual throats of a defenseless public a succession of cheap and tawdry plays, ignoring the clamor for better things.

Loud critical outcry is made against "cheap westerns", jazz plays, and the eternal triangle. "Artistic" presentations are lauded to the skies, and pointed to as an ideal to be aimed at.

And most commentators do not realize that the profits on what they decry is what makes possible the occasional revolutionary picture. The pictures Broadway critics acclaim as great seldom make net profits. They may gross considerable sums in the cities, but the small town manager is afraid of them. He knows that whatever his patrons may say they want, what they really desire is precisely the much decried same old thing.

They are used to these familiar plots. They know them by heart. They know just when to laugh, to cry, to thrill. They can watch them without the slightest mental effort and obtain relaxation, much as they know when to respond to the familiar jokes of the vaudeville comedian.

They will turn out in droves for what they know will be a repetition, and they will remain away in equal numbers from the really worth while production.

As a matter of fact the producers are raising the standard of production, but they must do it so gradually that the public does not realize that it is being educated.

The producer would prefer to make all high class productions, but they must supply the popular demand to cover the losses on the unusual play.

The producer knows, because his books tell him, that while the public says it wants something different, it will not support such efforts in profitable numbers.

The matter with the movies is mostly the audience.

by the way

Picture of Eucharistic Congress
A Massive and Impressive Spectacle

Great Achievement of William Fox
And Winfield R. Sheehan
Real Contribution to Civilization

D. W. Griffith Predicts That
New "Natural Vision" Pictures
Will Revolutionize Screen Technique

Col. W. F. Clarke Completing Plans
For All-British Producing Unit

WILLIAM FOX and Winfield R. Sheehan, the outstanding figures of Fox Film Corporation during all its noteworthy history in the development of motion pictures, never did a more gracious or more far-sighted thing than when they conceived and carried out the filming of the Eucharistic Congress in Chicago last June, so that for years to come, in all parts of the world, Catholic and non-Catholic alike may view this significant and majestic spectacle, translated into terms of celluloid, and glean thereby an understanding and a spiritual appreciation of its importance as an international event.

●

TO all who see this remarkable picture, who view this marvelous pageant with its throngs hurrying to participate in the sacramental devotions, where more than a million men, women and young children partook of communion, of whatever faith they may be, the effect cannot but be most impressive.

●

TO the Catholic this picture cannot fail to recreate something of the spiritual significance of this great gathering of the clergy and laity, who had come from all the world to pay their devout allegiance and devotion to the Power that rules us all.

●

TO the non-Catholic, if nothing more, it will be a wonderful moving panorama of humanity, all of whom were actuated by a single motive, the betterment of the race, that will inevitably be elevating and inspiring.

●

FOR this splendid and realistic document of the Eucharistic Congress, which was shown for the first time at the Jolson Theatre last Monday night, prepared by the Fox Film Corporation and presented with the compliments of William Fox, its president, and Winfield R. Sheehan, its vice-president and general manager, to his Eminence George Cardinal Mundelein, sponsor of the Congress, the thanks and appreciation of Catholic and non-Catholic alike are due.

●

IT is a historic record of the utmost value, and as such will bring a message to millions, who by no other means could have been made aware of it, and in its essentials is a very real contribution to civilization and the progress of that understanding among men of diverse beliefs, which will make this old world better for us all.

●

WILLIAM FOX and Winfield R. Sheehan, if they never do another thing of importance in their lives, may rest content in the knowledge of this achievement, which in many ways has not had its counterpart in the history of this industry.

●

NEWEST of all innovations upon the silver sheet are the "Natural Vision" pictures made by the Widescope process which were shown at the Cameo Theatre this week.

D. W. GRIFFITH is said to regard the process as the most revolutionary and progressive improvement made in motion pictures in years and predicts that the method will result in *"a complete change of picture technique,"* and though in this last we do not entirely agree with the great master of screencraft, while deferring to his superior judgment, it is certain that the new progress will find an important place for itself in motion picture photography.

●

AS we saw the "Natural vision" pictures at the Cameo last Sunday they certainly opened up a new vista of screen possibilities for screen development, in the full size of their scenes, their lack of distortion, and to some extent their stereoscopic values.

●

BUT for "close-ups," or for scenes in which the action is centered in a comparatively small space, with a comparatively small number of actors, as is the case in most scenes in most motion pictures in the present technique of the photodramatic art, it does not seem to us that the Widescope process, in most cases, would add much of entertainment value.

●

ONE thing which especially impressed us about the Widescope method, is that it will be possible to reproduce a complete stage production in terms of the motion picture, without essential modification of the original and with the marvelous entertainment possibilities opened up by the Vitaphone and other sound transmitting devices, this is a feature which may well be worth further investigation.

●

COLONEL F. W. CLARKE, head of Cranfield & Clarke, is completing plans long under consideration, for an All-British producing unit, with its headquarters in Canada, whose personnel will consist of American trained British players and directors.

●

PRODUCTION activities of the new unit and its subsidiaries will be chiefly in Canada, England and India, and the pictures produced will be designed primarily for the British Empire market, but we view Colonel Clarke's expanding activities with distinct hopes that this will prove to be another important factor in opening up the American market to the international picture.

●

TOM WALLER'S "Hollywood" section in this issue of MOVING PICTURE WORLD is recommended to the attention of our readers.

●

FOR exclusive news of West Coast happenings, intimate, inside facts of the studios and announcements of new pictures, his recently established department in this publication is easily the leader in the field.

Merritt Crawford

New Paramount Recalls Romance

Magnificent Building at Times Square Is Realization of Great Dream

* * * * *

By EPES W. SARGENT

Thirty Years Ago Blase Newspaper Men Marveled at First "Flickers"

THIRTY years ago a quartet of newspaper men had their feet on the brass rail of the Morton House bar, discussing the Lumiere Cinematograph which had just been shown the press in the Union Square Theatre, which was a part of the hotel. Three of them were the vaudeville editors of the Dramatic News, Mirror and Clipper. The fourth was Burton, of the Morning Sun, one of the few daily newspaper men who knew vaudeville intimately.

Burton was the most optimistic of the four. He thought the pictures would last "at least a year."

Five or six years later Percy G. Williams, William Hammerstein, Sydney Wilmer, of Wilmer and Vincent; William Morris, the vaudeville agent, and this writer, were lunching at Luchow's, in East Fourteenth Street.

Someone spoke of a new amusement idea just opened in the same block, showing moving pictures at a five-cent admission. After lunch we all visited the place.

This was not the first "store show." Already there were two on Sixth Avenue, but this was almost underfoot, so it got our attention. It was the first any of us had seen.

It was fairly typical of those early days and presently had its duplicate all over the city.

It was a vacant store, converted to its new use by throwing a partition of unpainted boards across the width of the room, near the front, giving a lobby of about five feet depth.

Directly back of this was a platform for the projector. There was no projection room; just the plank platform. At the far end of the room was a screen of cotton cloth, none too tautly held by lashings at the four corners.

Strong Arms and Weak Technique

At one side was a piano and between the machine and the screen were perhaps a hundred wooden slat folding chairs. The place was lighted by one four-lamp chandelier, and along the walls the scars of the dismantled shelving still showed. There was no attempt at decoration.

The piano was presided over by a young man with powerful arms and a weak technique. This was before the automatic piano; first ballyhoo device, was used, and the player literally pounded the piano in an effort to get his music out to the street to supplement the persuasions of the proprietor and otherator, both of whom were trying to coax a crowd. A woman ticket seller completed the personnel.

In a few minutes the crowd of about thirty was deemed sufficiently large. The operator came in and struck his arc while the proprietor made a brief lecture on the pictures. The four lights went out and the first picture, a fifty foot comedy, bickered onto the screen.

A short scenic followed and the third number was a song illustrated by lantern slides and sung by the pianist. There was another comedy and then the star feature; a night scene showing a display of fireworks. This was the eel's tail in those days, for it was in blue and yellow instead of straight black and white.

That was all there was to the show lasting perhaps ten to twelve minutes and as the audience, representing about $1.50, passed out through one gap in the partition, three persons, nucleus of the next performance came in through the other.

History repeated itself. Only Willie Hammerstein could see any possible chance for the crude device. Even Wilmer, who now controls scores of picture-vaudeville theatres, was unimpressed. At that time the single Wilmer and Vincent holding was a tiny upstairs auditorium in Utica, N. Y.

Here is the realization of the Paramount dream—the building that dominates Broadway.

But these store "fit-ups" multiplied with amazing rapidity. They made the jump from Fourteenth Street to 125th Street almost overnight, some of the shows were lengthened slightly, and they all seemed to make money.

Some Houses Grew "Fancy"

It was not long before they began to assume a semi-permanent aspect. Some effort was made at decoration, plaster walls gave a smoother screen, and many of the houses even sought to achieve some suggestion of an ornamental front.

All of them carried fewer than 300 seats to escape that section of the New York building code which required that houses with a capacity of more than 299 must have a clear space on at least three sides. Most of these places were scarcely larger than the fire alleys required of the larger houses.

By 1905 or 1906 it was possible to obtain imposing false fronts of galvanized metal or staff composition, seats now were veneer opera chairs, screwed to the floor, and the machines were housed in what then lived up to the name of "booth." They were just large enough for one machine and the operator, for space was valuable.

J. Austin Fynes, who resigned the general management of the F. F. Proctor houses about this time, turned his attention to the speculative side of the business and made a nice clean-up opening and selling houses. We recall one house he opened on 125th Street—an old church—which cost nearly $1,500 to fix over, and he declared that he got the outlay back the first three days, which included a Saturday and Sunday.

Keith and Proctor meanwhile formed a combination and they went in heavily for picture houses. It was to Keith that we owed the "Bijou Dream," which was so generally used for a title in those days. His original Boston theatre was known as the Bijou and it became the godparent of hundreds of Bijou Dreams.

Another heavy investor was Sigmund Lubin, then manufacturing pictures in Philadelphia. Previously the Vitagraph had conducted a few scattered Sunday night concerts and took a roadshow flyer now and then, but Lubin was the first producer of pictures to go in for a theatre building program. In addition to the Palace and Victoria, two "regular" theatres on Market Street, Philadelphia, he had a score or more store shows in Philadelphia, and several out-of-town houses.

Lubin Was Not Hopeful

And it is interesting to remember, in these days of producer owned chains, that Lubin sold his holdings about 1909 because he believed that the picture theatre was on the wane. He believed in the future of the pictures as a vaudeville proposition, but he had little faith in the picture theatre as such, and he sold his holdings to Felix Isman, a Philadelphia real estate operator, just before the boom.

He put the money into what was then the largest studio in the country, and Isman made a fortune.

Isman's example inspired the very junior member of another real estate firm, and before his death Stanley Mastbaum was the Mastbaum and the real estate business became an annex to the theatre proposition.

(Continued on Page)

Film Facts and Fancies In the News

SLEEPYHEAD SALLY O'NEIL in "The Mysterious Island," for Metro-Goldwyn-Mayer is pretty even when she yawns.

THIS high hatting camel turned a cald and stony eye on Jacqueline Logan, Cecil De Mille's "The Kings of Kings," but he bore a heavy load of package freight which may account for his superiority complex here.

GENERAL SMEDLEY BUTLER visits M-G-M with "Jiggs," the mascot, to see "Tell It to the Marines" in work

VERA STEADMAN, Christie camedienne, wears a purse with a punch in hanor of Gene Tunney.

MAURICE KELLERMAN shot scenes of the Greenland Expedition for Pathe in this rigout.

THE Oriental beauty of Myrna Loy is shown in Warner Bros.' "Finger Prints," now in production.

Good Intentions

CHARLIE WELLMAN and Sid Grauman at the "Dan Juan" program at the latter's Egyptian theatre in Hollywood.

ARTHUR STONE, First National comedian, must be planning to step out New Year's Eve, for he shows the shoe.

ANNA Q. NILSSON, also of First National, keeps her resolutions to herself—in writing and under cover.

VICTOR SCHERTZINGER, who directed the Fox production, "The Return of Peter Grimm," with Alec B. Francis.

RICHARD A. ROWLAND, First National's Big Chief, came in on the Olympic Wednesday, and was given a royal welcome. He brought back with him a Russian beauty, **Natalie Barrache,** who will later appear in First National Pictures and **Maria Corda,** noted German actress and her husband, **Alexander Korda,** famous UFA director.

The announcement some weeks ago that **Colleen Moore** would make four international pictures abroad next year for First National which was made just after Mr. Rowland left New York for the other side, is sufficient index of the important plans which the First National executive had under way and on which he concentrated his activities while in England and the continent.

One thing which the trade has come to look for, whenever **R. A.** returns from one of these annual trips of his abroad, is that something big is due to

break shortly thereafter, and it is usually something that no one suspected or guessed in advance. Generally, also, it is something quite different from the official interviews which First National's big-top showman gives out, when he gets off the boat, although these are interesting enough.

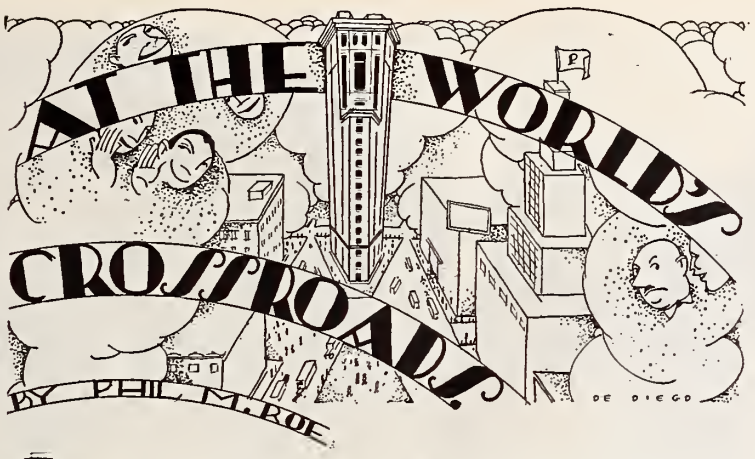
In other words, now that **R. A.** is back, it is our idea that the trade may expect an announcement any day now from official sources, which will give First National exhibitors much cause for felicitation. Wait and see, if our guess is right.

*

Of very practical value to the whole industry, as well as to arbitrators in other trades, will be the handbook on arbitration to be published by the American Arbitration Association, through the cooperation of **Charles L. O'Reilly** and **Sol Raives** of the Theatre Owners' Chamber of Commerce and **C. C. Pettijohn,** general counsel of the Film Boards of Trade.

The book will be non-technical, non-legal, and will provide for forms of procedure, which any layman can readily apply. It will be placed at the disposal of arbitrators in all trades and will be a standard of conduct and guidance in all commercial arbitration.

Charley O'Reilly and **Sol Raives,** as president and vice-president, respectively, of the **T. O. C. C.,** have done many good things for their brother exhibitors in times past, but nothing that will be of more far-reaching service and usefulness that they have to their credit



than in making this handbook possible and available to all when it is published. Credit also is due to **C. C. Pettijohn** for his valuable cooperation, which will vastly facilitate the smooth running of arbitration activities of Film Boards of Trade throughout the country.

*

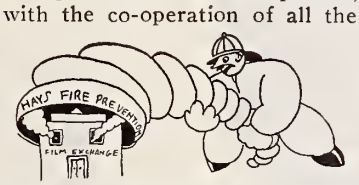
Jack Coogan, Sr., and **Sam Zimbalist,** who edited it, are here with a print of **"Johnny Get Your Hair Cut,"** Jackie Coogan's latest for **M-G-M. Ralph Spence** will do the titling of the picture, which **Archie Mayo** and **Reeves Eason** directed.

*

Those who have seen **"Reel Exchange,"** the fire prevention picture, sponsored by the Hays organization, which had its premiere at the Loew State Theatre in Boston last week before a gathering of notables and officials of the Boston Fire Department, are handing many compliments to **J. S. MacLeod,** manager of exchange maintenance for **M-G-M.,** who directed it.

The picture visualizes the results accomplished by the Fire Prevention Committee of the Hays organization, showing how fire hazards have been reduced to a minimum during the past few years, while the efficiency of exchange operation has been greatly increased.

Jack MacLeod, who wrote the scenario as well as supervising the production of the picture, with the co-operation of all the



national distributing companies and the **Eastman Kodak Co.,** has done an exceptionally workmanlike job, which will be almost as entertaining as it will be educational to the exchange employees of the various distributing centers where it will be shown. If **Louis Mayer** runs short of directorial material at any time, he ought to keep the **M-G-M's** exchange maintenance manager's name on file. No charge for the ad **Mac.**

Joe Fliesler's newly opened little 5th Ave. Theatre has scored a decided hit and though only seating 264 persons, with top prices at $1.10, begins to look like a little gold mine. Five times a day **Joe** has been packing 'em in with the assistance of "Dr. Caligari," Charley Chaplin's classic, "A Dog's Life," a French film novelty, that must be seen to be appreciated, and the Pathe News. And it looks as if he is going to continue to do so for another week at least (this is the end of the third week of this program). Maybe there is a thought in this for some other showman.

One week after Armistice Day, to be explicit, Nov. 18, **"The Big Parade," M-G-M's** mighty melodramatic masterpiece, will celebrate the end of its first year at the Astor Theatre. **Joe Shea,** who has been handling the business end of this great production and its counterpart, **"Ben Hur"** in the New England territory for **Marcus Loew's** big organization, has come back to New York to make special preparations for the event.

*

Herb Cruikshank and **Joe O'Neill,** of **F. B. O.,** announce that if any young gorilla gets loose in Times Square or anywhere else at the **World's Crossroads** for that matter, they are prepared to catch it barehanded.

They have seen **Ben Burbridge** do it so many times in **"The Gorilla Hunt,"** his noteworthy adventure picture taken in North Africa, which **F. B. O.** will shortly release, that they are beginning to think it is easy.

We don't want to discourage these young men's ambitions, but our suggestion would be try it on the traffic cop at 43d Street and Broadway—**first.** They'd get plenty of excitement and the West Forty-seventh street hoosegow beats the African jungle.

ARTHUR W. KELLY, of United Artists, may not know a lot about American football, but he has a great faith in the Army and knows how to keep himself supplied with seasonable headgear.

If you don't believe it ask **Vic Shapiro** or **Harry Buckley.**

Mr. and Mrs. Kelly, Mr. and Mrs. Buckley, Vic and Warren Nolan went to the Yale-Army game together. Vic and Harry felt that they needed new hats for the holiday season and thought it would be nice, if they could arrange to have some one else buy them.

So taking a wicked advantage of Arthur Kelly's ignorance of American football form, they offered to bet him a $10.00 hat

against an $8.00 hat that Yale would win. It looked like easy money.

Arthur, being a good sportsman, took 'em both on. Shortly before the game started, however, both Harry and Vic had some qualms of conscience and wanted to let their "victim" out of his bet.

But no Kelly was ever known to back track, no matter what the odds against him may be and this one didn't. Consequently, he enjoyed seeing the Army drag the Yale bulldog around by the tail to the final tally of 33-0 with distinct satisfaction. No one knows just what Vic and Harry thought. But they undoubtedly were surprised, both at the result and at Mr. Kelly's ability to pick winners right out of the air.

*

Motley Flint, big West Coast financier, is in town, and at once we have a brand new set of rumors about mergers, new combines and big deals of one kind and another. It would be interesting to a lot of folks, just the same, to know exactly what brings Mr. Flint here at this particular time. Maybe we will be able to tell you next week.

*

Harry Heppe, president of Elco Gelatone Co., left for the Coast on Saturday to be gone until Christmas. He goes to visit his mother, who has made her home in the Golden State for many years. Incidentally, he may combine business with pleasure as he expects to examine the merits of a new color process, which, it is said, possesses possibilities for producing lobby displays of most unique and striking effect at decidedly low cost.

Back in Flanders Fields With "Tin Hats" and Action

NO picture since the World War has carried such startling realism as "Tin Hats," Edward Sedgwick's production for Metro-Goldwyn-Mayer.

In the remarkable cast are Conrad Nagel, Claire Windsor, George Cooper, Bert Roach and Tom O'Brien.

The picture was adapted by Lew Lipton and Donald Lee from the story by Edward Sedgwick. The story tells of three rollicking rookies in the A. E. F.

Christie's Crowded Fifteen Years

Celebrated From Coast To Coast

By Charles E. Hastings

FIFTEEN crowded years of comedy production in Hollywood will be celebrated the week of November 14th in theatres from New York to San Francisco and from Seattle to Miami, marking the development and growth of split-reel entertainment into a standard series of two-reel comedies, topped off with feature length comedies that have set a standard in their field.

November 14th will inaugurate Christie Anniversary Week. It will be celebrated not only in theatres which play the two reel Christie comedies distributed by Educational, but also by houses playing Christie features sold by P. D. C. Many theatres in addition to those regularly served by these distributors join in the anniversary either by playing a two-reel Christie comedy or a feature length Christie P. D. C. production.

Plan Big Feature

The latest, and what is said to be by far the biggest feature produced by Christie will be previewed in P. D. C. exchanges for the first time just prior to Christie Week, when "The Nervous Wreck" will be shown in each exchange city to a representative audience. It is being sent out from the house laboratories under sealed orders, and will not be removed from the cans until the operator puts it on the spools just a few minutes before the preview. Many exhibitors will celebrate by running "Up in Mabel's Room," and one exhibitor has written that he will participate by running "Charley's Aunt" for the fourth time.

The current season has been notable for the quality of the two-reel product, such comedies as "Dummy Love," "Wife Shy" and "Uppercuts" setting records for the number of laughs crowded into the sixteen hundred feet of film in each one. A policy of mounting each two-reel picture in a manner befitting a feature production has been adhered to for some time, and the new Educational series, the seventh that Christie has made for this outlet, is even more noticeable in this respect.

Exhibitors playing this seventh Educational series have their choice of either a Bobby Vernon, a Billy Dooley, a Jimmie Adams or a Christie Comedy for Anniversary Week, there being eight of the Vernons, six each of the Dooleys and Adamses and ten of the Christies, which feature such popular comedians as the chin-whiskered Jack Duffy, little Anne Cornwall, Neal Burns and William Irving. Throughout the series romp such beautiful girls as Frances Lee, Natalie Joyce, Caryl Lincoln, Gale Lloyd, Edna Marion, Thelma Daniels, Violet Bird, Adelaide McIntyre, Rose Lane, Evelyn Egan, Gladys Harvey and Collette Mazzoletti.

Hiers Is Added

Exhibitors playing the fifth or sixth Christie-Educational series can add the name of the rotund Walter Hiers to the list from which they may choose one or more comedies for Anniversary Week.

Arrangements for Christie Week were carried out by Pat Dowling, sales and publicity director, who parked his diminutive Christie Comedy car in the shade of practically every marquise from New York to San Francisco on the Lincoln Highway. Hundreds of exhibitors signed the scroll, were told of the plans for the week of November 14th, and were confirmed as ardent Christie boosters.

This scroll, now in the hands of Al Christie, is undoubtedly the longest single collection of exhibitor autographs in the country, and is the most representative, not only geographically but also numerically, some names representing chains of theatres with thousands of seats, and others representing single houses with only a few hundred.

The solid chain of laughter from coast to coast that will ring out as a tribute to the entertainment genius of the Christies during Christie Anniversay Week will be echoed from Canada to the Gulf of Mexico also, as all of the exchanges have been cooperating and working enthusiastically to make the week of November 14th a memorable one in the annals of entertainment.

Officials Participate

Preceding Christie week in the theatres, a unique stunt was held at the Christie studios when Mayor Geo. E. Cryer, of Los Angeles, and various heads of civic organizations and clubs placed a bronze placque on the corner of the Christie studios, marking the spot where the first movies in Hollywood were taken fifteen years ago. The news photos of this event are now being published broadcast around the United States and abroad, adding considerable publicity to the already widely known activities of the Christie organization.

Al Christie and his brother, Charles (in circle), who have fixed new standards for motion picture comedy.

Enter, Wallace

The first Educational-Cameo Comedy to feature Wallace Lupino has been completed for December release. It is titled "Sweet Baby."

Busy at Roach's

Charles Chase, Mabel Normand, Creighton Hale, Eugene Paulette and Lorraine Eason were especially busy this week at Hal Roach's.

F. B. O. Seeking Boy and Girl Leads

F. B. O. is looking for a young man and young woman, typical of Young America of today, to have the romantic leads in its new series of H. C. Witwer comedies, called Wisecrackers.

Al Cooke and Kit Guard will have the comedy leads, which insures the success of the series, but a hero and heroine are wanted.

In the last Witwer series, "Bill Grimm's Progress," Jack Luden and Margaret Morris had those roles, but these players, with a lot of valuable experience and popularity to their credit, have been returned to Famous Players-Lasky, whence they were borrowed.

A Page of Pictures of People and Events

★

SLIM SOMERVILLE, Mack Swain and Alan Crosland confer in "The Beloved Rogue" for United Artists.

ALBERT LEWIN and Waldemar Young, the smallest and largest members of M-G-M's scenario department.

DAINTY DOROTHY REVIER in "The Better Way," for Columbia, in a particularly graceful pose.

WHAT a Merry Christmas for somebody. Joan Crawford of Metro-G-M's "The Understanding Heart" is going down the chimney with a bag of gifts and a look of expectancy in her eyes that Santa himself might envy.

ANNA Q. NILSSON, of First National, selects her Thanksgiving bird and he doesn't seem to object at all.

JOHNNY HINES, First National star, on train steps as he reached Hollywood to make pictures at the Burbank studios is greeted by friends at the station and poses for camera man.

IN the air with Monty Banks, Pathe comedy star and clever athlete.

CONRAD VEIDT, left, noted German star, visits Universal City to see Paul Leni—who was his first screen director—and they pose together in most congenial fashion.

Reincarnate Limehouse for "Twinkletoes"

First National Employs 200 Laborers for Task

Marvelous Spectacle Starring Colleen Moore, Now in Making; Reveals London Slums As Thomas Burke Knew Them

FOR seventeen days 200 laborers, carpenters, plasterers, electricians, gasfitters, bricklayers, riveters, and road builders dug, laid and erected. They worked on an area of the First National lot large enough to accommodate the home owners of any village in the immediate environs of Hollywood.

On the eighteenth day a tour of inspection brought one from the macademized roads and cultivated gardens surrounding the administrative buildings into narrow, winding streets of rough cobblestone, separating the fronts of one and two story buildings, delapidated, morose and cobwebbed. Smeared windows of grog shops, quaint signs and atmosphere, which, despite the California sunshine was dank and foul, made the job unmistakably a replica of London's old Bowery—the Limehouse District.

Build Realistic Dock

Even on this network of filthy thoroughfares, large enough to accommodate an automobile one way, was a wharf with barnacled piles standing high, and a theatre.

When the men were paid off, General Manager of West Coast Productions John McCormick's books showed that there was yet to be expended $42,000 for the material represented in the five streets and building fronts and another sum of $7,500 for the theatre itself.

During the eight weeks which have followed the completion of this reincarnation of what once was the capital of England's gamins, this set has been thronged with visitors. There are to be a few "shots" made and then the throngs will disperse, other workingmen will return and eventually all physical signs of the Limehouse sector in Burbank will have vanished. After that, however, is only the beginning for the public.

Set Arouses Emotion

If the cold set can imbue the warmth of realism in an unemotional and travel-worn visitor, what should it do to the audiences which will view it on the screen?

The camera's eye caught First National's Limehouse neighborhood when it was aflame with gutter brawls; when the "pubs" were wreaking with stale tobacco smoke and the tables were flecked with the overflow from steins; when the street lamps were dimmed by eery fog and the shadows of crooks loomed large on dripping walls.

This set of a thousand uncanny nooks, gaping sewers, pauperistic hovels, constitutes the sole field of action in "Twinkletoes," and "Twinkletoes," judging from personal observations of her work and judging from "rushes" the writer has seen, should bring to the screen a new Colleen Moore. In the latter respect, the writer makes no prediction. The John McCormick production at this time is unfinished. Miss Moore's work up to date, however, evinces a steadier seriousness and sincerity of purpose than in any of her pictures which we have viewed.

Miss Moore Excels

In a melodrama of the depth of "Twinkletoes," from the pen of that famous English author, Thomas Burke, Miss Moore naturally finds herself cast in a role disassociated with her by the average fan. Her characteristic pertness and daintiness should immediately identify her, though, since she is retaining both of those traits to a pronounced degree. Her interpretation of "Twinkletoes"—the little Limehouse dancer, pretty, but rough and ready; naturally happy, but continuously encountering misfortune — calls into play a display of all emotions, particularly the serious side which should realize for this star even more friends.

This picture is also recording a change of character for Kenneth Harlan. His followers have been more or less accustomed to witnessing him arrayed in smart clothes whether the attire be for the drawing room or out of doors. His garb in "Twinkletoes" consists of ill fitting clothes, topped off by a brown derby.

Tully Marshall is at home in the part of "Dad Minasi," "Twinkletoe's" Father. But even Marshall has to shelve considerable of his usual comedy in order to essay the difficult role of a loving parent, whose desire to promote the stage ambitions of his daughter causes him to violate the law. Marshall had a difficult time balancing himself on a ladder in one scene. There were several hundred extras below, hurdling together in a street fight, when their enthusiasm reached the point where Director Charles Brabin had to call a halt until Marshall had time to catch hold of a second story coping. It was during this scene that Miss Moore was also badly shaken up when, in an attempt to stop the fight, she took a flying leap, landing on the heads of part of the mob.

Littlefield Is Good

As "Hank," a habitue of the barrooms, Lucien Littlefield is doing some great character work. His make-up, even before the camera recorded him for "Twinkletoes," was such as to make one stop and think most strenuously of pre-prohibition days.

Character acting prevails throughout the entire production and every bit of it, based on this early slant, is excellent. Gladys Brockwell, who portrays "Cissy," Chuck's mischief-making wife, should score big on the screen. Warner Oland as "Roseleaf," the roue director of the Limehouse Theatre, is also prominently cast.

John McCormick informs us that few scripts in the First National studio have been given the attention and time devoted to "Twinkletoes."

"It took seven months to work this Burke story into an adap-

(Continued on page 145)

First National's "Twinkletoes" Radiates First Rate Art

"Twinkletoes" As Colleen Moore Plays It

"Twinkletoes"—Roseleaf, the theatre manager, tries to part the fighters—(Colleen Moore, Warner Oland, and Julanne Johnston. (below)

Twinkletoes does a bit of pleading on the stairway going down.

Colleen Moore, star in First National Pictures produced by John McCormick, climbs high to make scenes for "Twinkletoes."

"Twinkletoes" dancing arouses the admiration of Hank. Colleen Moore and Lucian Littlefield.

Kenneth Harlan as Chuck, the middleweight champion of the London Limehouse.

Miss Moore wears her coster costume having 3,951 buttons.

!!Twinkletoes"—For the first time, the little dancer and her fighter-sweetheart meet on friendly terms (Kenneth Harlan and Colleen Moore).

Scenes *of* Action, Humor *and* Pathos

Who's Who On The West Coast Set

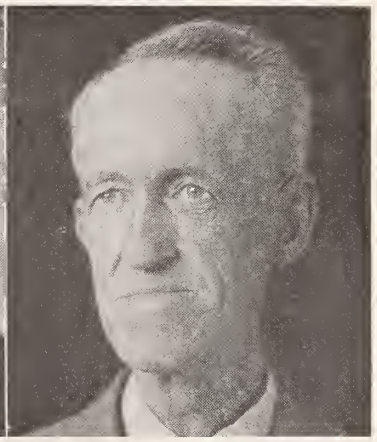
Interviewing Hollywood

Star *Director* *Cameraman* *Extra*

Colleen Moore

Charles Brabin

James C. Van Trees



Ralph Tate

"I THINK it is the finest thing I have ever done. I like it even better than 'So Big,' and that was my favorite, up to 'Twinkletoes'."

That is the opinion Colleen Moore personally gave Moving Picture World's coast representative.

Why she likes the role of "Twinkletoes" brought from Miss Moore an interesting explanation.

"I like it because I have never done anything like it. I like it because of its difference, because it has given me the opportunity to portray a type of girl that few people know."

Miss Moore devoted fourteen weeks prior to the commencement of the production of "Twinkletoes" to the study and practice of toe-dancing. As a result, Miss Moore interprets several very difficult classical dances on the stage in the Limehouse Theatre. It will be interesting to note how many of Colleen's fan followers will be able to detect the difference in her coiffure. Maybe it is letting out a secret, and we will say for Miss Moore that when we saw her, she was having her own dark bob arranged, but—the wardrobe statement shows that six wigs were held in readiness for Colleen, during the making of "Twinkletoes."

In preparation for her role, Miss Moore studied the writings of Thomas Burke for many weeks. She also visited London and made an exhaustive research into the mannerisms of Limehouse and its people.

THOMAS BURKE was not aware of the fact at the time of his writing the famous story of the Limehouse District, titled "Twinkletoes," that this same story was nothing short of being tailor-made for Director Charles Brabin.

Mr. Brabin, in the motion picture industry, has a reputation similar to that possessed by Burke, in the literary world. It is such a story as Brabin can best translate to the screen, as his many past successes prove.

We met this noted director while he was hurrying to the office of General Manager of West Coast Productions, John MacCormack. Brabin was almost as enthusiastic over "Twinkletoes" as Miss Moore, who has placed herself on record in this respect in another column. Despite the reputation he has for conservatism, Brabin could not suppress an expression of his enthusiasm, that "Twinkletoes" is a positive box office success.

We could not begin to tell what Mr. Brabin knows about old Limehouse conditions in London. Suffice it for us to say that he has utilized this knowledge even to the extent of going personally, into the hold of a British merchant ship, docked recently in American waters, and purchase from an old "Limy" his suit of shore-going clothes. This simple detail shows how exacting Brabin can be and what may be expected for the screen depiction of Thomas Burke's story, "Twinkletoes."

"I WILL tell you frankly that the filming of 'Twinkletoes' was one of the toughest jobs I have encountered in all my twelve years as a cameraman."

This is James C. Van Trees talking to the West Coast Representative of Moving Picture World.

"Why was the filming of 'Twinkletoes' such a job?" would be the natural question to be asked by anyone who had seen Van Trees work when the sun was shining and the California sparrows were making considerable noise. But, we did not ask the question because Van Trees, who was in a hurry to get back to his set, gave us the story:

The Limehouse set is where the entire action of "Twinkletoes" takes place. There are manholes, sewers, tiny hallways and alleys. All of these are small and dark and most of the time filled with fog.

Van Tree's big job, and he has made a wonderful success of it from what we have observed, was to record on the film all of the atmosphere and yet, secure against it, in striking relief, the members of the cast.

Because of the rough cobblestones on the set, it was impossible to photograph "chasing scenes" from the top of an automobile. So as not to disturb the camera, since the variance of a fraction of an inch would ruin his perspective in the picture, caused John MacCormick to have laid out on the Limehouse streets, tiny tracks. A platform, with wheels fitted to these tracks was the perch for Van Trees and his cameras, during the greater part of his work on "Twinkletoes."

ONE of the Limehouse citizens in "Twinkletoes" is Ralph Tate. A good many oldtimers all over the country know Tate, since for twenty years after 1887, he appeared on the legitimate boards with some of the country's best known stock companies.

Five or six years ago, he migrated to Arizona—liked the country, but found the climate too hot, and headed for Los Angeles with the sole desire of basking in California sunshine.

For several years Tate "herded the gate," at Famous Players-Lasky. His general manner and position of authority won him the title of "Dad."

He is now playing character bits and is much in demand. In fact, with the completion of "Twinkletoes," he will go over to the Barrymore set at the Pickford-Fairbanks Studio, for another engagement.

Bagot to Direct

King Baggot will direct Sam E. Rork's next production for First National.

Baggot, assisted by Bob Ross, will go into production about December 1 on a script adapted from Patrick Hastings' play "The River."

"Twinkletoes' My Best" - - - - Colleen Moore

News and Views From the Coast

Predict Labor Move to Cripple Motion Pictures

Efforts to Establish Union Rule Are Said to Have Aroused National Leaders Who Threaten Trouble in Month

UNDERCURRENTS, reaching meager union forces, out here, from the center of union dictatorship in the east, would indicate that the refusal of producers to comply with the Union's ultimatum calling for the organizing of Hollywood Studios, may result in a movement to cripple the industry, nationally.

As *Moving Picture World* related several weeks ago, there are about 3,000 studio employees in the labor class functioning out here.

This fact was not denied by this union informant, who said that of the total number of such employees but exactly 750, mostly electricians, are faithful to the union. He further admitted that the calling of a strike on December 1, although it would probably result in the walk-out of those 750 men, would have little chance by that situation in itself to stop production. Seven hundred and fifty non-union electricians could be procured to substitute without even much notable delay in the headway of production schedules, this man stated. However, he was quick to allude to the situation of theatres, right in Los Angeles, where an electrician or practically any other employee, in such a class, has to present his union card before he steps over the threshold of the theatre.

Becomes Emphatic

The emphasis which this man placed on the theatre situation, followed almost immediately by his expression that "Hollywood is going to be unionized this time," carries the greatest of significance to anyone familiar with the political affairs of the film industry.

Fred Beetson, secretary of the A. M. P. P. D. A., when interviewed by *Moving Picture World*, said that "everyone was happy—that some carpenters were making as much as $107 per week and that producers little feared the possibility of a strike closing studios here."

The union informant, however, conceded that some men received salaries greater than that prescribed by the union scale, but he claimed, that a man working during the day at regular pay, could not work at night; that when studios required night men, they paid "time and a half."

On the subject of the possibility of the unions forcing Hollywood Studios to unionize by calling a sympathy strike. Mr. Beetson would make no statement.

Marion Davies Does Make-up In Luxury

One steps on the Metro-Goldwyn-Mayer lot to be confronted by a lovely nine-room residence, secluded by a barrier of palm trees, shading a delightful garden. Around all this is a wall. One's first impression is that this must be the studio dwelling of Marcus Loew or Irving Thalberg or Harry Rapf. It happens, however, to be the "dressing room" of Marion Davies. While Mae Murray, Ramon Novarro and the numerous other Metro - Goldwyn-Mayer film celebrities, hasten to a comparatively modest dormitory to work on the grease paint, Miss Davies opens the gate to her establishment, walks through the garden, goes up to the second floor, surrounded by a half dozen maids or more, delves into a paint pot similar to that she used in "Little Old New York."

The Biggest Orange

Laura La Plante, of Universal, raised this fruit and from it she drew five pints of juice—for orangeade

Johnny Hines Arrives In Hollywood

Johnny Hines, First National star, has arrived in Hollywood, ready for work at the Burbank studios. He was accompanied by C. C. Burr, producer of his pictures. Mrs. Burr and their four children were in the party. Charles Hines, brother of the actor, and his director, came West at the same time.

Mary Pickford to Start New Picture

In about a month's time, Mary Pickford will start work on her next production. It will doubtless be a comedy, according to reports, since Sam Taylor, who for three years megaphoned Harold Lloyd through some of his greatest successes, is signed up as Miss Pickford's director. This week Taylor commences work on the preliminaries for this production. At present, a story opening with Miss Pickford as a little girl, and culminating in romance with her maturity, will probably be the general theme of Miss Pickford's next picture. Taylor's deft comedy touches are known at thousands of box offices. A conglomeration of "For Heaven's Sake," "Hot Water," "Girl Shy," and "The Freshman," in the Pickford picture, should certainly prove a "wow," Hollywood agrees.

De Mille in Unique Deal With Players

A precedent in contractual relations between the producer and players is established if credence may be placed in reports we have gathered from the DeMille Studios.

According to reliable sources, in the employ of Cecil B. De Mille, prominent members in the cast of "The King of Kings," the two million dollar super-special set for completion in December, have stipulated in their contracts with this producer-director, a clause which prohibits them from accepting nondescript parts in pictures for other companies for a period of ten years after "The King of Kings" makes its bow.

Will Govern Future

This clause, as explained to us, does not mean that players now in "The King of Kings" cast will remain in DeMille's employ for the next decade. It is interpreted as meaning that such players enacting important parts in this Biblical story are restrained from immediately contracting themselves to assume roles of questionable characters.

It is thus expected that the run of "The King of Kings" will not have completely exhausted itself until ten years after it has been finished. It was explained to us that the psychological reaction of an audience viewing an actor in the role of an apostle in "The King of Kings" one night and then seeing him several weeks later in a new release as a crook, would not be consistent.

In a talk *Moving Picture World* had with a New York advance man, who arrived in Hollywood this week, it was gleaned that "The King of Kings" will, in all likelihood, be road-showed for the first two years, following its completion.

Marcus Loew Arrives

Marcus Loew arrived in Los Angeles last Tuesday. With him were Mrs. Loew and a number of distinguished British cinema pioneers, including Robert Hyde, secretary of the Industrial Welfare League of Great Britain, Ernest W. Fredman, editor of the Film Renter, and R. H. Gillespie, managing director of the Moss Empire Theatres of London.

Opinions Differ On Danger of Film Labor Trouble

Stories Fresh From The Studios

Reincarnate Old "Limehouse" In "Twinkletoes"

(Continued from page 141)

tation for the screen," McCormick said.

The last three months of that period brought the script under the personal observation of Director Brabin, who is an authority on conditions which were actually existent in the Limehouse district, having made a personal study of that territory for several years.

One thing observed by *Moving Picture World*, in connection with Brabin, is that his directing of "Twinkletoes" has dealt with the cast the same as he is accredited with having worked on the script. At no time in the course of the making of this picture did Brabin allow any of the principals to dominate the camera while on street scenes.

Did Rapid Work

The completion of its eighth week in production witnesses the final touches being added to "Twinkletoes." A story of such character magnitude and depth would probably have taken, under ordinary conditions, from twelve to fifteen weeks before it would have reached its present stage, McCormick tells us.

Interesting statistics in connection with the making of this feature are also disclosed by McCormick's statement that total disbursements to "bit" players in "Twinkletoes" will reach about $31,794.42. McCormick also revealed that of these bit players there were many who received thirty-five and fifty dollars a day for their work.

"Twinkletoes" also holds a record for night production. Fully fifty per cent of the picture was "shot" after sunset, we are informed. This, it is explained, was due to the fact that the set was far too large to be covered by canvas. Another reason for not "shooting" was to be able to secure the right time for foggy atmosphere. Barrels of a fine, sooty material had to be blown over the set by aeroplane propellors before Director Brabin would pass word to the cameramen to start "grinding."

There is some likelihood now that the theatre where "Twinkletoes" made her dancing debut will be kept by First National for permanent use. It has a stage which was large enough to accommodate 120 Belcher dancers who appeared in the picture. Not only that, but it is solidly constructed and has a capacity of 400 seats.

"Twinkletoes" is about ready to undergo its cutting period. LeRoy Stone, who will have this important task, is especially enthusiastic about the manner in which Brabin directed it, saying:

"The waste footage on this picture is phenomenally low. This is accounted for by the unusually fine construction of the script and the particularly fine manner in which Mr. Brabin directed it."

General Manager of West Coast Productions, John McCormick, expects that First National will be able to to release "Twinkletoes" on November 28. He believes that its minimum footage will include nine reels. As one of the exploitation angles, a special photoplay edition of the story "Twinkletoes" will be on sale at newsstands throughout the country early in December.

P. D. C. Duck Hunt Has An Ulterior Motive

How they go duck hunting out here, is an interesting story when narrated by Billy Leyser, of the P. D. C. Publicity force, on guard at Metropolitan Studios.

Billy told us a lot of stories, but the most interesting one was about F. McGrew Lewis, production supervisor, scenario writer, being lured away over the week end by Directors E. Mason Hopper and Scott Sidney. The ducks were the "bait."

The meat of the story is that McGrew wrote and will supervise these directors' next pictures, "Getting Gertie's Garter" and "No Control," respectively. Naturally, there were no ducks obtained, but Hopper and Sidney got the low down as to how and why Lewis expects these stories to appear on the screen.

"B-r-r!"

A beach wrap worn by Thelma Hill, of the Mack Sennett players, to keep her neck warm.

Two Stars Here

In one of the studio sequences from "Movieland," Lupino Lane's first comedy for Educational on the new program, Lloyd Hamilton is shown in one of his typical laugh-making gags. The inner workings of a comedy movie studio are revealed during the rapidly-moving action of this laugh vehicle.

Sign Dorothy Dawn

Dorothy Dawn has been signed for one of the leading roles in "McFadden's Flats," being produced by Ascher, Small and Rogers, and to be released as a special by First National, according to Ned Marin, Western Division Sales Chief of that company.

Next Denny Release To Be 'Cheerful Fraud'

The second Reginald Denny production for the current season has been completed at Universal City. It is "The Cheerful Fraud," adapted from the novel by K. R. C. Browne. It is heralded as a "laugh riot," far in advance of the star's past hits.

"The Cheerful Fraud" was directed by William A. Seiter, who selected an A-1 cast. In the leading feminine role is Gertrude Olmstead, former Universal prize beauty, who was seen with Denny in "California Straight Ahead."

Other in the cast are Otis Harlan, Emily Fitzroy, Charles Gerrard and Gertrude Astor.

Laemmle Is Busy

Publicity Director Tom Reed kept the wire to New York busy, as soon as Carl Laemmle arrived in Hollywood several days before this writing. Since we are mailing our copy, we will let you read Reed's story, just adding to it that Mr. Laemmle is now very active around the studio, and is said to have been heard contemplating the erection of an elaborate residence out here.

Kennedy Goes Away

Joseph P. Kennedy, the Big Chief of F. B. O. left the studio for New York unexpectedly, even to employees. The fact that Kennedy's Rolls Royce has arrived indicates that the trip to New York is probably only to transact some business, and that he should be back here in a month.

Fight Forest Fire

The first day's work of Tolstoy's "Resurrection" being produced by Inspiration Pictures and Edwin Carewe, called for a locale in the vicinity of a nearby lake.

Harry Wilson, publicity director for Inspiration, tells us that a forest fire occurred near the locale and that the cameramen, instead of grinding, turned to brooms and other extinguishing appliances in aiding the fire rangers.

A New Colleen Moore—A Limehouse Special Production

What the Film City Does Every Day

Fox Ready For Premiere of War Picture

William Fox's much hailed super special "What Price Glory," will have its world's premiere at the Carthay Circle Theatre on November 19. Three days later it will make its East Coast debut at the Harris Theatre, New York City.

Despite the fact that the production schedule in the Fox studios is nearing its peak of activity, one hears nothing but the big war picture on all of the sets, regardless of whether the theme being ground for projection pertains to romance, thrills or western atmosphere.

Plan Big Prologue

The Carthay management promises to stage a prologue which should surpass any of its previous successes. This is saying a lot, since Carthay's is one of the Capital Theatres of the West.

Again the picture fans in this section will get a chance to view all of their favorites, since William Fox officials are now busily perfecting a list which should realize a roll call representative of as near 100% stardom as could be possible.

* * *

Buck Jones Stars In "War Horse," a Fox Film

"The War Horse," a photoplay probably of greater appeal to him than any of the great many he has made, has just been begun by Buck Jones, cowboy star of Fox Films. Always a lover of horses, Jone has collaborated with Lambert Hillyer, also the director and scenarist, on a story of the equine heroes of the Great War. The inspiration came to Jones while he was touring the French battlefields some months ago with his wife.

In the cast, besides Jones and his favorite mount, Silver Buck, are Lola Todd, Lloyd Whitlock, Stanley Taynor and Yola Davril.

★ Studio Row ★

REGINALD DENNY has just started "Slow Down" for Universal, the first scenes for which are being shot on location in San Francisco.

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CHARLIE McCARTHY, New York Publicity Chief of Famous Players Lasky, has just returned after spending a week at the Paramount Studios, in Hollywood.

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AL CHRISTIE entertained at luncheon recently a graduate from his Christie Comedy ranks. She is Mary Lewis, now a well known opera star.

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MONTY BANKS ENTERPRISES spend quite a few of these days on location in their making of "Horse Shoes," for Pathe. This is the second of a series of twelve pictures for Pathe. Associated with Banks is A. McArthur.

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SAM WOOD has been appointed Associate Producer in charge of production at F. B. O. Studios, according to announcement here.

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SAM RORK'S next production for first National, titled "The River," will be directed by King Baggott.

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UNIVERSAL'S "Baggage," with Norman Kerry and Claire Windsor, will be finished in about a month.

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MATT TAYLOR has arrived in Hollywood, with his typewriter. He is going in for heavy "gag work."

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EDMUND LOWE'S next picture for Fox will be based on Wallace Smith's story, "The Snake's Wife," which will be tentatively titled for the screen, "The Public Idol."

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OUGLAS McLean has purchased a sixty-five foot motor cruiser to weather the gales in his next production now known as "Let It Rain."

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JACK DEMPSEY and Estelle Taylor were among late arrivals in Hollywood at press time. The couple were given a warm reception at the station.

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ALLENE RAY and Walter Miller head the cast in a ten episode serial titled "Melting Millions," which Jos. A. Roach will commence at the Fine Arts Studios in about a week's time, for Pathe release. Spencer Bennett will direct with the assistance of William Renick and Thomas Storey.

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GEORGE MARION, JR., is responsible for the titling of "The Beloved Rogue," John Barrymore's first starring picture for United artists, which is on its last lap toward completion.

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BEN HUR completes its run at the Biltmore Theatre, Los Angeles, November 20. Reports from the box office say that 270,000 localites paid admissions during the first thirteen weeks of the run here.

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PAULA HOWARD, school girl whom we told about in the "extra column" of this section last week, is now a French dancer in the Raoul Walsh production "The Monkey Talks," now under way a Fox Studios.

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AT Hal Roach's Studio the other day, Charlie Chase was conducting a Church Bazaar, Mabel Normand was doing the social stuff and the Marion Morgan dancers were working with Priscilla Dean and Herbert Rawlinson.

Milton Sills Announced In 'PrinceofClowns'

The purchase of an original story for early production is announced by John McCormick, general manager of West Coast production for First National Pictures, the title being "The Prince of Clowns." It will serve as a vehicle for Milton Sills.

The author of "The Prince of Clowns" is Arthur Edmund Carew, who has appeared in many First National pictures, the latest being with Sills in "The Silent Lover," formerly "Men of the Dawn." Carew also recently adapted Tolstoy's "Resurrection."

Paramount Creates a New Star

Gary Cooper, young, tall and handsome, who stepped before the camera for the first time less than six months ago, is a full fledged star.

Cooper first interested the film world and himself when he was signed by Paramount as a featured player after his first conspicuous performance on the screen in "The Winning of Barbara Worth."

"Close Shaves"

Production work has been completed on "Close Shaves," the latest Educational-Tuxedo comedy featuring Johnny Arthur. The cast includes George Davis, Helen Foster, Anita Garvin, Estelle Bradley, Wallace Lupino and Robert Graves.

Keeping Anne Cool

The second Educational-Christie Comedy featuring Anne Cornwall, the petite comedienne, has been titled "Cool Off."

Lotta Mystery

The second Educational-Mermaid Comedy in which George Davis is featured has been titled "Much Mystery," production work on the subject having been completed recently. Estelle Bradley appears in the leading feminine role.

"What Price Glory" Ready For The Screen

"Flaming Forest" Premiere Set For Capitol

The Cosmopolitan production, "The Flaming Forest," will have its premiere in New York City Sunday, November 21st, at the Capitol Theatre.

The film, one of the most elaborate ever screened at the Metro-Goldwyn-Mayer studios, has been adapted by Waldemar Young from the famous novel of the same name by James Oliver Curwood. Reginald Barker directed.

Have Striking Cast

One of the largest and most important casts of the year, headed by Antonio Moreno and Renee Adoree, appears in the picture. Important parts are played by Gardner James, Tom O'Brien, Bert Roach, Oscar Beregi, William Austin, Emil Chautard, Florence Geldert, Charles S. Ogle, Roy Coulson, D'Arcy McCoy, and Mary Jane Irving.

Laura La Plante Heads Cast in Leni Film

Laura La Plante, popular blonde star, will head the cast for "The Cat and the Canary," Universal's forthcoming adaptation of John Willard's mystery play. The addition of Miss La Plante makes the line-up of players for "The Cat and the Canary" the strongest seen on the Universal lot in many months.

In addition to Miss La Plante, the players include Arthur Edmund Carewe, Creighton Hale, Gertrude Astor, Tully Marshall, Forrest Stanley, Martha Mattox Flora Finch, and Dick Sutherland.

Paul Leni, the noted UFA director engaged by Carl Laemmle to make pictures at Universal City, will direct the new La Plante picture, in cooperation with Robert F. Hill.

Read Tom Waller

ONE of the most unique departments ever established by a trade paper magazine appears in this number of MOVING PICTURE WORLD.

This department, known as "Hollywod," is conducted by Tom Waller, who is familiar around the West Coast lots as a first mate aboard a ship.

Watch for Waller's pointed stories straight from the lot.

Wood Is Appointed Assistant Producer at F. B. O. Studios

To Adapt Tricks

Charley Bowers' "camera-miracle" comedies are creating such a sensation, reports F. B. O., that his trick photography stunts may be adapted for use in F. B. O. features. President Joseph P. Kennedy hopes thus to save thousands of dollars in "sets" and also give the public some astonishing effects. Bowers' tricks have puzzled experts.

Director of Many Screen Successes and Creator of "Red" Grange's Picture, to Be Aide to Edwin C. King

IN line with his announced policy of "expansion in every direction," and particularly the engagement of the best directors and players available, Joseph P. Kennedy, president of Film Booking Offices, has just signed Sam Wood, who made the Red Grange special, "One Minute To Play," and many other box-office successes, to be associate producer, with Edwin C. King, at the company's West Coast studios. The plan becomes effective in a few weeks.

So many big pictures are in work on the F. B. O. lot, and the company has been stepping forward so rapidy, that Ed King has been working sixteen and eighteen hours a day, and it has become necessary for some one to take part of the load off his shoulders.

After looking over the field of production experts, Mr. Kennedy chose Wood, with whom he had been in contact during the making of the Grange picture.

It was pointed out to the F. B. O. president that "no one has ever chosen a director for just such a job," to which he replied, "and no one ever chose a steel man for the financing operations of a motion picture company, but we did, and he's the best in the business now." He referred to E. B. Derr, treasurer of F. B. O., whom he got from the Bethlehem Steel Company.

Sam Wood, the picture maker, and Edwin C. King, F. B. O. Production chief, who will work together hereafter.

Sax Buys Books, Plays and Original Narratives

PRIOR to leaving for California to supervise the resumption of production activities to complete the present season's program, Sam Sax closed for the motion picture rights to several well known and popular books and plays which will form the foundation for the coming season's program.

"I would not purchase, for the most nominal sum, the best work of the world's greatest author," Mr. Sax stated, "if the story itself is not suited for screen purposes.

"There has been too much free adaptation in the past which has not reflected credit either on the author or the producer. Therefore, if I cannot secure the desired material from published books or produced plays I much prefer to purchase original stories written directly for the screen."

Mr. Sax stated that announcement of new titles will be made shortly.

Comedian a "Heavy"

Ernie Adams, who won laurels as a comedian made outstanding successes as a villain in "Pals in Paradise" and "Jewels of Desire," two Metropolitan pictures.

Seiter-LaPlante

Laura LaPlante will finish "The Love Thrill" for Universal, just in time to marry Director William Seiter, on November 14, according to announcement here.

Additions to Cast of Fox Production

Huntly Gordon will be Andrew Paris and Josef Swickard will have the role of Old Gand in "One Increasing Purpose," the Fox picturization of the A. S. M. Hutchinson novel. These are outstanding character parts.

Edmund Lowe, as Sim Paris, and Lila Lee as Elizabeth, have the leads. Interiors of the picture are now being made at the Fox West Coast Studios. Exteriors were made in London and surrounding country. Harry Beaumont is the director.

Barbara Worth Cast

Barbara Worth will play the feminine lead oposite Reginald Denny in "Slow Down," according to an announcement from Universal. Miss Worth played in Norman Kerry's recent picture, "The Love Thief."

"Mother Machree" Song in Big Tie-up by Fox

THE most effective song tie-up on record for the exploitation of a motion picture has just been consummated by Fox Films with M. Witmark and Sons, publishers of sheet music, for the screen presentation of "Mother Machree."

Every dealer handling sheet sheet, every store selling phonograph records and every player piano agent throughout the United States automatically becomes an exploitation agent for the motion picture as a result of the co-operative campaign which has just been arranged.

A cover most eloquent of the song, posed by Belle Bennett and Philippe DeLacy, who play mother and son in the photoplay, has been executed for the Witmark music sheet.

One of the biggest publicity mediums for the picture will come through the Kresge chain stores in all parts of the country. There will be special window displays for the Cameo Records which this company will handle.

Are Making Records

Records of the song are now being made by the following companies to take advantage of the publicity that the picture will bring: Victor, Columbia, Brunswick, Edison, Pathe, Okeh, Regal, Oriole, Federal, Grey Gull, Compo and Star.

Eight music roll companies are manufacturing rolls on "Mother Machree" for the expected big volume of business from player piano owners.

A radio tie-up—but one of many planned—has been effective with WEAF and fourteen other stations which pick up and broadcast from this station.

And of much moment, too, is the fact that John McCormack, famous Irish tenor, is now on a national concert tour. "Mother Machree" is always featured in his programmes.

He's On the Fence

George Walsh, in the Excellent Picture, "A Man of Quality."

He Started Something

ALL that "Pete" Smith, Chief of Studio Publicity for Metro-Goldwyn-Mayer, did was to map out the intensive exploitation campaign on "The Fire Brigade," and then sit back and watch hundreds of fellows put the drive over. All very nice! "Pete" was ably assisted, down in New Orleans, by W. R. Ferguson, exploitation manager for M.-G.-M.

Gil Pratt Signed

Joe Rock has signed Gil Pratt, comedy director, to augment his Standard Comedy directorial staff. Pratt has wielded the megaphone for Lloyd Hamilton, Harry Langdon, Harold Lloyd and many others.

Cleve Goes to Work

Colleen Moore's brother, Cleve is playing a supporting role in the First National star's current production, "Orchids and Ermine," which John McCormick is producing. Cleve returned recently from Europe. Jack Mulhall plays the lead opposite Miss Moore.

Trendle Praises "My Official Wife"

Sam E. Morris, general manager of distribution for Warner Bros., is daily receiving words of the highest praise from exhibitors large and small in all parts of the United States on the early releases of the Twenty-six Warner Winners.

Among the letters received by Mr. Morris was one from George W. Trendle, secretary of the Kunsky Theatres Corporation, one of the most powerful chains in the country. The letter follows:

"We are pleased to advise you that the production, 'My Official Wife,' has been considered by our patrons to be a very excellent picture. We received many favorable comments, and we believe the attraction has pleased at least 90 per cent. of the patrons. It is very well done, and you are to be complimented upon it."

"Alias the Deacon"

Ralph Graves and June Marlowe have been added to the cast of "Alias the Deacon," another Broadway stage success which Universal is planning for its 1927 program. Jean Hersholt plays the title role, under the direction of Edward Sloman.

Byers in Cast

Charles Byers has been given an important role in Florence Vidor's newest Paramount starring vehicle, "Afraid to Love." Frank Tuttle will direct.

Phone Film

Dave Fleischer, of the Inkweli Studios, is directing an elaborate motion picture for the American Telephone & Telegraph Company. Dave prepared the script which features the telephone in an unusual and interesting manner. Charles Schettler is supervising the photography.

Loew Books New Pathe Serial

Pathe's newest mystery serial, "The House Without a Key," is now proving in the number of advanced circuit bookings already consummated, to be one of the greatest Patheserial box-office attractions released to date.

In 22 Houses

When shown before special previewers representing the Loew Circuit, it was immediately contracted to run in twenty-two theatres.

In addition to this contract, "The House Without a Key" has been booked for such important New York circuits as the Small-Straussberg circuit, the Rosenswiecz and Katz, Meyer and Schneider, and the William Yost and Chrisedge Circuits.

"The Golden Stallion"

"The Golden Stallion," ten episode serial which Nat Levine is grooming for the State Right market, is in ts last stages of producton. Maurice ("Lefty") Flynn, Joe Bonomo, Molly Malone, Joseph Swickard and Burr McIntosh play leading roles.

Miss Windsor Chosen

Claire Windsor has been engaged by Universal to play the lead opposite Norman Kerry in "The Claw," the Cynthia Stockley story which King Baggot is producing. Forrest Stanley has one of the important roles in this production.

Hollywood News

ALL the news of Hollywood will be found in Tom Waller's Department in MOVING PICTURE WORLD.

In this issue the Department is expanded and from now on you will find in its columns the very latest and most authentic flashes from the West Coast lot.

Lois Moran, who is featured in "The Music Master," now being made for Fox by Allan Dwan.

London Has Big Welcome For 'Strogoff'

The most elaborate presentation ever given to a motion picture featured the recent showing of "Michael Strogoff," the big Universal Film de France, in London. The picture was projected in Albert Hall, the largest auditorium in London, before 6,000 people, including ambassadors from fifteen different countries as well as other high dignitaries of city and national importance, and was presented with the costliest and most colorful prologue ever seen.

The premiere of this picture in the Empire, Paris, where 5,000 persons crowded the Avenue Wagram, and the brilliant premiere of the picture in the UFA Palast, Berlin, where it broke German attendance records, were overshadowed by the British premiere.

The London press comments on the new big Universal special were unanimous in their praise.

Gov. Ferguson Greets Clara Bow in Texas

Clara Bow, Paramount star, on location in Texas playing in "Wings," was honored by the members of the Senate and Lower House of the Lone Star State.

By special invitation Miss Bow addressed the members, relating interesting details concerning the filming of "Wings," the aviation spectacle of America in the World War, and also "The Rough Riders," both of which are being made largely on location near San Antonio.

Miss Bow later was entertained by Governor "Ma" Ferguson.

Jack Warner Checks Hollywood Premiere

Jack Warner wired the home office in New York, after the Hollywood premiere of "Don Juan" with Vitaphone accompaniment at Sid Grauman's Hollywood Egyptian, on Monday last, as follows:

"No use trying to tell you how it went over. Multiply your wildest imagination by one thousand. That's it. Everyone in motion pictures from the doorman to executives of all studios who had to be shown are all figuring how to become part of the Vitaphone."

Corinne Griffith and Rockliffe Fellows in "Syncopating Eve," a First National Picture.

Paramount's Handbook Of "Birthday" Releases

PARAMOUNT has just issued a compact, concise, and artistically most attractive handbook, approximately 6 x 9" in size, announcing its releases from February to August, 1927, which complete its 15th Birthday Group. It also contains a record of current product, information concerning former groups released by Paramount, together with an index by playess and types of pictures of all Paramount releases during the past four years.

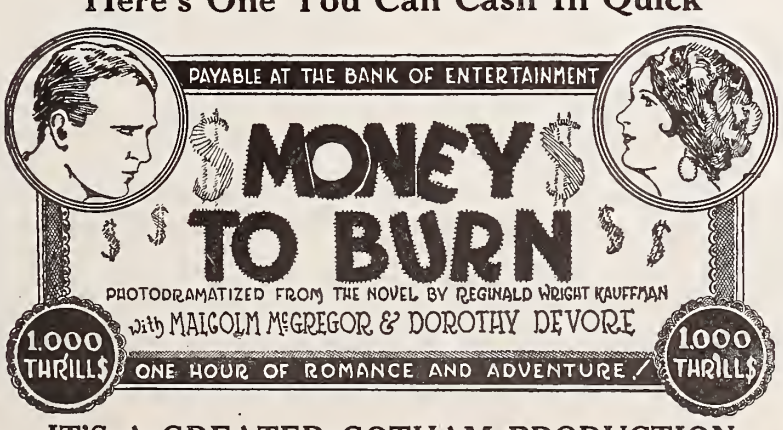
In addition to all this useful data, invaluable to the exhibitor playing Paramount pictures, the book also contains a date book for the convenience of the theatre owner or manager, which will insure its being kept on his desk for a full year, a constant and attractive advertisement for Paramount product during the entire period.

Perhaps the most striking feature of this compendium of information is the effective fashion in which it is presented within the limited page space. Real circus effects are obtained and colorful smashes register on the eye as each new page is turned, making one wonder why the industry has hitherto generally felt the necessity of using many times the space to secure the same effects, sometimes with much less success.

Russell Holman, Paramount Advertising Manager, and Vinham Baker and Edward Clark. Included in the cast besides Miss Fazenda and George Sidney are Vera Gordon, Natt Carr, Helene Costello, Jane Winton, Arthur Lubin, Otto Hoffman and William Strauss.

"While London Sleeps" is another of the popular Rin-Tin-Tin starring vehicles. It is scheduled for release November 27. The story, by Walter Morosco, who also directed, is described as an intensely dramatic one, which has for its locale the Limehouse district of London.

Here's One You Can Cash In Quick


PAYABLE AT THE BANK OF ENTERTAINMENT
MONEY TO BURN
PHOTODRAMATIZED FROM THE NOVEL BY REGINALD WRIGHT KAUFFMAN
with MALCOLM McGREGOR & DOROTHY DEVORE
1,000 THRILLS
ONE HOUR OF ROMANCE AND ADVENTURE
1,000 THRILLS

IT'S A GREATER GOTHAM PRODUCTION

"Temptress" Is Breaking Old Film Records

"The Temptress," Metro-Goldwyn-Mayer's adaptation of Ibanez' novel, featuring Greta Garbo and Antonio Moreno and directed by Fred Niblo, set up new house records both in the East and on the West Coasts in its recently first-runs at the Capitol Theatre, New York, and the Million Dollar Theatre, Los Angeles.

After breaking the record for receipts for a first week's run at the Capitol with a mark of $74,342.45, "The Temptress" hurdled a second record of long standing by reaching a new high mark of $126,547.25 for the two weeks. The Capitol is the largest film house in the world, with a seating capacity of 5,400.

Major Edward Bowes, managing director of the theatre, said that the closest approach to the demand of the public to see this picture came in the recent showing of "The Four Horsemen," when police reserves were called out.

At the new Million Dollar Theatre, Los Angeles, "The Temptress" also ran up a new box-office record for the week.

Huntly Gordon Plays Opposite Irene Rich

Huntly Gordon has been engaged to play the leading supporting role to Irene Rich in her newest starring vehicle, "Don't Tell the Wife," scheduled to go into production in ten days.

Gordon last appeared opposite Miss Rich in "Silken Shackles." "Don't Tell the Wife" promises to make an unusually interesting picture. It was adapted from the Sardau play, "Cyprienne," a stage hit. Paul L. Stein, European director, will handle the megaphone.

Finishes on Two Pictures in Week

Eulalie Jensen, whose recent activities have kept her between studios in automobiles, completed her work in two pictures the same week. Upon completion of her role in "Fighting Love," director Chrisander's initial picture in America, in which Miss Jensen played the colorful part of 'Zillah,' she hurried back to the Fox lot for final scenes in "Mother Machree," directed by John Ford, in which the busy actress played Miss Van Studdiford, an important character in the story.

Mornau Now Rushing Work On "Sunrise"

Reports from Hollywood indicate F. W. Murnau, celebrated German director of "The Last Laugh," is making excellent progress on "Sunrise," his first American production for Fox Films.

After a month on location at Lake Arrowhead, California, in the San Bernardino Mountains, he has take his company back to Hollywood to begin work on interiors and outdoor sets constructed at Fox Hills.

He Has Technique

Murnau is making effective use of his original technique with American facilities in creating a vivid love story, wrought from Dr. Carl Mayer's adaptation of an idea from Hermann Sudermann's "Trip to Tilsit."

By effective makeup and direction, Murnau has converted George O'Brien into elemental man, the virile hero of the story. Janet Gaynor, as his wife, is all heart, and Margaret Livingston is a new type of vampire.

Veidt Will Star in "The Man Who Laughs"

Conrad Veidt, one of Europe's greatest screen stars, who recently came to this country at the persuasion of John Barrymore to play in a forthcoming Barrymore picture, has been signed by Carl Laemmle, president of the Universal Pictures Corporation, under a three-year contract.

It is expected that Veidt's first big Universal production will be "The Man Who Laughs."

Here For Fame

Natalie Barrache, new Russian star with First National.

Oh, To Be Sure—"It Floats"

Dorothy Revier, in the Columbia picture, "When the Wife's Away," enjoys herself and she doesn't seem to care who knows it.

Rowland Returns With Noted European Stars

First National's General Manager Signs Natalie Barrache, Russian Beauty, and German Director and Wife

RICHARD A. ROWLAND, vice-president and general manager of First National Pictures, returned from Europe aboard the Olympic this week bringing with him what may prove to be three of the most notable and distinguished additions to the American screen yet brought to these shores by American initiative and persuasion.

Natalie Barrache, caled Russia's "most beautiful woman," headed the incoming triumverate of foreign talent. This dark, exotic and highly emotional actress is the darling of the steppes. This is literally so, as last December she was voted the most beautiful Russian by a committee of celebrated Slavic artists, authors and producers interested in the Russian stage and screen.

Mario Corda, famed German stage and screen star, and her husband, Alexander Korda, one of the foremost Ufa directors, complete the distinguished contingent brought over by Mr. Rowland.

After a brief stay in New York, Natalie Barrache will go to California to start work on a picture

Mr. Rowland met the Russian actress in Paris, where she had gone to consider a contract for leading roles. Impressed by her extraordinary beauty and obvi- her a contract to come to America, which was accepted. In Berlin he found Korda and likewise signed him.

Mlle. Barrache, a flashing black-eyed, dark-haired Russian, will, it is predicted, prove a sensation in America.

Her family was of the aristocracy and it was in an atmosphere of wealth and breeding that Mlle. Barrache was reared. After the revolution, she took up dancing as a means of a livelihood, winning the hearts of the Russians immediately. Her triumphs were even greater when she embarked upon an acting career before the motion picture camera and on the stage of Moscow, Petrograd and Paris.

Alexander Korda is the winner of the International Film Exposition prize of 1920. This was awarded the Ufa director for two brilliant pictures, "The Sunken World" and "Rulers of the Sea."

Syd Chaplin Is Now Working "Missing Link"

Having completed hilarious sequences a palatial ocean liner, Syd Chaplin and the company supporting him in "The Missing Link," his next road show attraction for Warner Bros., have for the past ten days been at work in the African jungles, which sequences will form an equally ludicrous part of this picture.

Laud Ruth Hiatt

The Warner forces are particularly pleased with the work of Ruth Hiatt in this attraction. Miss Hiatt in the past has confined her screen appearances to two-reel comedies.

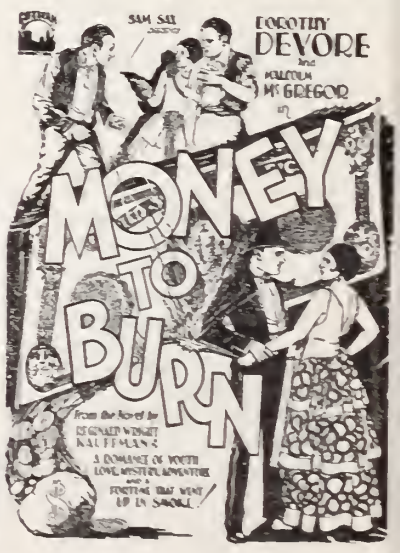
An exceptionally good cast is supporting the comedian. It includes Tom McGuire, Theodore Lorch, Crauford Kent, Sam Baker, Kewpie Morgan, Otto Fries, William Steele, George Lyardelli, Nick Cogley, Louise Carver and Fay Holderness.

Charles F. ("Chuck") Reisner, who directed Chaplin in "The Better 'Ole" and his other biggest hits, is again directing in

"Polish Blood" to Be Universal Picture

Edna Hibbard has been selected by Carl Laemmle to make the adaptation of "Polish Blood," Europe's most successful operetta, which Universal will screen. The Vienna success was purchased by Carl Laemmle while he was in Europe last summer. Announcement of Miss Hibbard's selection was made by Edward Montaggue, scenario writer, this week.

There's Money in It For You!



A Greater Gotham Production

Song Cycle is Now Ready for Christmas Use

A timely motion picture subject scheduled for release during the Christmas and Yuletide season is Pathe's "Songs of Central Europe," a James A. Fitzpatrick "Famous Melody Series" production.

The songs scored for this offering are "Holy Night," "O du lieber Augustin," "Where, O Where Has My Little Dog Gone," "O Tannenbaum," "In the Time of Roses" and "How Can I Leave Thee."

Peggy Shaw, starred in a majority of the Pathe series of single-reel "Famous Melody" pictures, is also starred in "Songs of Central Europe."

Josephine Dunn In Paramount Drama

Josephine Dunn is the third of the Paramount Junior Stars to reach a featured leading role since her graduation early this year.

Associate producer William LeBaron has chosen her for the feminine lead in "Love's Greatest Mistake," the Liberty Magazine story, to be directed by Edward Sutherland. Production is scheduled to begin November 10 at the Long Island studio.

Other featured members of the cast will be William Powell, Evelyn Brent, James Hall and Frank Morgan.

New Morgan Story

Byron Morgan, whose story, "One Minute to Play," made "Red" Grange a screen star overnight, has just finished another tale of youth, speed and romance for F. B. O. It is "California—Or Bust!" written for George O'Hara.

Surgeons Will Utilize Pictures

The American College of Surgeons, meeting in Montreal, has named a committee to develop as broadly as may be possible the use of motion pictures in connection with medicine and surgery and so add "another great instrument to the doctor's medicine kit." Dr. J. Bentley Squier of New York heads the group. Will Hays has been invited to be honorary chairman. Mr. Hays, present at the meeting, said, "The motion picture industry stands at attention to assist." Vitaphone or Phonofilm may also be utilized in the lecture room.

Janet Gaynor and Richard Walling, in "The Return of Peter Grimm," for Fox, don't care which way the wind blows despite the old mill nearby.

Goldwyn's "Barbara Worth" Now Available to Buyers

SAMUEL GOLDWYN'S presentation of the Henry King Production of "The Winning of Barbara Worth" doing capacity business in its fourth week after enthusiastic greeting by press and public at its world premiere at the Forum Theatre, Los Angeles, is available to exhibitors. Hiram Abrams, president of United Artists Corporation, announced that selling will begin immediately.

Aside from its particular appeal to the West and its general appeal through the drama and spectacle which Henry King injected into the film, "The Winning of Barbara Worth" possesses screendom's most famous pair, Ronald Colman and Vilma Banky, reunited by Goldwyn after a year's separation in other films.

Both Win Laurels

In that time Colman has been the name player in a special film and Vilma Banky has added new laurels to her list of conquests as Rudolph Valentino's leading lady in "The Son of the Sheik." Thus, in "The Winning of Barbara Worth," the cumulative effect of the increased box office value of Goldwyn's players is capitalized.

"Izzy Murphy" in The Hippodrome

Warner Bros.' production, "Private Izzy Murphy," with George Jessel in the starring role, opened an engagement in the New York Hippodrome on Monday, November 8.

The Hippodrome, the largest theatre in the United States, is controlled by Keith-Albee and only this season was converted to a combination policy of the best feature pictures and vaudeville.

"Private Izzy Murphy" was selected for the Hippodrome because of the unanimous approval it has been meeting at the hands of both public and critics. It is George Jessel's first starring vehicle for Warner Bros. and he "hits."

Vogel Month Drive Has Mexico Astir

George Pezet, general manager of the Producers Distributing Corporation of Mexico, has started a special sales drive and is calling it Vogel Month, in honor of William M. Vogel, general manager of Producers International Corporation. Mr. Pezet says that, from the reports he has received already, Vogel Month is going over 100 percent.

"We have taken the clocks out of the office," he says, "and our working hours are all the time until we accomplish the results we desire."

REGINALD WRIGHT KAUFFMAN'S GREAT NOVEL

NOW A GREATER GOTHAM PRODUCTION

MONEY TO BURN
REGINALD WRIGHT KAUFFMAN
"You!" he gasped.
It was the Señorita Gertruda. She was dressed in a long and clinging gown of some soft white stuff, typically Spanish; but no mantilla masked her now. Her delicately carven face, dusky with the blood of Spain, was flooded by crimson; her lips shone as red as the hibiscus flower that drooped in her blue-black hair; her dark eyes glowed.
Dan's surprise at the sight of her ov
other sensation. "It was yo
MONEY TO BURN
by REGINALD WRIGHT KAUFFMAN

Superb Stellar Cast headed by

MALCOLM McGREGOR and DOROTHY DEVORE

BOOK IT NOW AND HAVE MONEY TO BURN!

Gotham Exchanges in Every Key City

Five Exhibitors Re-wed Recently

Phil Gleichman, former manager of the Broadway Strand Theatre and once a high official in Detroit exhibitor circles, was married in Cleveland a few days ago. He has just returned from a 2,000-mile trip through the Adirondack, White and Berkshire mountains. Mr. Gleichman married his deceased wife's youngest sister. Four Michigan exhibitors — all formerly married — have recently taken unto themselves wives. They are W. S. McLaren, Jackson; Claude Cady, Lansing; Herbert S. Weil, Port Huron, and Phil Gleichman, now of Cleveland.

Exploitation Tie-ups Aid "Sweet Rosie O'Grady"

COLUMBIA PICTURES CORPORATION, following its policy of "100% Exhibitor Cooperation," has made some attractive tie-ups for "Sweet Rosie O'Grady," which will materially assist the exhibitor in putting it over to the public.

Maude Nugent's lilting melody and soul-appealing words, which inspired the theme of the photoplay, have been popular American classics for twenty years. Obviously, a fitting tie-up was that effected between Columbia and Jack Mills, Inc., New York, publishers of the sheet music of "Sweet Rosie O'Grady."

As the photoplay is booked by the exchanges, the Columbia Pictures Corporation provides the music-publishers with a list of the houses and dates booked, throughout the country. These are followed up by an intensive campaigin on the part of Jack Mills, Inc., which includes stocking their dealers in the communities with sheet music, the introduction of the song into local orchestra programs, hook-ups with the local radio circuits, and the usual "song-plugging" program which brings the melody before clubs, lodges, and neighborhood entertainments.

Another stunt employed is the engagement of an attractive young woman, garbed in the character of Rosie, as played by Shirley Mason, who promenades the streets in the vicinity of the theatre and sings the song when opportunity offers.

The result has brought remarkable crowds to showings wherever the film was booked.

Twelve Cooks Can Not Be "Too Many"

The proverb, "Too many cooks spoil the broth," was cast to the winds when it was decided at the Paramount West Coast Studio that twelve chefs and a squadron of assistants will be engaged for Raymond Griffith's newest starring vehicle, "The Waiter From the Ritz."

The story, directed by James Cruze, is a melodramatic comedy with much of the action centered around the New York hotel.

Supporting Griffith are Alice Day, Arlette Marchal, Trixie Friganza and George Fawcett.

He Got Paid, Too

Victor Varconi has just completed the softest job he has had since he went into pictures. In "Fighting Love," which Nils Olaf Chrisander is directing for De Mille, with Jetta Goudal starred, Varconi is supposed to be recovering from a severe wound. And all he had to do for a week was to lie on a couch and pretend to be sleeping.

High-Lights

Eleanor Boardman, bride of King Vidor, inspects the largest studio light in the world, owned by M-G-M.

Sterling Has London Show

The third release of Sterling Pictures Distributing Corporation for the new season to have a London trade show was "A Woman's Heart," directed by Phil Rosen from Ruth D'Agostino's widely serialized novel, "The Revelations of a Woman's Heart."

Argosy Film Co., Ltd., handling all of the 1926-27 product of Sterling throughout Great Britain, cabled Henry Ginsberg, president of Sterling, that the picture received excellent reviews in the British film trade journals.

Big Houses Return to Serials

An imposing list of first-run houses have shown "The Fighting Marine," Pathe serial, starring Gene Tunney. The Family Theatre, Cincinnati, played this production, the first serial to play one of Ike Libson's first-run houses in Cincinnati in ten years.

The Eckel, Syracuse, New York, played, "The Fighting Marine" and it was the first serial to have played this downtown first-run house.

Play First Serial

The Alcazar, Chicago, which played the Tunney production, was the first house in the Chicago Loop to play a serial in eight years. One hundred and twenty-five other Chicago houses including the big circuits, have also booked "The Fighting Marine."

"The Fighting Marine" has been sold to the Saenger Amusement Company for the New Orleans territory.

The Tower Theatre, St. Paul, Minn., has played "The Fighting Marine," the first serial booked in this house for five years.

Book "Forever After"

Louis L. Dent, of the L. L. Dent Circuit, and Harold Robb, of the Robb and Rowley Circuit, have booked First National's "Forever After," for Thanksgiving and Armistice Day playdates.

THE WAY OF A MAN with a a maid as revealed by Antonio Moreno and Greta Garbo in Metro-Goldwyn-Mayer's Cosmopolitan picture, "The Temptress" (left); Clive Brook and Lillyan Tashman in De Mille's "For Alimony Only" (below), and Allan Forrest and Madge Bellamy in the Fox version of "Summer Bachelors" (right).

Little Pictures With a Great Punch

"Brevity is the Soul of Wit" | *Edited by Charles Edward Hastings* | *News of the Short Subjects*

Newest Pathe Serial On November 21 Program

THE new mystery Patheserial, "The House Without a Key," Earl Derr Biggers' famous story, heads the Pathe short feature program for the week of November 21. Also on this schedule are "War Feathers," an "Our Gang" comedy made by Hal Roach; "Hesitating Horses," a comedy with Alice Day, produced by Mack Sennett; Pathe Review No. 47; "Radio Controlled," one of Aesop's Film Fables; Topics of the Day No. 47 and issues Nos. 96 and 97 of Pathe News.

The first chapter of "The House Without a Key," is entitled, "The Spite Fence." Pathe secured a story popularized in the Saturday Evening Post and assigned Frank Leon Smith, famous serial scenario editor, to adapt it to the screen.

Allene Ray and Walter Miller, who have attained international fame were given the leading roles and the supporting cast includes such famous serial names as William Norton Bailey, John Webb Dillion, Betty Caldwell, E. H. Calvert, Jack Pratt, Frank Lackteen and Charles West.

Spencer Bennet, director of "Snowed In," "The Green Archer" and other Patheserial successes, guided the players in "The House Without a Key."

"War Feathers" was directed by Anthony Mack under the supervision of McGowan with the well-known "Our Gang" cast.

Pathe Review No. 47 contains: "The Game's the Thing"; an unchanging aspect of sport for sport's sake; "The Cleft of the Cere"; a volcanic valley in the French hill country in Pathecolor; "Yes, Sir, That's My Baby!", a novelty produced with the new process-camera invented by Alvin V. Knechtel of the Pathe Review Camera Staff.

Topics of the Day No. 47 offers the latest wit and humor and there are an Aesop Fable and two issues of Pathe News.

The Romance of a Fortune That Went Up in Smoke

The Melody Girl

Peggy Shaw, in "Songs of France," a one-reel Pathe.

Germany Likes Ziehm Picture

Arthur Ziehm's special production, "Women's Crusade," given simultaneous premieres in two first run theatres in Berlin, late in October, was acclaimed by the daily, and trade press, as "the most artistic and outstanding picture of 1926."

Mr. Ziehm has started production on "The Trial Behind Closed Doors," with Maly Delschaft, Vivian Gibson, Ida Wuest, Grete Schmidt, Werner Krauss, Henry Stuart, Hans Junkermann, Wilhelm Dieterle and Herman Picha.

War 'Shots' Revived for Peace Week

In commemoration of Armistice Week, International Newsreel, in its current issue, number 90, is showing scenes from the official archives, recalling the vivid days of eight years ago which wrote finis to the greatest of all war tragedies.

The pictures show in all their horror the battle scenes in France. There are also scenes of the celebrations in London and Paris following the signing of the Armistice and of the merrymaking in New York.

Estelle Bradley, an Educational-Mermaid Comedy star, was Miss Atlanta in the 1924 beauty pageant.

Five Fox Short Subjects In November Releases

FRED C. QUIMBY, Short Subject Sales Manager of Fox Films, has scheduled five comedies for release between now and the end of November. They will include two Imperials, and one each of the Animal, O. Henry and Van Bibber series. None is booked for the "Married Life of Helen and Warren" array.

The Imperials are "Light Wines and Bearded Ladies," featuring Byrnece Boutler and Gene Cameron, to be released on Nov. 14; "Madame Dynamite," featuring Della Peterson and Eddie Clayton, set for Nov. 28 release.

"Babes in the Jungle," with Hallam Cooley and Joan Renee in the leads, is the O. Henry picturized gem of wit. It will go to exhibitors Nov. 28. On Nov. 14, "Napoleon, Jr.," an Animal Comedy featuring Jerry, the Giant, and Pal, the wonder dog, will go to the screens.

The other picture is "The Tennis Wizard," a Van Bibber, which features as Earle Foxe and Florence Gilbert, as usual. It will be released on Nov. 21.

Didja Hear This One?

Francis Corbin the director, has one for Al Nathan, producer in the Sunkist Comedy, "Don't Kid Me, Monkey."

Lane's Nemesis

There's a man who towers high above Lupino Lane in his latest Educational-Lupino Lane Comedy, "Movieland." He is Tom O'Grady, who is six and a half feet in height. Tom plays the role of a typical hard-boiled gateman. In the story of this comedy, he is used to keep Mr. Lane out of a motion picture studio and throw him out if he ever gets inside.

Bobby Vernon Comedy

Production work has been completed on "Hoot, Mon," Bobby Vernon's latest starring vehicle for Educational. Bobby will be seen in the land of the close-fisted Scots assisted by Frances Lee, Jack Duffy and Bill Irving. The comedy was directed by Harold Beaudine.

Seven Standards For New Season

Satire will dominate the 1927 production program to be launched by Joe Rock, producer of screen comedies, according to a recent announcement from his office. Included in the schedule are the titles of seven new Standard fun films in which Lois Boyd, and Rock's trio of rotund comedians, "Fatty" Alexander, "Kewpie" Ross and "Fat" Karr will be featured. The seven are:

"The Unsocial Three," "Old Tin Sides," "You're Next," "Heavy Hikers," "What Price Dough," "How High is Up," and "The Campus Romeo." These productions will be released for Rock by the Standard Cinema Corp. of New York, through Greater F. B. O.

Educational Publishes "Blue Boy" Press Book

EDUCATIONAL FILM EXCHANGES, INC., published an 8-page press sheet, in tabloid newspaper size, for "The Mona Lisa," third Romance Production in Technicolor, as was done for "The Blue Boy," previous two-reel dramatic feature in this series. In addition to the pages devoted to accessories and publicity advance stories and reviews, a full page of feature newspaper ads, available in mat and electro form, a pen and ink reproduction of "Mona Lisa," Leonardo da Vinci's immortal painting, on which the short feature was based, available to exhibitors; a page of presentation suggestions with scenic sketches depicting the principal stage attractions, and a complete page of exploitation ideas, were contained in the press sheet.

To illustrate the success of window display tie-ups with art and book stores, a photograph of the art display arranged by the home office in the window of Goldberg's Art Store on Fifth Avenue, New York City, was used. One of the recommended exploitation ideas was that of coloring contents for students, with prizes offered by the Prang Company of New York, distributors of crayons, water colors, art books and other art materials. An outline drawing of "Mona Lisa," available to exhibitors, was used to illustrate this phase of the contest.

In addition, star cuts and scenes from the photoplay were used to brighten the publicity pages.

A thematic music cue sheet is furnished by Educational free of cost to exhibitors showing "The Mona Lisa."

The Christie "Doodle Bug" Arrives in San Francisco

THE CHRISTIE COMEDY car, "Doodle Bug," which started from New York City the last of August, arrived in San Francisco, goal of a trans-continental road jaunt, on October 23, ahead of schedule. Pat Dowling, the special Christie representative, who drove the car across the continent visited some 235 cities and towns, calling at 378 theatres. This, of course, only includes those communities on the main highway from New York to San Francisco.

The little French Citroen made the trip in ship-shape, finishing with the same tires which were on the car at the start. The road tour was in the nature of an advance exploitation campaign to prepare for Christie anniversary week, which starts November 14.

Educational Christie Comedies were found to be playing in all of the cities visited.

Tricky Tige Takes To Terpsichore

Mildred Bragden, the Chicago beauty, calls at Stern Bros.' studio to visit the Buster Brown Comedy kids.

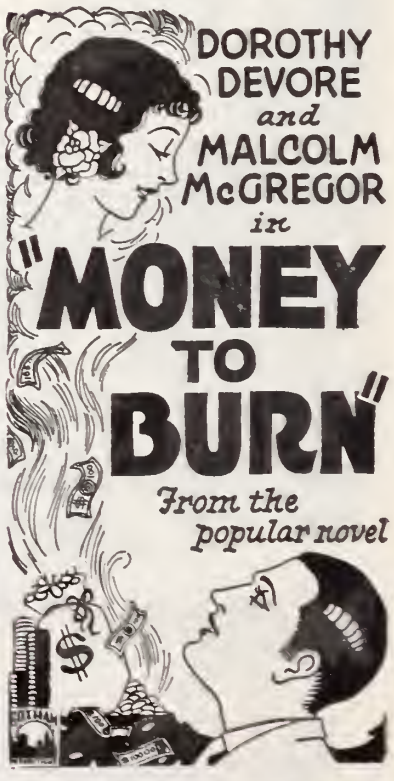
Texan Scores In Harmonica Contest Plan

A REMARKABLE Educational-Juvenile harmonica playing contest has been completed by the Liberty Theatre, Fort Worth, Texas, with nearly 500 contestants entered. J. P. Murrin, of the Liberty Theatre, arranged a splendid tie-up with the Fort Worth Record and Star-Telegram in conection with the contest, whereby he obtained three stories a week in these papers. Unusually complete window displays and tie-ups with merchants marked the contest.

In commenting on the contest, after it had been completed, Mr. Murrin admitted that he entered it almost half-heartedly only to find that the co-operation extended by the Hohner Company and Educational Film Exchanges, Inc., made the campaign highly successful, especially in a monetary way.

In addition to these ways of gaining publicity, Mr. Murrin also obtained space in the photogravure section of the papers playing up the harmonica contest and photographs of the winner and other contestants in the news sections of the papers.

This Will Keep Your Box-Office Warm



Yes! It's a Greater GOTHAM PRODUCTION

Timely Reviews of Short Subject Productions

"Bad Breaks"

(Educational—One Reel)

A general mix-up involving the theft of valuable liquid platinum by a professional thief with the maid's sweetheart suspected, is the motivation of this Cameo Comedy. There is plenty of slapstick and typical comedy confusion and mistakes, and a wild ride down a mountain-side with a runaway truck adding to the excitement of the chase, and a thrill where a taxi goes over a cliff. William Bailey, a feature player, pictured here, is cast as the thief with Toy Gallagher as the maid, George Davis playing the comedy lead as the suspect and Jack Lloyd as the man who has been robbed. Well up to the slapstick standard of the series.—**C. S. Sewell.**

"Better Luck"

(Universal—Two Reels)

Andy Gump, Sidney Smith's famous cartoon character, portrayed by Joe Murphy, gets dragooned into a mountain climbing contest in this issue and in endeavoring to get away from a competitor with whom he has a row, he finds himself at the top and wins the prize. A sapling that catapults him a great distance and a log that he falls on, which starts sliding down the hill, aids him. There are also other laughable gags, including jumping pancakes into which Chester, portrayed by Jackie Morgan, pictured here, has put popcorn.—**C. S. Sewell.**

"Maryland, My Maryland"

(Fox—750 Feet)

IN ADDITION TO presenting a number of typical and attractive views of various sections of Maryland, including its various industries, this Fox Variety brings out the historical importance of this state, one of the original thirteen. This includes scenes of Frederick and Barbara Fritchie's home, and notable places in Baltimore, including the fort which served as the inspiration for "The Star Spangled Banner." An interesting reel.—**C. S. Sewell.**

"Felix Hunts the Hunter"

(Educational—One Reel)

THIS FELIX CARTOON gets a little way from the usual as for several sequences Felix does not appear, a number of jungle animals holding the stage. Felix helps a big game hunter who gets lost. The animals trap the hunter, take his ammunition and clothes and have a great time generally. Felix finally finds him, and in the meantime the whole landscape is covered with animals that have been shot. There are several amusing moments.—**C. S. Sewell.**

"The Fighting Strain"

(Universal-Two Reels)

Curley Witzel's newest starring vehicle shows him in the role of a two-fisted fighter who, returning from the East, rather than get mixed up in a senseless feud poses as a studious bespectacled "sis." In the meantime he surreptitiously resumes his real identity and becomes known as the "fighting deputy" but is not recognized. Eventually he discloses his identity, rescues the girl from the crooked foreman and wins her hand, ending the feud. Witzel is good in both roles and adds additional interest to the rather familiar line of typical western material.—**C. S. Sewell.**

"Martin of the Mounted"

(Universal—Two Reels)

Universal's new star, Fred Gilman, who has previously appeared in Western roles, is now cast as a member of the Canadian Mounted Police engaged in rounding up a gang of fur thieves. The story follows one of the familiar formulas of this type, including an attempt by the villain to kidnap the heroine, but is made more interesting by a ruse of the star, who appears to fall for the gang's plan to sidestep him, but returns in time to catch them red-handed. There is plenty of action and Fred is a chap who strikes out straight from the shoulder, making his fights very realistic. Marie Torpie appears as the heroine.—**C. S. Sewell.**

"Thens and Nows"

(Educational—One Reel)

AMONG THE unique "Nows" in this issue of Walter Futter's Curiosities is a balloon tire suit for duck hunting, an odd Asiatic animal the caraboa, a trained house fly, a chicken fight in a regular ring and trick photographs of New York. The "thens," showing the army draft of 1917 which decided the destiny of millions of boys, and the manner in which the armistice was received in the world capitols.—**C. S. Sewell.**

"Not to Be Trusted"

(Fox—Two Reels)

Allan Forrest, pictured here, prominent leading man in feature productions, makes his entrance into two reel comedies and is cast as Warren in this issue of the "Married Life of Helen and Warren" series. Helen desires to adopt a child and Warren as judge of a baby contest picks out a midget masquerading as a kiddie. The midget is a crook and with his pal they seek to rob the house but are caught. Helen, however, is cured of her adoption idea. Forrest is excellent in the role, and Sonny Day is clever as the midget. Arthur Housman, Grace Goodall and little Mickey McBan as the sponging "in-laws" add to the merriment in their usual manner. Should prove a popular attraction.—**C. S. Sewell.**

"Hook or Crook"

(Universal—One Reel)

This Blue Bird Comedy starring Charles Puffy is a peppy little farce with enough of a plot to serve for much greater footage, consequently it is a fast-moving and decidedly merry little offering, and one of the very best of the series. Puffy, clubman, loses an election bet and has to masquerade as a woman. His friends doll him up to resemble an escaped crook, the police get after him, he seeks refuge by taking a job as a cook and finds he is in the winner's home. A recount of votes makes him winner and he has the laugh on his friend. The gags and slapstick are all good. Dorothy Gulliver, pictured here, appears as Puffy's sweetheart.—**C. S. Sewell.**

"Smith's Uncle"

(Pathe—Two Reels)

Carmelita Geraghty, a prominent feature player, who is pictured here, makes her debut in short subjects in this Mack Sennett Comedy, an issue of the Jimmy Smith series. As a vamp her specialty is kidding along old men and throwing them over after she has worked them for expensive presents. She sets her cap for Smith's uncle who falls in this class and comes very near succeeding, but a little matter of a diamond bracelet that her brother pockets, shows her up in her true light and everything turns out O. K. Miss Geraghty is excellent and alluring in this role and dominates the picture easily. Andy Clyde is cast as the uncle and Raymond McKee, Ruth Hiatt and little Mary Ann Jackson, as usual, constitute the Smith family, which also inincludes their enormous dog, that adds to the merriment. A good comedy that should please generally.—**C. S. Sewell.**

"Hooks and Holidays"

(Pathe—One Reel)

THE LURE OF FISHING, which so many men consider to be the ideal way to spend a holiday, furnishes the idea for this Grantland Rice Sportlight, which is devoted entirely to this fascinating sport. The scenes include the catching of trout, tarpon and various other species of fish with illustrations of the difference in technique required. Altogether it is an interesting number.—**C. S. Sewell.**

"In Vaudeville"

(Pathe—One Reel)

A VAUDEVILLE show with the performers and audience composed entirely of cartoon animals is the newest of Paul Terry's modernized Aesop's Fables. There is a romance between the star performer and one of the other characters, but the chief angle of interest and amusement is in the clever and laughable stunts of the vaudeville players themselves and the utterly impossible things they are made to do. Well up to the standard of the series.—**C. S. Sewell.**

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., Nov. 10.

THE St. Louis Amusement Company, controlled by Skouras Brothers and Harry Koplar, has added the Mikado Theatre, 5955 Easton avenue, to its chain that now includes twenty-nine houses with a total of about 36,500 seats. Under the new arrangement Maurice Stahl and R. Laventhal retain stock in the Mikado Amusement Company. Stahl is manager of the house. It has 1600 seats.

Nat E. Steinberg of the Premier Pictures Corporation, 3314 Lindell boulevard, has been very busy and has landed some nice contracts.

Jack Weil, independent distributor, has gone to New York City on business connected with his exchange.

Hope, Ark.

It is reported the Saenger Theatre Company will erect a modern theatre on the site of the old Alice Theatre, Hope, Ark. The new house will cost about $150,000. The architects are Witt, Seibert & Halsey, 807 Texarkana National Bank Building, Texarkana, Ark.

Jacksonville, Ill.

The Majestic Theatre, Jacksonville, Ill., has been remodeled and decorated at a cost of several thousand dollars.

E. St. Louis, Ill.

A new theatre is being erected at 1501 State street, East St. Louis, Ill., by Fienstein & Koplitz. The house will be one story, 47 by 122 feet and of brick and cinder block construction. It will cost $25,000.

Springfield, Ill.

The theatre and apartment-store building to be erected at Sixth and Washington avenue, Springfield, Ill., by the Kerasotas Bros., will bo three story and basement, 47 by 80 feet and cost $75,000. Bids have been taken from contractors.

Canada

Moving Picture World Bureau, Ottawa, Can., Nov. 10

OTTAWA. Ontario, exhibitors were blessed with two holidays within eight days and business showed a resultant boost. The first fell on Monday, November 1, which was All Saints Day, this being observed as a Government holiday. The second was Monday, November 8, the Canadian Thanksgiving Day.

The orchestra of the Capitol Theatre, Ottawa, Ontario, has been making a number of special appearances at luncheons of the service clubs of the city and the theatre, which was re-opened some weeks ago with James T. Moxley as manager, has been securing much prominence.

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, has been appointed chairman of the local Rotary Club committee to make arrangements for the trip of Rotarians to the International convention at Ostend, Belgium, next June. Mr. Franklin himself is already preparing for the trip.

Gang Guns Add Pep to Shooting in Film Sales

Kansas City, Mo., Nov. 11.—Bang! Bang. Deadly battle, with armored, high-power automobiles, machine guns, quick firing rifles and sixty gangsters of the Berger and Shelton gangs in deadly conflict, raging through southern Illinois. Makes it nice for the film salesmen in that territory! Film has to be sold, so the boys are trying to figure whether to tunnel from the exchanges to their various theatre prospects or to travel in Dodge cars.

Ohio

Moving Picture World Bureau, Cincinnati, Ohio, Nov. 10.

A SATISFACTORY adjustment between managerial heads of theatres and unions has been reached at Columbus, Ohio, which has resulted in projectionists and others returning to their posts at the scales of wages now in effect. The men in these houses have been on a strike since September 27.

All attendance records for Cincinnati have been broken during the four weeks showing of "Ben Hur" at the Grand Opera House, Manager Milford Unger announcing that the picture grossed better than $75,000 for the run. The Grand, which is devoted to Erlanger legitimate attractions, resumed its regular policy after the picture closed, but a return showing has been booked for week of November 21, and possibly longer.

Hamilton

John A. Schwalm, president of the Jewel Photoplay Co., and manager of the Rialto Theatre, Hamilton, Ohio, returned last week from an extended trip to New York during which he contracted for a very elaborate new organ for the Rialto. Schwalm, who is on the executive board of the M. P. T. O., Ohio, is taking an active part at the convention in Columbus this week.

Mansfield

M. W. Korach, who has been manager of the Majestic Theatre, as also the Opera House, Mansfield, Ohio, since these houses were taken over by the Silverman Ohio Theatres Co., has been made general manager of the Silverman organization, and will have the Strand, Akron, Alhambra, Canton, and the two Mansfield houses under his jurisdiction. Harry Brown, Jr., of Pittsburgh, Pa., has been made Korach's successor.

Dayton

Lee A. McCally, formerly associated with the Grand Theatre Amusement Co., Dayton, Ohio, has quit the picture game, and gone into the life insurance business.

Paul Witte Celebrates

Decatur, Ill., Nov. 8.—Twenty years manager for A. Sigfriend, owner of the Bijou Theatre, Mr. Paul Witte celebrated the anniversary recently by giving a party to the employees of the Bijou, which he now manages, and to friends. The theatre arranged a special bill in honor of Mr. Witte and his long connection with one enterprise.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn. Nov. 9.

THEATRE owners in Minneapolis today await either a rush of business or a falling off following the denunciation of motion pictures and the stage by Dr. Earle V. Pierce, Minneapolis pastor. Dr. Pierce said that "stage and screen poured forth intoxicating and deadly ideals, depraving life and causing degeneracy of ideals on which the home could not rest soundly."

Princeton

Mr. and Mrs. Max Kruschke are rushing to completion their new theatre at Princeton, Minn., which is expected to open before heavy winter weather begins. They are the veteran owners of the Strand.

Two Harbors

The State Theatre at Two Harbors, Minn., will add vaudeville to the week-end picture program, Harold Youngren, manager, announces.

North Dakota

Joe Maitland of Mandan N. D., has left the theatre business and has taken over the Lewis and Clarke Hotel in Mandan. He was the veteran manager of the Palace Theatre.

Nebraska

Moving Picture World Bureau, Omaha, Neb., Nov. 11.

IT IS learned that Harry Watts, manager of the Rialto Theatre at Omaha, is now improving at the local hospital after being confined there for some time with a nervous breakdown.

The new Orpheum at Omaha is now going forward. Excavation has been completed, and pouring of concrete abutments and foundations is in progress.

The Strand and Rialto Theatres in Omaha were the first to come to a settlement with the striking musicians who were out recently with some new demands. Other theatres settled shortly thereafter.

Dresel to Manage

Louisville, Ky., Nov. 5.—Announcement has been made of the appointment of William Dresel, prominent in fraternal and retail business circles, as manager of the new Towers Theatre, at Fourth and Oak streets, now nearing completion. The new theatre is under control of the interests which operate the Broadway, Fourth avenue, Walnut and Strand Amusement interests, controlling a chain of about twenty local theatres. Fred Dolle, Charles Koch, Henry Reiss, D. H. Long, Joseph and Louis Steuerle are interested. Equipment was supplied by Charles Koch, of the Rex Theatre, and American Motion Pictures Co., who is also associated with the same interests. Affording good parking for autos, fed by four car lines, the theatre will seat 1,200.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., Nov. 10.

REPRESENTING Thomas Lamb, of New York, A. B. Seville is in San Francisco making a final revision of the plans for the William Fox Theatre, to be erected at Market and Hayes streets. Plans will be in a completed form by the middle of December. The theatre will be the largest in the West, with a seating capacity of about 5,000, and will cost in the neighborhood of $2,000,000. Joseph M. Schenck, head of United Artists, was here the first of November and announced plans for the erection of a 2,000-seat moving picture house at Market and Tenth streets, almost directly across the street from the new William Fox Theatre.

Contracts have been awarded by Ackerman & Harris, Phelan Building, for the erection of a moving picture house on San Bruno avenue, near Burrows street, San Francisco. The theatre will be known as "The Boulevard," seating capacity 1,500.

Ed Smith, manager of the Granada Theatre, San Francisco, recently doubled up on a couple of events, presenting "Taxi! Taxi!" for the first time and Ben Black as the new conductor of the Granada Theatre Orchestra. The engagement of the musical director is a limited one.

Frank Steffes, manager of the Coliseum Theatre at Seattle, Wash., for the past nine years, was a recent visitor at San Francisco and after seeing how the boys put on shows here, left for Hollywood to see how pictures are made.

The new exchange of Tiffany Productions, Inc., Louis Reichert, manager, San Francisco, has opened with a bang, two bookings having been made into the California Theatre.

George N. Montgomery, president of the Supreme Film Company of California, paid the San Francisco branch a visit recently from his Los Angeles headquarters in the interests of National Screen Service. Sidney J. Goldman has been made manager of this exchange, succeeding W. J. Lee, who has been transferred to the Los Angeles office. Mary Clark, for years cashier for United Artists, has succeeded Miss Bernheim in this capacity for Supreme.

A western divisional meeting of branch managers of the Producers Distributing Corporation, was held at San Francisco the first of November under the direction of District Manager I. W. Weir. Those in attendance included G. A. Edwards, Denver; Al O'Keefe, Salt Lake City; J. S. Stout, Los Angeles; Harry Percy, Portland; Dave Frasier, Seattle, and M. E. Cory, San Francisco.

Kenneth Hodkinson with United Artists, has returned to San Francisco, following a stay of a month at Los Angeles.

Dixon

I. W. Ware is erecting a moving picture house at Dixon, Cal., and expects to open this early in the year.

Oakland

Sam Perlin has purchased an interest in the Parkway Theatre, Oakland, Cal.

Alameda

Vandals recently visited the Rialto Theatre, Alameda, Cal., and wrecked the interior, tearing down decorations and spraying the walls from the emergency fire hose. The house had been closed for a time.

If your news isn't in this department, why don't you tip our nearest Correspondent?

Friends of Pictures "In" Through Exhibitors' Aid

Kansas City, Mo., Nov. 10.—Stepping into the role of politicians the exhibitors of Kansas and Missouri played a large part in the defeat of candidates whose policies were not friendly to motion pictures. The defeat of the Wyandotte County Attorney, who had meddled with an effort to bring in Sunday closing in Kansas City, came largely through exhibitor work while the re-election of the Kansas governor known to be fair and impartial in dealing with screen regulation, came about by the same exhibitor effort to a great extent. In Missouri virtually all candidates supported by exhibitors carried by a large majority.

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., Nov 11.

AMONG the out-of-town exhibitors in the Kansas City market this week were: George Shilkett, Joplin, Mo.; John Yous, Mound City, Mo.; Mr. and Mrs. Charles Barron, Kansas Theatre, Wichita, Kas.; C. E. Liggett, Rosedale, Kas.; Roy Fuhrer, Yates Center, Kas.; S. E. Wilhoit, Springfield, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.

Exchanges along Kansas City's movie row still continue to report business good. "Red" Jones of Educational hurried out into the territory this week to gather in a few contracts, while Julius Stern, president of the Stern Film Corp., was a business visitor. Col. "Bill" Yoder, former Pathe district manager, has accepted a position as sales manager in Kansas City for the Advance Trailer Service Corp. Jack Harris, assistant bookkeeper at the M-G-M branch, has been transferred to St. Louis, while Mark Gilbert, short subject booker for Universal, has resigned and will be succeeded by I. Beiser.

No sooner had Carl Laemmle learned of the resignation of Samuel Carver as manager of the Liberty Theatre, first run Universal leased house of Kansas City, than word received to use all influence to induce Mr. Carver to return to his post, which he did, succeeding A. S. Rittenberg.

W. E. Truog, Universal district manager, made a hurried trip to Chicago to meet Carl Laemmle, incidentally telling him of the work of remodeling and enlarging the Universal branch in Kansas City. A. H. Cole, Paramount branch manager, and R. C. LiBeau, district manager, covered up their desks and departed for French Lick, Ind., to attend the Paramount convention. The Artic-Nu-Air branch managed by J. E. Foland, has moved to larger quarters on the second floor of 111 West Eighteenth street. Many exhibitors attended a special screening of the Pathe picture, "Alaskan Adventures," Friday night.

Many new and remodeled first run houses in Kansas City territory threw open their doors for the winter this week. At Lawrence, Kas., the remodeled Varsity theatre opened after installing a pipe organ, a new mezzanine balcony and a new terra cotta front. Glenn W. Dickinson operates the house.

Live News About That Live Spot—Hollywood!—in Tom Waller's Bigger, Breezier Department—Hop Quick to H-O-L-L-Y-W-O-O-D

Illinois

Moving Picture World Bureau, Chicago, Ill., Nov. 11.

THE Orpheum Circuit have sent out an announcement that owing to the demand for seats for the new Palace Theatre of the circuit opened last month, they have established twenty branch ticket offices in various parts of the city.

The Ascher circuit are making elaborate preparations for the opening of their largest de luxe theatre, the new Sheridan at Sheridan road and Irving Park boulevard, which has been set for Thansgiving Day.

Sam Gertz has been appointed manager of the Vic Theatre at Belmont avenue and Sheffield, and is changing the policy of the house from vaudeville and pictures to a straight picture policy. Henry Stickelmaier has resigned as manager of the Tower Theatre, at Milwaukee, and returned to Peoria, Ill., as executive of the Theatres Operating Co.

Lubliner and Trinz circuit have transferred Manager Hatfield to the Covent Garden Theatre on North Clark street from the Windsor Theatre and M. Gallagher has succeeded him at the Windsor Theatre.

Nathan Wolf, Salo Auerbach, Morris Reingold and Maurice A. Choyinski have bought 600 feet of ground at 6400 Irving Park boulevard, on the West Side, and plans are being made for a de luxe motion picture theatre for that location.

Waukegan

Arthur P. Feigen is the head of a syndicate that is promoting a new picture studio at Waukegan, Ill.
the promoters paid $67,500 for a site at Holridge and Lewis avenue, in that city.

Lebanon

The Crescent Amusement circuit have opened their new Princess Theatre at Lebanon, Ill., and John Hatcher, for the past two years in charge of the Howard Theatre in that little city, will be manager.

Murphysboro

The Marlow Theatre at Murphysboro, Ill., will be remodeled and about thirty thousand dollars will be expended.

Colorado Lively

MR. W. A. RODERICK of the Paris Theatre Company, Sante Fe, N. M., came to Colorado for the recent deer season. Mr. Roderick shot a 350-pound buck near Meeker, Colo. C. A. Mulock, former manager of the Irish Theatre of Thermopolis, Wyo., has returned to the fold after several weeks absence. He was recently appointed by H. E. Huffman of Denver as house manager of the Bluebird and Bidawee theatres, Denver suburban houses. The Kincaid Collins Amusement Company of Wisconsin has purchased the beautiful Rialto Theatre of Florence, Colo. A. F. Allen former owner announced the sale early this week. Frank Culp, owner and manager of the Granada and Rex Theatres of Denver purchased the Alcott Theatre from Mrs. George Hefferman. H. O. Collumm has started a new theatre in Springfield, Colo. He has named it the Joy Theatre. Wm. Delahoyde owner of the Whiting Theatre will continue to operate, the only change being in the ownership of the property. N. D. Curtis has also appointed B. W. Ritchie as the manager and buyer for the Iris Theatre.

Pittsburgh Theatre Houses Subway Station

New York

Moving Picture World Bureau, Albany, N. Y., Nov. 11.

LAST week was an active one along Film Row in Albany. A meeting of Metro-Goldwyn officials, including Felix Feist, general manager of sales distribution; William F. Rogers, eastern sales manager, and Sam Eckman, district manager, was held with a luncheon preceding at the Hotel Ten Eyck. Charles Walder, now connected with the Metro-Goldwyn office in Buffalo, and former local manager for Fox, was in town for the occasion. Fenton Lawlor is now associated with the First National exchange here, succeeding M. M. Silver. Hal Smith, and Lionel Edel, have been added to the Fox sales force. A. J. Pincus has been appointed feature salesman for Pathe here.

Tony Veiller, manager of the Mark Ritz in Albany, learns from his wife, who has been visiting relatives for some time past in Norfolk, Va., that she will travel by airplane on her return from Norfolk to Philadelphia. Mrs. Veiller has made several short trips by plane in the past.

Elmira

Mr. and Mrs. Harry Berinstein, of Elmira, were guests of Julius Berinstein, owner of the Colonial and Hudson Theatres in Albany, last week. Mr. Berinstein is well known in Albany, and according to reports, he is now looking for one or two sites on which he will erect motion picture theatres.

Kingston

Harry Lazarus, of Kingston, operating the Auditorium in that city, is back from a hunting trip, but failed to mention whether or not it was a successful one. Mr. Lazarus is building a new theatre and indications point to its being ready for opening in the early spring.

Johnstown

It now looks as though Clarence Dopp, who has been operating the Electric Theatre in Johnstown, is to form a chain of houses in that part of the state. Mr. Dopp has just added the Kun-Ja-Muck Theatre of Broadalbin, and is said to be looking about for one or two more houses located in small villages.

The Hudson Theatre in Albany, narrowly escape possible destruction last week in a fire that broke out in a paint store in the same block. The fire was confined to the store, however. About a year ago, another store in the same block was badly damaged by fire.

Rome

Considerable activity is being displayed these days by the Kallet Brothers, who control the situation in Rome, Canastota and Oneida. In two of these places they are erecting new theatres and now they are negotiating for the purchase of the Pontiac in Saranac Lake. This house has been operated by Dave Seymour, a veteran showman who has been forced to make Saranac Lake his home, on account of ill health.

Schuylerville

Up in Schuylerville, A. E. Milligan, running the Broadway Theatre, is also picking apples. These apples probably rank as the largest in size, of any orchard in all New York state. The other day Mr. Milligan gave one of the apples to Howard Morgan, local manager for Educational, and it was so large, according to Mr. Morgan, that he was barely able to get it into his Ford car.

Troy Robber Nips Candy While Cash Sits Tight

Albany, N. Y., Nov. 11.—Jacob Rosenthal is wondering whether Troy burglars have a "sweet tooth" or whether, as his friends all tell him, it is Jacob's cleverness that account for the fact that when his Rose Theatre was entered one night last week, the robber took twenty boxes of candy—but missed over $300 which was neatly filed in a plain letter file instead of lying in the safe. Arrests have been made. It is not stated if the candy has been recovered intact. Mr. Rosenthal's theatre was burglarized before, nearly a year ago. Candy had not been provided on that occasion.

Michigan

Moving Picture World Bureau, Detroit, Mich., Nov. 11.

MOTION picture exchanges in the Detroit territory are making preparations for a general removal about December 1 to the new million dollar Film Building, which is being completed for their use at Columbia street and Cass avenue. The building is rapidly nearing completion and the first exchanges to move doubtless will do so within the next few weeks.

Saginaw

Charles Carlisle, well known Saginaw exhibitor, has relinquished his theatrical holdings in the Thumb City. Mr. Carlisle was one of the oldest and best known exhibitors in the State.

Gerald Meyers, city salesman for the Educational Film Exchange, received word last week of the death of his mother in Boston and left immediately to attend the funeral there.

The new Senate Theatre, on Michigan avenue, only two weeks old, was entered by yeggmen who blew open the safe with nitroglycerine, obtaining about $2,000. Arthur D. Baehr, the manager, told the police he believed the robbery took place about daybreak.

Muskegon

C. Howard Crane, Detroit architect, is drawing plans for a theatre costing $500,000 to be erected in Muskegon for the W. S. Butterfield circuit. The theatre will be situated on Western avenue.

George F. Koppin announces the sale of his Catherine Theatre to James M. Leasia. Leasia was a prominent exhibitor in Detroit about seven years ago, but retired after building the Tuxedo, a large neighborhood house.

Ann Arbor

Gerald Hoag, manager of the Majestic Theatre at Ann Arbor, is nursing a fractured wrist as a result of a rush made on his theatre "pep" night by University of Michigan students.

Herbert Traver, Detroit manager of United Artists, is seriously ill at his home with heart trouble. The office is being looked after by Morris Safiet, division manager.

Tell Our Correspondent Your News

Moving Picture World Bureau, Pittsburgh, Pa., Nov. 11.

THE first building in Pittsbugh to provide for a station for the anticipated subway is Loew's Penn Theatre, under construction. According to R. A. Williams, in charge of construction for C. W. and George L. Rapp, New York architects, the sub-basement will be equipped with the most modern equipment for cooling, heating and ventilating the theatre. The Penn will be under the supervision of Louis K. Sidney, to whom goes most of the credit for the success of Loew's Aldine here.

H. M. Herbel, for the past year manager of the local Universal exchange, has left for New York to take up his new duties as western sales manager for Universal. He is succeeded in Pittsburgh by A. L. Sugarman, who for the past eight years has been connected with the Universal sales force in the Cincinnati branch.

Manager James H. Alexander, of the Columbia Film Service, Inc., announces that he has just acquired for release in the local territory the four new Rayart serials, namely: "Scotty of the Scouts," "Trooper 77," "Fighting for Fame," and a fourth as yet unnamed.

Fred J. Herrington, secretary of the Motion Picture Theatre Owners of Western Pennsylvania, will hereafter handle advance trailer service on all feature releases. Many of the leading exhibitors in the territory are already using this service and state that they are well pleased with the results obtained.

Stanley B. Waite, central division sales manager for Pathe, was a recent Pittsburgh visitor.

Recent exhibitors included: Mr. and Mrs. Tom Kinney, Franklin; Charles Freeman, John Newman and Julius Markowitz, New Castle; James Retter, California; Carl Becker, Butler; B. E. Cupler, Washington; Harry Petz, Youngwood, and James Velas, Wheeling.

The Western Pennsylvania Amusement Co., Inc., opened their sixth picture theatre Thursday, November 4. The new house is the Avenue, located at 809 Liberty avenue, Pittsburgh, a house seating 314 persons.

Brookline

M. Braverman, whose lease at the Brookline Theatre, Brookline, expires the end of November, is building a beautiful new 500-seat theatre in the town which he expects to open by the first of the year. Plans for the new house include two storerooms on the ground floor, and bowling alleys in the basement.

North Braddock

A. Schleisinger, owner of the Olympic Theatre, Beechview, has taken over the Copeland Theatre, North Braddock. He reopened the house on November 8, and had souvenirs for all his patrons.

A. H. Schnitzer, F. B. O. manager, is back at his desk, after attending a sales meeting in the New York home office.

Ogdensburg Open Sunday

Albany, Nov. 8.—A proposition calling for Sunday motion picture shows in Ogdensburg, N. Y., was carried on election day by a majority of 213, with more persons voting than on any proposition ever before the electorate in that city. First reports were to the effect that the proposition had been lost, but later a rechecking showed that it had been carried. Interest in the outcome was on a par with that for Governor of the state.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Cold Weather Stunts to Help Business When the Thermometer Takes Big Drops

Now that Winter really is here and the fans have been put in mothballs for a time, it's a good plan to check over some of the ideas that have proven useful in the past. Most of these are familiar to you, perhaps, but it helps now and then to refresh your memory.

One of the standbys is something to get them in during especially inclement seasons. One of these is purely a city stunt; an arrangement with a local taxicab company to bring patrons to the theatre during periods of extremely bad weather. Most companies will make a sufficient concession in price to make it fairly well worth while. You figure that people will not come unless there is some inducement. If the taxi company will haul your patrons within a mile radius for ten cents a head, you pay that much to sell a seat costing from 25 to 40 cents. You are paying ten cents to sell tickets, but there is a profit in that if you cannot get the people to come otherwise.

Getting the Taxis

The argument to use with the taxi company is that it will encourage the taxi habit at other times, when such an offer does not hold good. The best way to work it is to supply the drivers with a certain number of tickets. They account for these tickets in at ten cents less than face value.

In the suburbs and small towns, where there are few taxicabs, it has been found profitable to run a bus line, often nothing more than the familiar "bob" with plenty of straw in the wagon box. This makes an advertised route. Often a school bus may be hired, or a regular bus company may be willing to make a concession after rush hour.

One manager regularly cooperates with the local plumber in the distribution of cards reading: "If your furnace gets out of order, etc."

During a blizzard one western exhibitor offered hot coffee to all patrons. With so many soda bars, you scarcely would suppose that a cup of coffee could sell theatre tickets, but it helped business materially. A large grocer supplied the coffee, urn and cups and the house furnished the heat. "Free coffee when it snows" can be made a regular ticket seller, possibly because patrons figure that the hot drink will offset the effects of the walk to the theatre.

In small towns a boy has been hired to brush the snow from the entering patrons' wraps. A small matter, but it created goodwill—and it saved the upholstery.

More than one exhibitor has sold tickets on the argument that if you bring the family to the theatre you can bank the fire early in the evening and save money on both coal and either gas or electricity. There will be no real saving, but the argument seems to win.

Watch the Heaters

On the same line of a warm house a number of managers have arrangements with local steamfitters to supply the names of clients. A telephone message from the theatre expresses regret at the accident and suggests that the theatre will supply a warm haven. It's another angle of the card referred to above, but is more direct.

One theatre with an open fire in the rather spacious foyer uses a winter slogan of "Meet me at the fireplace," adapting the "Meet me at the fountain" used by a large department store.

Much may be done by replacing the white globes on the marquise with warmer tints. This does not mean all red lights. Some yellow in the red will be far more cheery and inviting.

One thing that should be done is to guard against cold draughts entering the house each time the door is opened. The best safeguard is the glass screen at the back of the last row of seats, but where this is too costly, much can be done with screens, if you can place them so the fire department will not object. Don't raise the fire hazard with heavy hangings and flimsy screens. Find some other way.

If you have an open lobby, heat the box office and give the doorman a cork mat to stand on. Let him under dress well, but do not bundle him up so that he suggests that he is suffering from the cold. It may be warm inside, but you lose some of the effect if the doorman's teeth chatter as he takes the tickets.

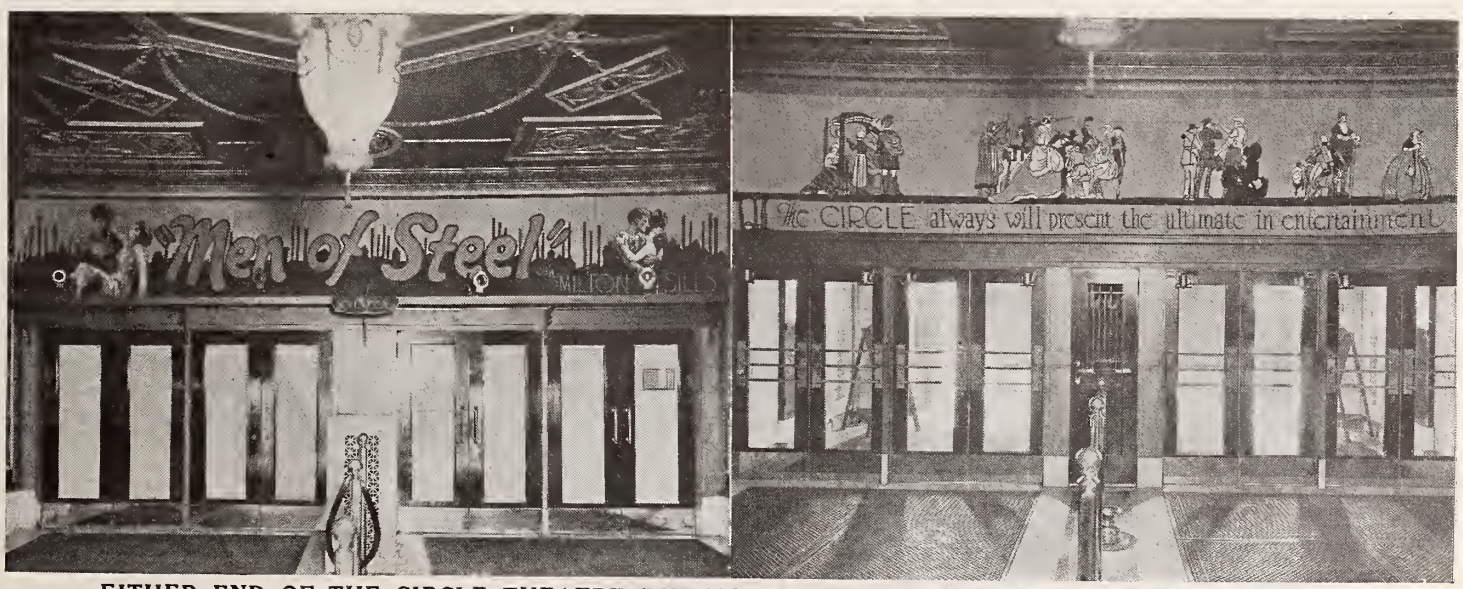
And don't forget that an extra ton or so of coal may be a better investment than a super film during a cold snap.

Boy Boxers Helped on Battling Butler

For his advance work on Battling Butler, Charles H. Amos, of the Carolina theatre, Greenville, S. C., used a pair of clever youngsters for a perambulator.

First he showed them the film, to let them get ideas for the comedy stunts, and then he put them on a truck on which a ring had been built. This truck perambulated the streets, stopping every little while to pull off a fast and funny round.

The same boys were used for a novel prologue. Their gloves, faces, hats and shoes were treated with luminous paint and after they had been introduced the house was darkened and only the painted objects could be seen. A two-minute round ended in a knockout just as the main title came on the screen.



EITHER END OF THE CIRCLE THEATRE DURING ITS TENTH ANNIVERSARY CELEBRATION

The Circle is the Indianapolis First National house and used Men of Steel for its anniversary offering. These two sections show either end of the lobby with the designs planned by Ben F. Caldwell, art director, under the general direction of Manager Ace Berry. One end sells the coming attraction and the other the institution.

Railroad Supplied Ballyhoo on The Iron Horse

Paramount Dream Is Realized In Building

(Continued from page 135)

Meanwhile in *Moving Picture World,* Louis Reeves Harrison was dreaming a dream that hugely diverted our readers. Harrison visioned a showplace where the pictures could be seen from comfortable seats and where lights, music, ventilation and elegance would delight the patron.

That was all very well to write about, but exhibitors shrewdly pointed out that if the chairs were bearably comfortable, the patron would remain too long, and become unprofitable. A mechanical piano or at best a Marathon pianist and a long distance violinist could make all the necessary music and it would be foolish to spend money for ventilation when you could buy perfumed disinfectant for a couple of dollars a gallon.

In those days the hiss of the atomizer as an attendant patroled the aisles, spraying the dense atmosphere was as much a part of the show as the projection machine itself.

It was almost universally agreed that it could not be done for ten cents, and everyone knew that the entire prosperity of the picture was based on the ten-cent admission. It had been a hard enough fight to come up from the old nickel tickets, but a quarter was insanely absurd.

But the quarter show did come, and it was a shock to theatrical Broadway presently to find a picture theatre right on Longacre Square itself. It was not much of a theatre, but it was very much like a negro Catholic intruding on a konklave of the K. K. K.

That house long since gave place to office buildings, but meanwhile the Strand had been built, the Victoria was razed to give place to the Rialto and the last word was reached with the erection of the Capitol.

As these lines are written an army of workmen are putting the finishing touches to the new Paramount theatre, housed in a building that is already one of the landmarks of the city; a theatre with a seating capacity in excess of the entire sittings in New York City twenty years ago.

It is a theatre such as even Louis Reeves Harrison did not dare visualize; a dream of sumptuous elegance—and yet who shall say that the end has been reached? Who may predict with certainty that the Paramount theatre, palatial as it seems today is no more than another stepping stone toward even greater achievement?

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Radio features having proved good attractions for this theatre, the Davis Saxophone Octette, under the direction of Clyde Doerr, which has become well known through Station WEAF, was brought back for a return engagement with the photoplay, "The Prince of Tempters." This show had, in addition to these two attractions, two other stage presentations and two other film subjects. The musical incidents required thirty-three minutes in their presentation, while the film porton of the bill ran one hour and thirty-three minutes. Of this time the First National picture ran one hour and twenty-one minutes, with the Topical Review taking eight minutes and the one-reeler, "Suawanee River," taking four minutes.

Edna Burhans, soprano, opened each deluxe show in an aria from "Ernani," appearing on the apron of the orchestra stage. For an encore she sang "Cherie, I Love You." Singer was spotted from the dome by a rose-pink Mestrum, while the gold cloth draw curtains which formed a cyclorama backing for the musicians were flooded from the bridge and dome by soft amber. Miss Burhans took seven minutes.

The film, "Suawanee River," running four minutes, was used as an introduction for the Dixie Jubilee Singers and Dancers. It was specially scored, the theme being the song of that name in special arrangement, and this melody was used for the opening of the Dixie presentation, in full stage.

The setting for the Jubilee Singers included a back drop in black and white of a levee with a show boat, magnolia trees being in the foreground. Dixie Jubilee Singers were grouped to the left, opening with a Southland melody. Then came a picaninny dance by six girls, then more singing by the Jubileers. Leonard Workman had an eccentric dance, and the incident closed with a cake walk. Presentation was twelve minutes long, the vocal arrangements being by Eva Jessye, dance arrangements by Sonia Serova and settings by Roy Requa.

After the Topical Review came the Davis Saxophone Octette, holding the full stage just before the picture was put on. The set included a silver tree center stage backed up by a black curtain ten feet wide, and on either side of the curtain were silver cloth drapes upon which various lighting effects were used. The Octette played "Davisax March," a solo by the leader, Clyde Doerr, called "Ma Favourite;" "Oogle Oogle OO," "My Wild Irish Rose" and medley of popular hits. This presentation required fourteen minutes.

A BORROWED BALLY ON THE IRON HORSE IN COLORADO

The I. H. is not exactly first run, but Harry J. Helmer, of the Rourke Theatre, La Junta, held back for the fiftieth anniversary of the Santa Fe. The train was imported for the local celebration and loaned him afterward.

This Ship Sailed

Playing Mare Nostrum at the Palace theatre, Fort Worth, Tex., M. K. Moore used a ship model for his lobby. On either side of this display were full-sized life preservers, lettered with the title of the play—lettered where the name of the ship would appear. Cards similar to the spare tire cards were inserted in the openings carrying selling talk.

When the picture opened these were taken to a downtown store window for further display and a tie-up also was effected with a luggage shop.

Had Them Guessing

Fred V. Greene, Jr., now with the Schine Enterprises, got out a herald for Gloversville, N. Y., that has had them guessing.

Fred took Paul Gulick's idea of putting his front page on the back page, too, with some institutional talk on the inside pages of the four-page folder. People can't figure out whether it was done on purpose or the printer made a mistake in make-up. The result is that they are intrigued, as the novelists say.

Sent to Sills

When Men of Steel played Dennison, Texas, the engagement of Milton Sills to Doris Kenyon was capitalized. The Star theatre prepared a telegram of congratulation which was signed by several thousand patrons.

Four Examples of U. A. Advertising from the South

Flashy Envelope Got All Readers

H. G. Olson, of the Jeffris theatre, Janesville, Wis., sends in a stunt that will work on any picture not too dignified to be handled in a snappy style.

It is a small prescription envelope printed up in red with a skull and bones and the legend, "Your turn is coming." Below, in much smaller type is "Instructions inside." The enclosure is a small slip reading to the effect that "Your turn is coming" to see the picture advertised; in this instance The Palm Beach Girl.

Mr. Olsen writes that he had tried this stunt before, using cheaper manila stock, and he finds that the display value of red on white is so much more vivid that the slightly more expensive stock more than repays the additional cost.

He adds that he used the local baby identification contest on That's My Baby and got 23 identifications on 37 pictures. These pictures were displayed in the lobby in a nice frame, and he writes that he seemed to give him as much as he could have gotten out of the more expensive plan book stunt of photographing the babies.

A good way to handle this is to give a ticket for each identification and label each photograph as it is identified, to prevent repetition. Since you know the names of the children, you can have the labels prepared in advance. The press book stunt is better for the cities, but in a small town the identification works just as well and is less expensive.

Chipped In

Using wood veneer, such as they make peach baskets of Rodney Bush, of the Galax theatre, Birmingham, put out three thousand four-inch strips to announce The Son of the Sheik as "a chip off the old block." It was a clever idea, and down in the peach district the wood was readily available.

Held the Lion

Using one man in a lion masquerade dress and another in tattered clothes and red-smeared face, C. T. Perrin, of the Rialto theatre, Pueblo, got much attention for Hold That Lion.

The two men paraded the streets, with the lion in front and the other holding on to his tail and yelling, "Hold That Lion!" He also carried a sign upon his back.

Used Treasure Hunt for the Love Game

For a week before the playing of So This Is Paris at the Howard theatre, Atlanta, the Georgian carried stories about the love cane of a gay Parisian, which was supposed to be in Atlanta.

Each day the same newspaper carried a classified advertisement telling that one of the clues would be obtained at a certain store. The cards handed out were non-committal until the fifth day, when the direction was to go to the Howard.

There a card was handed out telling that the cane was to be found "in the midst of a woodland green in an outlying section of Atlanta."

Acting on this hint, the cane was found on the bank of a park lake and was carried to the newspaper, where the promised reward was given.

As the treasure hunt was new to Atlanta, there was more than the usual interest, and while hundreds made the search, thousands read of the stunt with interest and watched its progress.

In the regular campaign 20,000 programs and 10,000 heralds were distributed.

FOUR EXAMPLES OF BALLYHOOING FROM UNITED ARTISTS FROM SOUTH AMERICA

The automobile parade advertised The Thief of Bagdad in Nitcheroy, near Rio de Janeiro. The Chaplin exploitation was done by the Gloria Theatre, Rio, and the execution float was on Orphans of the Storm at the Royal Theatre, Sao Paulo. This latter display, which was on a Ford chasis, seems to have been remade from the Gloria display.

Making a Two Column Space From One Column Cut

Eastman Holds to a Standard Form

Practically ever since its opening, the Eastman Theatre, Rochester, has held to substantially the same layout. Sometimes it is deeper than at others, but the signature has never varied and the general layout holds the same.

EASTMAN
Direction Erie Clarke
ALL WEEK
Sail the Seas of Adventure With the Bold Buccaneer of the Screen
For the Young For the Old
For Thrill Hunters For Romance Seekers
Douglas Fairbanks in The Black Pirate
Pirates! Buried Treasure! Romance! A colorful tale of conquest and love and through it striding the gallant figure of the king of swashbucklers.
Photographed in color to give added glamor to its stirring scenes.
In New York they paid $2.00. In Rochester the regular Eastman prices.
"Songs the Pirates Sing" DOUBLE MALE QUARTET
"William Tell" EASTMAN THEATRE ORCHESTRA
Anniversary Week, Sept. 5—Gloria Swanson in "Fine Manners"

THE EASTMAN STANDARD

Generally the space is a little longer, often it is very much longer. It all depends upon what has to be advertised. Sometimes there is a switch for an evening and then the space runs well down.

This display for The Black Pirate is a little better than usual, though in the same general form.

Some managers would figure that they could not sell the Ringling show in type that size, yet it put Fairbanks over very nicely. It can sell any title with such a display, yet it is only a two sixes.

Just look at this a little while and you'll realize how good it is—and why.

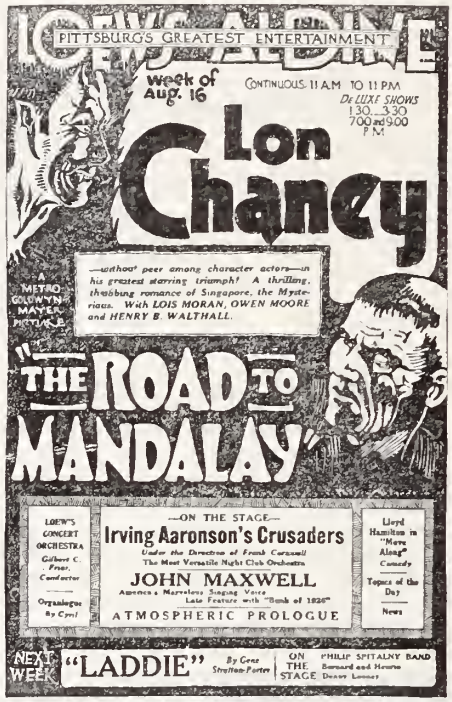
Reverse Backing Is Proper Here

Loew's Aldine, Pittsburgh, runs rather too much to black grounds for its spaces, but this is properly employed here where the faces showing through the reverse carry out the suggestion of the sinister aspects of the play.

Better still, the black helps to throw into relief the white around Chaney's name.

The white panel for the added attractions pull some of the effect by diluting the black, but a jazz orchestra for the stage seems to be regarded as absolutely essential in many places, and probably the insert sold in excess of its apparent importance.

But it is pleasant to find so much type in any Pittsburgh space. Two years ago it would have been regarded as absolutely necessary to letter the entire space. Today they handle type well and get much more legible displays. This is an unusually good Pittsburgh space and gave this better than usual picture a chance to get over with advance selling.


PITTSBURG'S GREATEST ENTERTAINMENT
Week of Aug. 16
CONTINUOUS 11 A.M. TO 11 P.M.
DE LUXE SHOWS 1.30—3.30 7.00 and 9.00 P.M.
Lon Chaney
—without peer among character actors—in his greatest starring triumph! A thrilling, throbbing romance of Singapore, the Mysterious. With LOIS MORAN, OWEN MOORE and HENRY B. WALTHALL.
A METRO-GOLDWYN-MAYER PICTURE
THE ROAD TO MANDALAY
LOEW'S CONCERT ORCHESTRA Gilbert C. Fraer, Conductor
Organlogue By Cyril
—ON THE STAGE—
Irving Aaronson's Crusaders
Under the Direction of Frank Cornwall
The Most Versatile Night Club Orchestra
JOHN MAXWELL
America's Marvelous Singing Voice
Late Feature with "Bomb of 1926"
ATMOSPHERIC PROLOGUE
Lloyd Hamilton in "Move Along" Comedy
Topics of the Day
News
NEXT WEEK "LADDIE" By Gene Stratton-Porter
ON THE STAGE PHILIP SPITALNY BAND Bernard and Henrie Denny Lonner

WHERE BLACK HELPS

And it might be noted that the better your picture, the more you need advance selling, for the larger your opening houses the greater the volume of verbal advertising early in the week.

One Column Cut in Two Column Space

Finding the two column press book cut on Puppets too large for the contemplated space, the Capitol Theatre, Nashville, turned out a good looking space with a single column cut.

Now! CAPITOL
Bargain Matinee Every Day 11 to 1, all seats, 25c.
America's HE-MAN Actor
MILTON SILLS
IN
His Latest Gigantic, Smashing Drama
"PUPPETS"
IT LIVES WITH THE DRAMA OF A BIG HE-MAN. GREAT IN COURAGE. GREATER IN LOVE!
First National Pictures

WORKS AS WELL

It is possible that the two column cut might have been cropped to make a fit, but the single column works well enough as an attractor and involves less work. The only trouble with the one columns is that they are apt to be clinches, because the clinch is about the only thing that will work well in a two inch space.

The idea here seems to have been to use the cut merely to get away from the store style of advertisement, and to this end the cut works very well.

Maynard Cut is on Old Familiar Lines

The cut supplied on Ken Maynard in Senor Daredevil is along the lines of the design originally used for The Bad Man and later copied by Fairbanks and others. It is useful in that it will work in almost any space into which it can be put and will look as well in a four column as it does in this two sevens for the Loew houses in Cleveland.

LOEW'S PARK
LOEW'S MALL
From Mexico to California!
A New Type of Outdoor Picture
KEN MAYNARD
IN
SENOR DARE DEVIL
He Wasn't Born on a Horse—
But He Was Willing to Die on One.
—AND WHAT A HORSE!
PARK CONCERT ORCHESTRA
Overture "Home Again"
Angelo Vitale, Conducting
Jazz Unit: "Any Ice Today Lady" "Valencia"
Angelo and His Gang on the Stage

LOOKS FAMILIAR

Considering the wealth of material in this story, the text is a bit lukewarm, for the picture is a whizzer, but it sells well and is nicely displayed.

A cut like this is like a circular signature. It does not have to be carefully placed to prevent its looking out of proportion. You can put it in anywhere and it will look right. A scene cut has to be considered in relation to the other components of the space, but you can't go very far wrong with this, no matter where you put it.

Good Selling Helps Poorly Drawn Cuts

If art work alone sold tickets, the Cameo Theatre, Pittsburgh, would have been in poor shape the week it played Her Big Night.

Open Layouts Give the Most Presentable Space

That cut of Laura La Plante makes her look like her own grandmother—which she isn't. Even the legs are a libel.

CAMEO
FIFTH AVE. AT SMITHFIELD ST.
All This Week
CARL LAEMMLE presents
—With—
TULLY MARSHALL
ZASU PITTS
LEE MORAN
JOHN ROCHE
Laura La Plante
in
HER BIG NIGHT
TAKE OUR TIP!
THIS is the snappiest farce to be seen on a Pittsburgh screen in many weeks. It is bright, fast and exceptional entertainment; and belongs in the very front row of 1926 screen productions. Don't miss it!
Final Evening Performance at 9:45.

POOR CUT; COULD TALK

The circular star and title are good, but the whole thing hinges on the "take our tip" copy in the lower left hand corner. This does not sound like presswork. It reads as though the copy writer had seen the picture and then sat down to write about it in everyday English. It is convincing, and in a style designed to appeal particularly to the man who might be most easily be attracted by the farce. All the rest of the space is merely the frame for this small panel, but it helps to display the panel and that does the rest.

This Open Layout Helps the Pirate

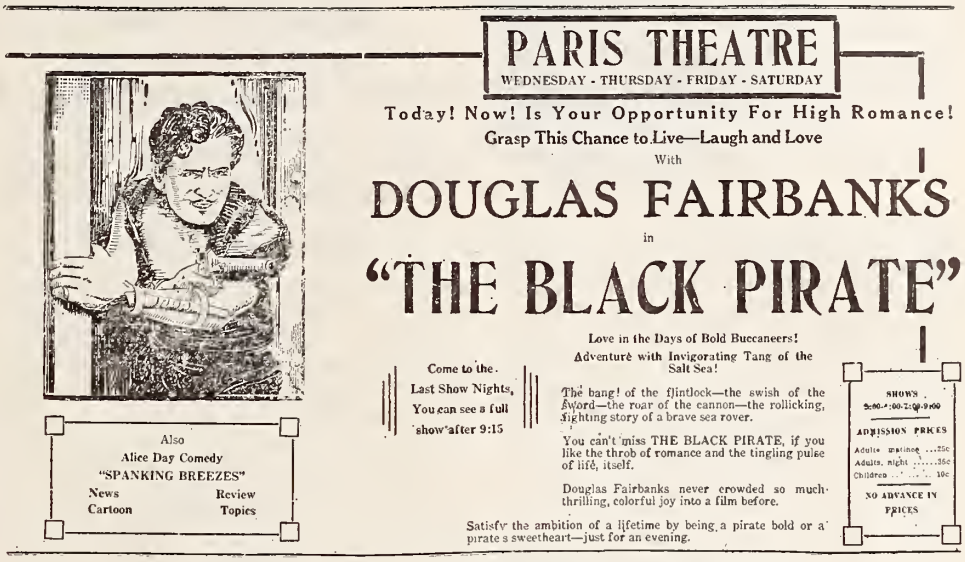
Taking a six eights gives the Paris Theatre, Paris, Ill., a nice display for Fairbanks in The Black Pirate. Much of the effectiveness of this layout lies in the matching of the display to the cut. The cut suggests the old woodcut style, and a lot of display faces would have wrecked the effect, but in the large space only the signature, star and title are given big display and the type is in harmony with the cut.

Something fairly new is that half-border; the three-point rule running across the top of the space and down on the right, cut to let through the display and the panel. This gives a surprisingly good effect. Probably it would not work as well in a smaller space, but here the result is excellent.

There is plenty of good sales talk, and yet not too much and it is all set so that it can be read with the least effort.

Most houses, on a big attraction, urge patrons to come to the early shows and avoid the rush, but evidently Paris is one of those nine-o'clock-towns, for a special panel calls attention to the fact that a complete performance can be seen after 9:15.

There is nothing sensational in this display, but it is thoroughly good; much better than it probably would have been with more display type used.


PARIS THEATRE
WEDNESDAY - THURSDAY - FRIDAY - SATURDAY
Today! Now! Is Your Opportunity For High Romance!
Grasp This Chance to Live—Laugh and Love
With
DOUGLAS FAIRBANKS
in
"THE BLACK PIRATE"
Love in the Days of Bold Buccaneers!
Adventure with Invigorating Tang of the Salt Sea!
Come to the Last Show Nights, You can see a full show after 9:15
The bang! of the flintlock—the swish of the sword—the roar of the cannon—the rollicking, fighting story of a brave sea rover.
You can't miss THE BLACK PIRATE, if you like the throb of romance and the tingling pulse of life, itself.
Douglas Fairbanks never crowded so much thrilling, colorful joy into a film before.
Satisfy the ambition of a lifetime by being a pirate bold or a pirate's sweetheart—just for an evening.
SHOWS
ADMISSION PRICES
NO ADVANCE IN PRICES
Also
Alice Day Comedy
"SPANKING BREEZES"
News
Cartoon
Review
Topics

A VERY SIGHTLY SIX-EIGHTHS ON FAIRBANKS

Mostly Picture is Better Than Talk

In this approximately three nines from the New Theatre, Baltimore, more than half the space is taken by the cut, but the cut will do more selling than type in this instance.

WHAT KIND OF WOMEN DO MEN PREFER?
NEW
The Independent Business Woman
The Show Girl
The Wild West Girl
The Athletic Girl
The Flapper
BOYS: You'll Learn a Lot About the way the Other Fellow and His Girl Look at Life and Loving!
GIRLS: You May Think You Know A Lot—But You'll Learn A Few New Ones in this Picture!
or
The Clinging Vine
LEATRICE JOY
A COMEDY THAT WILL KEEP YOU LAUGHING!
"The Clinging Vine"
ON THE STAGE
THE... ABBEY SISTERS VOCAL --And-- PIANO SELECTIONS
COMEDY ANIMAL CAPERS "JERRY THE GIANT"
TOM MOORE & ROBERT EDESON
DIRECTED BY PAUL SLOANE

A SURPLUS OF CUT

The contrast of Leatrice Joy with the various types of women gets over a suggestion of the picture that arouses interest. It does it more quickly and more interestingly than type argument.

The best type line in the space is at the top, but it is pulled down considerably by being in hand lettering. There was plenty of room for real type and the appeal would have been much stronger.

Still it makes an attractive space and probably helped to sell tickets, which is all you can ask of an advertisement.

This Trick Border Gives Big Display

Some houses have shot Valentino clear across the page since his tragic death, but the Imperial Theatre, San Francisco, gets all the necessary display in a two sixes through the use of a trick border instead of large type.

A GOOD DISPLAY BORDER

That border holds it away from everything else, and gives quarter page value to a display only two and a half inches wide.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"International Eucharistic Congress"

Great Gathering of Catholic Clergy and Laity At Chicago Is Impressively Recorded by Camera

Reviewed by C. S. Sewell

DUE TO THE IMMENSE amount of space in the newspapers and news reel pictures, doubtless everyone is aware of the Eucharistic Congress held in Chicago in June and the fact that it was one of the periodical gatherings of Roman Catholics from all parts of the earth in glorification of the Eucharist or Holy Communion. It was the first one to be held in the United States.

Under the auspices of Cardinal Mundelein its sponsor, a complete pictorial record filmed by the Fox Film Corporation, is now being presented. Beginning with the designation of Cardinal Bonzano as the Pope's legate or personal representative, the trip from Rome to Chicago and the principal events of the Congress are shown, demonstrating anew the inestimable value of the camera in chronicling current events for posterity.

No one of any religious faith nor even an unbeliever can hardly fail to be impressed by this enormous gathering for the purpose of worship, while, from its purely spectacular side, it commands the attention with twelve cardinals in their elaborate robes, their entourages, their thrones, scores of archbishops and hundreds of priests and lesser church dignitaries. But rivalling all this, to the lay mind, are the gigantic crowds of the devout everywhere in evidence, culminating in an outpouring at the final service of what is announced to be the greatest number of persons ever assembled, one million. Other highlights were a chorus of 62,000 children and the presence of 10,000 nuns, and a parade of thirty thousand in the rain, from all parts of the world, including Chinese, Indians and Eskimos and various other races.

In terms of the motion picture, the number of persons dwarfs into insignificance the screen's greatest man-made spectacle; there is the star, Cardinal Bonzano, and a stellar cast of Cardinals including Cardinals Hayes of New York; O'Connell of Boston; Faulhaber of Germany; Cherost of Rennes, France Dubois of Paris, France; Reig y Casanova of SSpain, O'Donnell of Ireland; Piffl of Vienna, Austria, Mundelein of Chicago and Czernoch of Hungary. A number of archbishops who delievered the sermons and various other members of the clergy who were prominent in the organization of the Congress are also identified.

While the appeal of this picture will be largely to those of the Catholic faith as a showmanship proposition we believe that generous cutting with the elimination of some of the naturally rather repetitious scenes featuring the cardinals would make for more sustained interest.

"The Return of Peter Grimm"

Intense Drama and Convincing Spirit Effects in Fox's Excellent Version of Belasco Play

Reviewed by C. S. Sewell

DAVID BELASCO'S masterful play, "The Return of Peter Grimm," in which that wonderful actor, David Warfield, scored probably his greatest triumph as the old florist who sought to communicate with his family after his death, is now being presented on the screen by the Fox Film Corporation.

With Victor Shertzinger directing and Alec Francis in the title role, the result is a profoundly moving impressive and dramatic offering that holds the attention from start to finish and offers pleasing and decidedly out of the ordinary entertainment.

Through the use of trick photography the apparition of the old man's return is made more effective and convincing than it would seem possible on the stage where there is a strong call on the imagination in the presence of a living actor in the midst of the other players who are supposedly unaware of his presence. On the screen, only the shadowy spectre of Old Peter is projected, immensely heightening the illusion and making the effect doubly impressive. In fact, the screen is the ideal medium for such a story.

Alec B. Francis gives an excellent portrayal of the role of this kindly old man who managed to muddle up the romance of his beloved ward, and there is tremendous drama in his efforts to communicate with the other characters in his spirit form until finally a little boy on the verge of death realizes his presence. How this little inkling in the form of having him find a torn portrait of his mother is built up until finally the whole story of the nephew's perfidy comes out is excellent and absorbing dramatic construction that hold the interest in a vice-like grip.

Janet Gaynor gives a convincing performance as the girl registering with telling effect in the emotional scenes. The whole supporting cast is high-class and especially good is Richard Walling as the girl's sweetheart and little Mickey McBan as the sick kid. Bodil Rosing scores as the mother and John St. Polis as the doctor, while John Roche handles nicely the thankless role of the scapegrace nephew.

Throughout most of the footage, the story calls for Francis' appearance only in his spirit form and these scenes have been handled with exceptional skill. There is never a false move or an instant when the "spirit" form is out of alignment with the stage settings, and as an example of its kind the effect is perfect. The spectator seeks the wraith of Old Peter moving about among the furniture as it did in life, mounting the stairs, sitting down, bending over a desk, trying to remove a thread from a lad's coat, patting the girl's hand, etc., with the backgrounds always visible through the shadowy form.

The employment of the spirit effect makes the unsuccessful attempt of the old man to make himself known thoroughly convincing and there is tremendous drama in the futility of his attempts.

Running through the story is a pleasing boy and girl romance and it is the persistence of Old Peter in breaking this up and making the girl promise to marry his scapegrace nephew that motivates his desire to come back and set matters right.

From the standpoint of the photographic effects alone this picture should score, but besides this there is an excellent story strong in human interest and exceptionally rich in drama.

Fox Film Corporation is to be congratulated on the manner in which this great play has been transferred to the screen. It is a truly fine production decidedly different from the usual run of films and should profoundly impress the great mass of picture patrons, and thoroughly entertain them.

William Fox Presents
"The Return of Peter Grimm"
Based on play by David Belasco
A Victor Schertzinger Production

CAST:

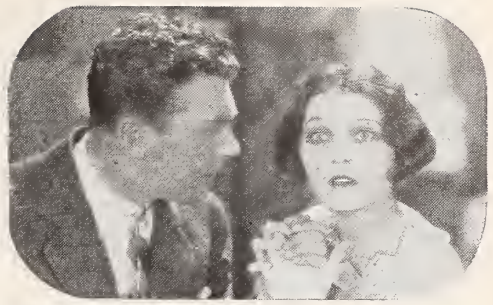
Peter Grimm ..... **Alec B. Francis**
Frederik ..... **John Roche**
Katie ..... **Janet Gaynor**
Jimmie ..... **Richard Walling**
MacPherson ..... **John St. Polis**
Marta ..... **Bodil Rosing**
William ..... **Mickey McBan**

Length—6,960 Feet

Old Peter Grimm makes his ward Katie promise to marry his nephew Frederik and then dies. Frederik proves to be a scapegrace and Peter's spirit returns to right matters and finally succeeds in doing so by communicating with Jimmie who is in a delirium. Unusual and striking drama.

"Syncopating Sue"

Corinne Griffith Again Starred in a Story of Broadway That Is Decidedly Entertaining



IN "Syncopating Sue" her newest for First National, Corinne Griffith again has a story of the same general type as her "Classified," dealing with a working girl's experience on New York's Broadway.

Reviewed by C. S. Sewell

This time, Miss Griffith is cast as a piano player in a music store and the plot concerns her efforts to go on the stage, a romance with a drummer in a night club orchestra and a situation in which she proves to be such a good actress in saving her younger sister from a big producer that she finally lands the coveted job.

"Syncopating Sue" is a pleasing and decidedly entertaining story that should prove popular with Miss Griffith's host of admirers. She has a thoroughly congenial role and handles it well and there is a lot of human interest and realistic Broadway touches, pleasing characterization and good comedy.

The story for the most part follows along plausible lines although an exaggerated comedy finish shows both hero and heroine diving into the Hudson River and swimming to each other with a close-up showing them supported in the water by a big bass drum.

Tom Moore as the hero, an orchestral drummer out of work is particularly good and the manner in which he meets Corinne who has him pinched because she thinks he is following her and discovers he lives in the same house is decidedly bright and amusing comedy. Lee Moran contributes considerable comedy and Rockliffe Fellowes is excellent as the play producer.

Asher, Rogers and Small Present
Corinne Griffith in "Syncopating Sue"
Based on play by Reginald Goode
Directed by Richard Wallace
A First National Picture

CAST:

Susan Adams ..... **Corinne Griffith**
Eddie Murphy ..... **Tom Moore**
Arthur Bennett ..... **Rockliffe Fellowes**
Joe Horn ..... **Lee Moran**
Marjorie Rambeau ..... **Herself**

Length—6,770 Feet

Girl employed in music store gets stage-struck and attracts big producer who gets fresh and then seeks to ensnare her sister. In saving her, the girl acts so well she lands job, but decided to marry drummer in jazz orchestra. Amusing comedy of Broadway's life.

"So's Your Old Man"

W. C. Fields Displays a Ripening Technique in His Third Feature Comedy for Paramount

W. C. FIELDS, in his third starring vehicle, shows a ripening picture technique. Still clinging to some of his stage "sure fires," he is evidently finding that the purely picture gags get over better, and he is changing his style slightly to meet the changed condition. In "So's Your Old Man" he is seen in a coherent, if rather sketchy, story of the inventor of an unbreakable windshield glass who unfortunately makes his public test on the wrong cars, proving that it is a wise fliverist who knows his own Ford.

His disappointment is somewhat assuaged by the efforts of the Princess Lescaboura to reinstate him in the confidence of his fellow townsmen, and she makes him the local hero. One or two ideas are held too long, but there is plenty of movement and many laughs. Fields would be wise to discard the tramp juggler idea for the cleaner make-up he uses in the latter scenes. He can be funny with a clean face.

Reviewed by Epes W. Sargent

Alice Joyce displays real comedy finesse as the Princess and "Kittens" Reichert and Charles Murchison make a pleasant pair of sweethearts. Marcia Harris, as the wife and Julia Ralph, as the fashionable leader, contribute excellent character bits, adding materially to the story interest.

"So's Your Old Man" should prove acceptable entertainment.

Adolph Zukor and Jesse L. Lasky Present
W. C. Fields in "So's Your Old Man"
Based on Julian Street's story, "Mr. Bisbee's Princess"
Directed by Gregory LaCava

CAST:

Samuel Bisbee ..... **W. C. Fields**
Princess Lescaboura ..... **Alice Joyce**
Kenneth ..... **Charles Rogers**
Alice Bisbee ..... **Kittens Reichert**
Mrs. Bisbee ..... **Marcia Harris**
Kenneth's Mother ..... **Julia Ralph**
Jeff ..... **Frank Montgomery**
Al ..... **Jerry Sinclair**

Length—6,347 Feet

Small town inventor gets into all sorts of complications trying to market his unbreakable windshield, including a flirtation with a visiting Princess, but is taken up by society, his daughter marries a rich chap and he sells his invention. **Rapid-fire farce comedy.**

"Millionaires"

Sidney, Fazenda and Vera Gordon Featured in Amusing, Heart-Interest Hebrew Comedy

SUGGESTED by E. Phillips Oppenheims story "The Inevitable Millionaires," the Warner Brothers production "Millionaires" is an entertaining heart-interest comedy of a poor Hebrew family that suddenly becomes very wealthy and seeks to enter society.

Reviewed by C. S. Sewell

Due to excellent work on the part of George Sidney as the father, Vera Gordon as the mother and Louise Fazenda as a sister-in-law, the familiar idea of playing up the social errors of the new-rich has been made thoroughly amusing, while the usual heart-interest appeal of Jewish family life has been effectively handled.

Vera Gordon as always gives a fine performance of a role of this kind, while George Sidney is excellent carrying a large percentage of the comedy by continually making "bulls." His golf game and his "etiquette" at a swell dinner party is good for a number of laughs and should lease.

Louise Fazenda shines particularly in an unusually clever scene ingeniously switches from a rather sexy situation to delightful comedy. Both she and Sidney imbibe too freely and the result is a scream.

Herman Raymaker has made the most out of the material at his command playing up the comedy possibilities with amusing though rather obvious gags which George Sidney puts over nicely. It is an entertaining program comedy that should please.

Warner Brothers Present
"Millionaires"
With George Sidney, Louise Fazenda and Vera Gordon
Suggested by E. Phillips Oppenheim's novel "The Inevitable Millionaire"
Directed by Herman Raymaker

CAST:

Meyer Rubens ..... **George Sidney**
Reba ..... **Louise Fazenda**
Esther Rubens ..... **Vera Gordon**
Maurice ..... **Natt Carr**
Ida ..... **Helene Costello**
Lew ..... **Arthur Lubin**
Vamp ..... **Myrna Loy**

Length—6,903 Feet

Poor Hebrew tailor suddenly becomes rich, but his bad bulls disgust wife, who seeks to enter society. She is persuaded by villain to leave him, but finally they are reconciled. A merry comedy intermingled with good heart interest.

"Exit Smiling"

Clever Stage Comedienne, Miss Beatrice Lillie, Makes Her Screen Debut in Amusing Comedy

Reviewed by C. S. Sewell

SERVING PRINCIPALLY as a vehicle for the introduction to the screens of this country of the English comedienne, Beatrice Lillie, who scored such a hit on the stage in Charlot's Revue, Metro-Goldwyn-Mayer is offering "Exit Smiling" in which she is co-featured with Jack Pickford.

So far as the plot is concerned, it comes very near being negligible, there is simply enough of a story to hold the different situations together. Most of the footage is dominated by the situations in which Miss Lillie is given ample opportunities for the kind of comedy in which she is adept, and at such times the theme itself goes glimmering.

This picture amply fulfills its purpose and shows Miss Lillie as an exceptionally clever and genuinely funny comedienne. Her work in this production is an amusing combination of clowning, burlesque and eccentric characterization and she has been provided with a lot of good and new gags. Her technique at times closely resembles her compatriot, Charlie Chaplin.

With its abundance of laughable situations and Miss Lillie's fine work, it should prove amusing to the average spectator.

A Sam Taylor Production
"Exit Smiling"
With Beatrice Lillie and Jack Pickford
A Metro-Goldwyn-Mayer Picture

CAST:

Violet	**Beatrice Lillie**
Jimmy	**Jack Pickford**
Olga	**Doris Lloyd**
Wainwright	**DeWitt Jennings**
Watson	**Harry Myers**
Phyllis	**Louise Lorraine**

Length—6,461 Feet

Violet, utility woman with a traveling show, helps Jimmie, who is accused of a bank shortage, and he makes good on the stage. In the home town she plays his part and clears him of the charge, but he goes to his old sweetheart. Good comedy with hilarious clowning and pathos.

"The Buckaroo Kid"

Hoot Gibson Film Is Genuinely Entertaining Mixture of Western, Comedy Drama and Farce

Carl Laemmle Presents
Hoot Gibson in
"The Buckaroo Kid"
Based on Peter B. Kyne's story "Oh, Promise Me"
Directed by Lynn Reynolds
A Universal-Jewel Production

CAST:

Ed Harley	**Hoot Gibson**
Lyra Radigan	**Ethel Shannon**
Henry Radigan	**Burr McIntosh**
Tom Darby	**Harry Todd**
Mulford	**James Gordon**

Length—6,167 Feet

Ed, ranch foreman sent by his boss to manage the Radigan ranch, incurs the enmity of Radigan by falling in love with his daughter Lyra and is fired, but goes ahead and makes good anyway, finally winning the girl. Breezy western drama and comedy.

Reviewed by C. S. Sewell

A THOROUGHLY ENTERTAINING combination of "western," go-getter comedy drama and straight farce that should please the fans in general and the star's myriad of admirers in particular, is offered in the newest Hoot Gibson Universal-Jewel "The Buckaroo Kid."

The dyed-in-the-wool western fan may find this picture a little light on the familiar stunts of this type for there is not much horsemanship. Hoot does have opportunities to make use of his fists, but the story more than makes up along other lines. We don't believe this star has ever had a more congenial or pleasing role than that of the clean-living, dynamic chap who makes good

as a ranch manager despite the open opposition of his grouchy banker boss because he refuses to kow-tow to him and even has the temerity to openly make love to his charming daughter. Ethel Shannon is excellent in the latter role.

The opposition of the old banker is used both for dramatic and comedy effect, the latter predominating.

"The Buckaroo Kid" is a fast-moving, "breezy" picture that should please generally.

"We're in the Navy Now"

Wallace Beery and Raymond Hatton One Long Laugh in Well-Planned Successor to "Behind the Front"

Reviewed by Epes W. Sargent

SEQUELS SELDOM equal the stories they are supposed to follow, but "We're In the Navy Now," certainly contains more laughs than "Behind the Front" and carries rather less story to hamper the free movement of the gags.

Knockout Hansen takes the count until eight o'clock the next morning, by which time his trainer, Stinky Smith, has decamped with his share of the loser's end of the purse.

Comes the war, instead of the dawn, and in pursuit of Stinky both men get mixed up with a batch of recruits, finally landing aboard a transport bound for France. After that the story is forgotten in the development of a series of screamingly funny situations punctuated by really clever sub-titles not many of which suggest prior use. The titles got almost as many laughs as the action.

And the prize fighter Beery gives a splendid characterization of a thick headed Swede. His make-up goes deeper than the grease paint. Hatton is an invaluable foil as the trainer, and most of the action lies wholly with them. Chester Conklin plays almost a straight part and Tom Kennedy gets little more chance. It is purely a two-man play, but they are amply able to carry the footage and more.

The settings are thoroughly convincing, many of them authentic, and the production shows every evidence of careful direction. It should prove one of the dominant comedy hits of the season.

Adolph Zukor and Jesse L. Lasky Present
Wallace Beery and Raymond Hattan in
"We're in the Navy Now"
Directed by Edward Sutherland
A Paramount Picture

CAST:

Knockout Hansen	**Wallace Beery**
Stinky Smith	**Raymond Hatton**
Captain Smithers	**Chester Conklin**
Percival Scruggs	**Tom Kennedy**
Radio Officer	**Donald Keith**
U. S. Admiral	**J. W. Girard**

Length—5,519 Feet

Beery is a mixed ale pugilist, whose manager runs away with his funds. He spies him during a recruiting parade and both unintentionally get into the draft and land in the navy. The rest is just laughs. A farce comedy scream. A regular "wow."

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

BIGGER THAN BARNUM'S.. (5,391 feet). Stars, George O'Hara, Viola Dana, Ralph Lewis. A wonderful pieture; different from any other pieture I ever had. Any exhibitor should make money on this pieture. Admission 10-30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota. speeial, yes. Draw mixed class, town 150. Tone good; appeal 100 per eent. Sunday and

BIGGER THAN BARNUM'S. (6 reels). Star, Viola Dana. This is a real good pieture and, I think, went over in good shape to a Saturday night erowd. Bought this one right and made some money on it. Don't think you can make a mistake in buying this, as it should go good most anywhere. Tone good, appeal 90 per eent. Sunday and special, yes. Draw general elass, town 300. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

BIGGER THAN BARNUM'S. (5,310 feet). Star, Ralph Lewis. Pleased some and some found fault. This, I believe, will appeal to the masses more than the highbrows. Tone good, appeal fair. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BORN TO BATTLE. (5 reels). Star, Tom Tyler. He is making a few friends; he always pleases the kiddies. Tone good, appeal 60 per eent. Sunday or speeial, no. Draw farming, miner elasses, town 1,500. Admission 10-25. A. Catalano, Victory Theatre, Rossiter, Pennsylvania.

COLLEGE BOOB. (5,340 feet). Star, Lefty Flynn. Lefty is "the hiek from the sticks" and he sure takes his part well; the best he's made to date and just the story for now—football, fights, romance, etc., with Lefty first as "the boob" and then as the "hero." Tone and appeal, good. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DEVIL'S GULCH. Star, Bob Custer. Bob Custer's best—and that's saying a great deal. A good plot, a fast introduetion and a whirlwind finish made this number go over big with our audienee. Can say that Bob pleased the Saturday night bunch a hundred per cent. Comedy aplenty, too. When the lanky sheriff booted the villains the erowd almost went wild. Our adviee, Gang, is to get this one for Saturday and boost it to the limit; it'll take. Tone O. K. Sunday yes, and almost speeial. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 speeials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

F. B. O. PICTURES. F. B. O. has the pictures this year Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

HAIR TRIGGER BAXTER. (5 reels). Star, Bob Custer. My first Custer this year and must say I am not sorry I played him. Here's a dandy little western with a nice little story. Good print and paper. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LONE HAND SAUNDERS. Star, Fred Thomson. Good outdoor pieture; highly pleased the patrons. Tone and appeal good, suited for Sunday, but not speeial—program picture. Draw farmers, merchants, widely seattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Plaeerville, California.

OUT OF THE WEST. (5 reels). Star, Tom Tyler. This pieture drew the boys and men, but the ladies stayed away. A story of baseball playing cowboys. Good print. Tone good, appeal not so good here. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

RIDIN' STREAK. (5 reels). Star, Bob Custer. A dandy little western and went over in very good shape. Custer's pictures draw very good here. Nearly all of his pietures have been good. Made just a little money with this one. Tone, good; appeal, 90 per cent. Sunday, yes; speeial, no. Draw general elass; town 600. Admission, 10-15, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

> H. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played.
>
> Playing fair by picture and producer, aiming to help each other and you, we will be very glad to have your tips as an earnest of your wish to help us and be one of us.
>
> OUR GANG

First National

BROWN DERBY. (6.500 feet). Star, Johnny Hines. Onee upon a time Hines was my best bet; but of late, not so good. This pieture is a good one for laughs and should do a good business. Appeal fair. Sunday, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HIS SUPREME MOMENT. (8 reels). A very good pieture. Tone and appeal good, just above program sehedule and suited for Sunday. Draw merehant, farming elasses, town 1,650, widely scattered. Mrs. J. B. Travelle. Elite Theatre, Plaeerville, California.

IRENE. (8,400 feet). Star, Colleen Moore. After reading so many good reports on Irene we thought we'd mop up, but the B. O. results were very disappointing. The pieture evidently did not make a hit, as the second night flopped after a poor first night's attendance. Too long drawn out in nine reels and patrons are too used to Teehnicolor to rave about the fashion show in colors in this one. Not nearly as good here as Ella Cinders. Tone O. K. Weak appeal. Sunday yes, speeial not here. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 speeials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MAKING OF O'MALLEY. (7,571 feet). Star, Milton Sills. Very good picture. Tone and appeal, good. Sunday yes, as special just above program schedule. Draw merehant, farming elasses, town 1,650, widely seattered. Mrs. J. B. Travelle, Elite Theatre, Plaeerville, California.

MEMORY LANE. (6,825 feet). Stahl produetion. Good program pieture. This pieture built for the moral point rather than otherwise, though interesting for all that. Tone very good, appeal 60 per cent. Sunday, yes and no. Not a speeial. Draw rural elass, town 200. Admission 20-40. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

MY SON. (7 reels). Star, Alla Nazimova. This is a fine program pieture and think it pleased most every one who saw it. Didn't get very many out, but made a little money, anyway. Don't hesitate about buying thi, as it should go over most anywhere. Tone fine, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

RAINBOW RILEY. Star, Johnny Hines. Good action eomedy. Good print—good crowd. Tone good, appeal 80 per eent. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SAVAGE. (5 reels). Star, Ben Lyon. One of First National's Winners that was a loser. Patrons ealled this very silly. Seriously made, without the would-be funny subtitles, this might have proved interesting. Second night, off. Tone O. K. Very weak appeal. Sunday yes, speeial no. Draw all sorts, town about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SHORE LEAVE. (6,836 feet). Star, Riehard Barthelmess. Good print, good story, good stars and photography. Better play and boost it: you won't lose anything. Tone, high; appeal, 100 per eent. Sunday and special, yes. Admission, 15-25. Dannis Jordan, Palace Theatre (400 seats), Winnesboro, South Carolina.

TOO MUCH MONEY. (7,000 feet). Stars, Lewis Stone, Anna Q. Nilsson. This seems to be real enjoyable entertainment. Stone was very good. The picture has plenty of good eomedy. Makes a real good program picture. Tone, O. K. Good appeal. Sunday, yes; special, no. Draw town and eountry class town 1,200. Admission, 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

TRAMP, TRAMP, TRAMP. (5,830 feet). Star, Harry Langdon. Cannot see this star in any feature to date. Pleased the majority, but is drawn out too much. Tone good, appeal fair. Sunday or speeial, no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

Fox

DURAND OF BAD LANDS. (5,844 feet). Star, Chas. (Buek) Jones. As good as any short western. Draw farming, mining classes, town 1,500. Admission 10-25. A. Catalano, Vietory Theatre, Rossiter, Pennsylvania.

EARLY TO WED. (5,912 feet). Star, Matt Moore. One day to 36 people. Paid a special price for it, too. Title or paper didn't attract at all. Biggest flop in great weather. Tone good, appeal none. Yes for Sunday. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FIG LEAVES. (6,498 feet). Stars, Olive Borden, George O'Brien. Another feather in Fox's hat. Sure audienee pieture. The Adam and Eve part a novelty. Story the family kind. Comedy situations very good and the style revue best ever so far. Mr. "MeCohmak Kollian Moore" should see this style revue and then forget Irene. Good for the whole family and a speeial. Johnny Jones, Washington and Orpheum Theatres, Quincy, Illinois.

IRON HORSE. (11 reels). Star, George O'Brien. Here is a one hundred per cent. pieture, which is all the praise any one can give. Showed this two nights and had good houses. Made more money on this one than I have made on any one pieture for a long time. Buy this and get behind it and you will surely get "the long green." Tone fine. Sunday and special, yes. Draw general class, town 600. Admission 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

OVER THE HILL. Star, Mary Carr. This being the third time we showed this good picture it went over a hundred per cent. again. Appeal good. Sunday and special, yes. Draw mixed class, town 800. Admission 15-25. Jerry Wertin, Winter Theatre (240 seats), Albany, Minnesota.

Metro-Goldwyn

AUCTION BLOCK. (6,230 feet). Star, Charles Ray. This was good, but the name was misleading; however, everybody liked it. (We made $6.00 on it—sure did!) Tone fair, appeal 50 per cent. Sunday or special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

BLACKBIRD. (6,686 feet). Star, Lon Chaney. One of Chaney's best. Fair tone. Draw general class, town 400. Admission 15-25. Floyd G. Ward, Ward Theatre, Stark, Kansas.

THE BOY FRIEND. Stars, John Harron, Marceline Day. One of Metro's Big Parades that got behind—almost too small to walk. Just a nice little filler for a good vaudeville show. Hope they don't offer much of this kind of cheap stuff so nobody could feel stung on 1926-27. Instead of forging ahead this one is back-tracking. (If you expect to hold lead, watch your step, Metro). Tone O. K. Appeal, 30 per cent. Sunday yes, but no special. Draw general class, town 3,600. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

BOY FRIEND. Just a fair programme picture; put it in on the day you don't do business, so as not to disappoint your audience. Tone good, appeal fair. Sunday yes, special no. Draw from masses, city 40,000. Admission 10-50. Johnny Jones, Orpheum and Washington Theatres, Quincy, Illinois.

BROWN OF HARVARD. (7,941 feet). This is one of the best we have had from Metro-Goldwyn this season. Bought it at program prices, but better than some of their specials. Go after this one strong. Morris L. Abrams, New Theatre, Lake City, South Carolina.

BROWN OF HARVARD. (7,941 feet). Star cast. Boy, it is a picture that is equal to, if not better than, The Freshman, and regret to say that I nearly lost money on it. Book and boost. It will please a hundred per cent. Sunday yes as special—depends. Draw farming, miner classes, town 1,500. Admission 10-25. A. Catalano, Victory Theatre, Rossiter, Pennsylvania.

DEVIL'S CIRCUS. (6,750 feet). Star, Norma Shearer. This is a dandy picture; if you have not played it book it and step on it, as it is one of Shearer's best. Draw general class, town 400. Admission 15-25. Floyd G. Ward, Ward's Theatre, Stark, Kansas.

LOVEY MARY. (6,750 feet). This is just a fair picture, no special. Draw general class, town 400. Admission 15-25. Floyd G. Ward, Ward's Theatre, Stark, Kansas.

MIKE. (6,735 feet). Star, Sally O'Neil. Very amusing picture; a little heart interest pleased. Sally is a comer or I miss my guess. Tone good, appeal 75 per cent. Sunday or special, no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

NEVER THE TWAIN SHALL MEET. (8 reels). Star cast. Very good picture. Lots of people have read the story, but I had a small crowd; however, it rained, so cannot say what I might have done had I had good weather. Tone and appeal, fair. Sunday and special, yes. Draw town and rural classes, town 600. Admission 10-30. H. D. Batchelder, Galt Theatre (175 seats), Galt, California.

TOWER OF LIES. (6,849 feet). Star, Lon Chaney. Very good production, but somewhat gruesome. Splendid acting. Tone and appeal, good. Sunday yes, special no. Draw farming, merchant classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Paramount

BEHIND THE FRONT. (5,525 feet). Stars, Beery-Hatton. Was very good—if we could have kept it on the machine! I believe it was the worst print we ever had. Terrible! My projectionist has nervous prostration when we mention Paramount prints. Tone good, appeal 60 per cent. Sunday and special, no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

CAMPUS FLIRT. (6,702 feet). Star, Bebe Daniels. Good picture but not a feature here. Tone good, appeal fair. Sunday yes, special no. Draw farming, merchant classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CAMPUS FLIRT. (6,702 feet). Star, Bebe Daniels. Rah! Rah! Hah! Hah! Bebe is a "wow." The young people should plan to see this one for sure; it will tickle them pink. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CAMPUS FLIRT. (6,702 feet). Star, Bebe Daniels. A knockout comedy. Best thing Daniels has put out so far. Bill it strong; picture will meet all boosting you can give it. Tone good, appeal great. Sunday and special, yes. Draw from masses, city 40,000. Admission 10 to 50. Johnny Jones, Orpheum and Washington Theatres, Quincy, Illinois.

DESERT GOLD. (6,850 feet). Star cast. A very good picture with a lot of wonderful scenery. Our patrons always enjoy Zane Grey's stories. Tone, good; Sunday, yes. James D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

DESERT GOLD. (6,850 feet). Star cast. A good Zane Grey picture; some dandy shots of the desert in this. Acting good, and plenty of action in it for the western fans. Good tone and appeal. Not a special. Draw better class; town 4,500. Admission, 10-20. C. A. Anglemire, "Y" Theatre (400 seats). Nazareth, Pennsylvania.

DIPLOMACY. (6,950 feet). Star, Adolphe Menjou. Another picture sold for two-day run, and one day enough in small town; no profit for reason thus explained—one-day picture in small town. Tone good, appeal fair. Sunday yes, special no. Draw farmer, merchant class, widely scattered 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FASCINATING YOUTH. (6,582 feet). Stars, Juniors. Pleased the majority. A good, up-to-the-minute story. Fair tone, good appeal. Sunday and special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

FASCINATING YOUTH. (6,582 feet). Stars, young students of Paramount school. This is light entertainment, but serves its purpose of introducing to the world the graduates of filmland. It seems to me that Paramount is doing a very wise thing to educate and train these people for the movies of tomorrow; new faces, well-trained men and women, are needed on the screen today. These youngsters perform enthusiastically and joyously. There were some back-stage glimpses of movie life, acompanied by hilarious comedy, mostly contributed by the inimitable Chester Conklin. I believe that everyone will enjoy this picture. Our patrons spoke very highly of it. James D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

FINE MANNERS. (7 reels). Star, Gloria Swanson. I classify this as one of her good pictures. There is plenty of comedy in this and enough of a story to hold the crowd, and not too much of Gloria. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

FORLORN RIVER. Star, Jack Holt. Splendid Zane Grey picture; should please any audience, anywhere. Tone and appeal, good, Sunday yes. Draw farming, merchant classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

GOLDEN PRINCESS. (5,364 feet). An honest to goodness program picture. Paramount certainly treated me fine on this one. Closing scene very pathetic. No kicks. Book it. Great. Tone good, appeal 95 per cent. Sunday yes, special no. Admission 20-35. R. P. Mollahan, Grantsville Theatre, Grantsville, West Virginia

HE'S A PRINCE. Star, Ray Griffith. Comedy that pleased, nothing big. Lost money because it is old, I believe. Tone O. K. Appeal, 50-50. Sunday yes, special no. Draw mining and farm classes, town 1,500. Admission 10-25. A. Catalano, Victory Theatre, Rossiter, Pennsylvania.

HOLD THAT LION. (5,811 feet). Star, Douglas MacLean. Just a good comedy. Not in it with Hottentot. First part draggy; has good finish that let's picture out. Tone and appeal, good. Sunday yes, special no. Draw from masses, city 40,000. Admission 10 to 50. Johnny Jones, Orpheum and Washington Theatres, Quincy, Illinois.

IRISH LUCK. (7,008 feet). Star, Thomas Meighan. Fair picture; did not please like others of Tom's pictures. Tone, good; appeal, 80 per cent. Sunday, yes; special, no. Admission, 15-25. Ira Stonebraker, Allen Theatre (350 seats), Allen, Kansas.

IT'S THE OLD ARMY GAME. (6,889 feet). Star, W. C. Fields. It's the Old Army Game. that is what it really is when you have to collect money at the window for such mistakes as this proved to be here—it was rotten. Small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

LADY OF THE HAREM. Stars, Torrence, Collier. This had a better story than the name would lead you to expect and has some spectacular shots. The cast is good. Don't run it too soon after The Wanderer and don't invite comparisons and recognitions by mentioning the previous picture in your advertising. Appeal, 75 per cent. Sunday, yes. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

LADY OF THE HAREM. Good picture but no profit, reason, two days run too much for the small town. One day enough for any small town. Tone good, appeal fair. Sunday yes, special no. Draw farmers, merchants, 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LUCKY DEVIL. (5,945 feet). Star, Richard Dix. A whirlwind! Oh, boy! what a whizzer. Fun and thrills plastered on as fast as you can take 'em. Esther Ralston is fine support for Dix in this picture; the best cross-country auto race in it I have seen for a long time. It sure pleased the crowd. A. E. Shaw, Globe Theatre, Savannah, Missouri.

MANTRAP. (6,077 feet). Star, Clara Bow. Good modern story with a star who can take the part of a present day girl. Will please all but the old-timers. Tone and appeal good, special or Sunday no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

MANTRAP. (6,077 feet). Star, Clara Bow. Two-day run no good here. One day enough; small house first night, second night nearly empty. No profit. Good picture for one day in small town. Tone good, appeal fair. Sunday yes, special no. Draw merchants and farmers, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MANTRAP. (5,077 feet). Stars, Clara Bow, Ernest Torrence. This one drew good business and, above all, gave real satisfaction. This is what I call real entertainment. Clara Bow is sure a comer. Ernest Torrence very good. Tone, O. K. Very good appeal. Yes for Sunday and special. Draw town and country class; town 1,200. Admis-

To Producers

Producers are addressed direct in this item from one of the exhibitors whose earnest efforts have gone far to make the department so dependable.

"This is the kind of picture the public likes.

"Producers, watch these good attractions and guage the public taste.

"Straight From the Shoulder Reports will direct you." William A. Clark, Sr., Castle Theatre, Havana, Illinois.

sion, 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

MAN WHO FOUND HIMSELF (7,298 feet). Star, Thomas Meighan. I read a great deal of panning on this picture, but would say I thought it very good. Pleased everyone who saw it, but had a small crowd due to a bad night. Tone, good; appeal, 75 per cent. Sunday and special, no. Draw all classes; town 2,250. Admission, 15-30 H. L. Beudon, Grand Theatre (250 seats), Port Allegany, Pennsylvania.

MISS BREWSTER'S MILLIONS. (6,200 feet). Star, Bebe Daniels. Here terrible, just about as bum as Paramount could make one; Bebe is one of Paramount's best bets if they would give her a chance. Small town draw. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

MOANA. (6,133 feet). This picture shows the life and love of the natives of the South Sea islands and the cast is made up of these natives. For this kind of a picture, and from an educational standpoint, this is a wonderful production. It is very interesting; but I don't believe that the average audience will care for this kind of a picture. Our busines took a flop. James D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

NELL GWYNN. (9 reels). Star, Dorothy Gish. The picture did a good business; pleased some and others had fault to find with the bad ending. Tone good, appeal 75 per cent. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

NELL GWYNN. (9 reels). Star, Dorothy Gish. This is a fine picture; it is English and has some new faces, but ninety per cent of the work is done, and very well done, by Dorothy. The story is historical and for that reason appeals particularly to the intelligent audience. I would recommend it to the college towns though I believe it is a little over the heads of most audinces. It could be trimmed a little and make a picture more to my liking. I don't think it is necessary to have your hero bite your heroine before the camera, but "Ours is not to reason why—ours is but to weep and buy! On with the blunderers." Sunday, perhaps. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

NEW KLONDIKE. (7,445 feet). Star, Thomas Meighan. A good one; best that Meighan has given us for some time. Small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SECRET SPRING. All star cast. Another foreign "lemon." Not at all the type of picture suited to American audiences. Acting posed and stilted. Sets and scenery good, that's all. Tone good, appeal poor. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

Pathe

DEVIL HORSE. (6 reels). Star Rex. Oh, boys! How the western fans will flock in to see this. Rex, the horse, is sure there and over. Lots of Indians and always fighting, but it got the biz. Just a good box office attraction that will bring home the bacon in the small towns. Good print. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DRIFTIN' THROUGH. (5 reels). Star, Harry Carey. Carey and Harriet Hammond did very good work in this western, but they had very little opportunity as the story is awfully weak. A. E. Shaw, Globe Theatre, Savannah, Missouri.

PERCY. (6 reels). Star, Charles Ray. A dandy little comedy drama that seemed to please all. Good audience appeal. Charlie Murray almost stole the picture from Ray. Good throughout. A. E. Shaw, Globe Theatre, Savannah, Missouri.

Producers Dist. Corp

ROAD TO YESTERDAY. (9,580 feet). Stars, Schildkraut, Goudal. Ten reels of as good as picture as they make. The name

A tip in the mail is worth two in the drawer. Send in your blanks every week, whether you report one picture or six. There are exhibitors who find your reports in agreement with their experience in pictures you've both played. They are following you. Keep the tips coming!

De Mille accounts for that. The train wreck scene is extra good (but impossible for the head-on collision, as there are too many cars between the engine and the compartment cars in a train; but the public doesn't always check up on a picture that close). Play it. Good picture for any house. Tone fair, appeal 90 per cent. Sunday yes, special absolutely. Draw rural class, town 200. Admission 20-40. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

SIMON THE JESTER. Ordinary program feature sold as a special. Ken E. Finley, Finley's Opera House, Goldsboro, North Carolina.

Universal

BLACK PIRATE. (8,388 feet). Star, Douglas Fairbanks. A truly wonderful feature, beautifully colored and should please any audience anywhere. Tone good, appeal excellent. Sunday and special yes. Draw merchant, farming classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

NO MORE WOMEN. (6,186 feet). I can't see why they don't give a picture like this a name that is appropriate. It's as fine as silk. Played to the same people two nights; they came back to see it the second night. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

NO MORE WOMEN. A dandy good comedy drama. It's high quality; good acting, film in good shape. I saw this picture three times and could enjoy it again. Tone good, appeal 90 per cent. Sunday yes, special no. W. H. Clower, Liberty Theatre (450 seats), Wirt, Oklahoma.

SON OF THE SHEIK. (6,685 feet). Star, Rudolph Valentino. I believe this one of the best that Rudy ever made. It is what I would call a one hundred per cent. picture. The desert scenes are wonderful and the horse Valentino rode is a wonderfully fine looking steed. We did a very good business on this picture considering the weather. A. E. Shaw, Globe Theatre, Savannah, Missouri.

THREE MUSKETEERS. Star, Douglas Fairbanks. It is a wonderful picture; as special, however, it did not draw as it should, too old. I am through if I do not get them to come around with our product at a reasonable schedule. Tone good, appeal 85 per cent. here. Sunday maybe, special no. Draw farming, mining classes, town 1,500. Admission 15-25. A. Catalano, Victory Theatre, Rossiter, Pennsylvania.

United Artists

FLAMING FRONTIER. (8,828 feet). Star, Hoot Gibson. A splendid feature. Should please any audience, anywhere. Rental too high for this small town. Tone and appeal good, Sunday and special yes. Draw merchant, farming classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LITTLE GIANT. Star, Glenn Hunter. Good program picture. Worth seeing. Tone good, appeal fair. Sunday yes, special no. Draw merchant, farming classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PHANTOM BULLET. (5,820 feet). Star, Hoot Gibson. Good program picture. Plenty of action. Tone and appeal, good. Sunday yes, special no. Draw merchant, farming class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PHANTOM OF THE OPERA. (10 reels). Star cast including Lon Chaney. This picture is just as wonderful as they claim it to be. Wonderful scenes, mystery, thrills and rather creepy; but that is what the people seem to want. This is in a class with The Hunchback. A. E. Shaw, Globe Theatre, Savannah, Missouri.

RUSTLER'S RANCH. Star, Art Acord. This was well liked by my Saturday night crowd and this star is coming in popularity. Nothing outstanding in the story or the picture to cause special comment. It is "an western" and a little better than the average. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

SPOOK RANCH. Star, Hoot Gibson. Folks went out well pleased. Good western, a good story, all around good picture. W. H. Clower, Liberty Theatre (450 seats), Wirt, Oklahoma.

Miscellaneous

LIGHTS OF LONDON. A fine picture in every respect. Tone good, appeal 100 per cent. Sunday, yes. W. H. Clower, Liberty Theatre (450 seats), Wirt, Oklahoma.

RIDER OF MYSTERY RANCH. A good western. Art Mix played the Tenderfoot to perfection. Art Mix is coming boys; pretty soon Fox's boys won't be hollering "if you ain't got Tom Mix, get Tom Mix and make some money." W. H. Clower, Liberty Theatre (450 seats), Wirt, Oklahoma.

WIN, LOSE OR DRAW. Leo Maloney is getting popular here. This was a fine picture, five-reel western. As good as any. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

Short Subjects

BATTLING BREWSTER. (Rayart-serial). On fourth chapter holding up fine and getting bigger. It sure is a crowd getter. Am running two serials a week. Eagle's Talon is running with it and it is hard to tell which pleases the folks the best. Battling Brewster is in the lead when it comes to the crowds, but it had the best advertisement on the start. I had to start Eagle's Talon on one day's notice so long before the contract was approved and then it was four days before they sent the advertising after it was ordered. W. H. Clower, Liberty Theatre (450 seats), Wirt, Oklahoma.

CHICKEN CHASER. (F. B. O.-Krazy Kat). Bought these in place of Dinky, and they seem to please as a fill-in. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

COLD TURKEY. (Pathe-Mack Sennett Comedy). A multitude of laughs in this number. Was glad to see that it took as several Mack Sennett comedies that we played lately were poor. One little child before the show asked us, "When are you going to get some good comedies—those Mack Sennett comedies are not good." We asked her after the show how she liked it and she said, "Fine." Tone, O. K. Very good appeal. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DANCING DADDY. (Educational-Vera Stedman). A good comedy, good for a lot of laughs during its showing. (Vera might send a photo to me, I won't get mad about it). Tone and appeal, good. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

DOG SHY. (Pathe-Charles Chase). Only a fair comedy. Tone, O. K. Appeal, fair, Sunday yes. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

NOON WHISTLE. (Pathe-Stan-Laurel). A Pathe one-reel comedy and not much of one at that. Don't believe my patrons enjoyed it very much, as there were very few laughs. Tone none, appeal 50 per cent. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ARTCLASS PICTURES CORP.

	Kind of Picture	Review	Feet
		1925	
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5.000

ASSOCIATED EXHIBITORS

		1926	
Hearts and Fists (John Bowers)	Logging camp melo.	Mar. 6..	5,438
North Star (Strongheart)	Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500

BANNER PRODUCTIONS

		1925	
Wreckage (May Allison)	Drama	Sep. 5..	5,957

BRAY PRODUCTIONS

Housing Problem	Novelty magazine	Oct. 16..	1,000
Table Manners	Nature special	Oct. 16..	1,000
Oh Monkey Be Good	Sunkist comedy	Oct. 16..	2,000
Pete's's Haunted House	"Hot Dog" cartoon	Oct. 16..	1,000
Punches and Perfumes	Fistical culture com.	Oct. 16..	2,000
On the Farm	McDougall Alley	Oct. 23..	2 rls
For the Love O' Pete	Lantz cartoon	Oct. 23..	1 rl
Getting Hitched	McDougal Alley	Oct. 30..	2 rls
Velocity	Novelty	Oct. 30..	1 rl
Fighting Fool (L. Sargent)	Fistical Culture	Nov. 6..	2 rls

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750

Dollars That Help 6,492 Exhibitors

DEPENDABILITY assures leadership — that's why Moving Picture World is glad to send an exhibitor a dollar for writing a letter telling of a major error in this Chart. With 6,492 exhibitors as subscribers, we owe this service to our leadership in the circulation field.

Producers give us footages and other pertinent information when we review pictures. Sometimes after that they change the length of the films and don't tell us of the changes. That is how some errors creep in here; though not our mistake, we gladly pay for correction.

We appreciate the interest our exhibitor friends take in telling us about these errors and to save other exhibitors we gladly give out our dollars for the trouble our friends take in writing. It's worth it to have that sort of friends helping us to retain the dependability leadership.

	Kind of Picture	Review	Feet
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Fight to the Finish (W. Fairbanks)	Fight Melodrama	Aug. 21..	4,603
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)			5,235
When the Wife's Away (Arthur)			
Obey the Law (Lytell)			

Waldorf

Enemy of Men (Revier)	Drama	5,507
Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,505
Fate of a Flirt (Revier)	Comedy drama	5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama	4,781
Speed Mad (W. Fairbanks)	Racing melodrama	4,441
New Champion (W. Fairbanks)	Boxing melodrama	4,495
Great Sensation (W. Fairbanks)	Melodrama	4,471
Handsome Brute (W. Fairbanks)	Police drama	4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	...

EDUCATIONAL FILM CORP

		1926	
Page Me (Vernon)	Comedy	Feb. 27..	2,000
Keep Trying (Bowes)	Cameo comedy	Mar. 6..	1,000
Hold Your Hat (St. John)	J. White prod.	Mar. 13..	2,000
Light Housekeeping (Conley)	J. White prod.	Mar. 20..	2,000
Wireless Lizzie (Heirs)	Christie comedy	Mar. 20..	2,000
Home Cured (Johnny Arthur)	Comedy	Mar. 27..	2,000
Don't Stop (Bowes)	Cameo comedy	Mar. 27..	1,000
Whoa Emma (Adams)	Christie comedy	Mar. 27..	2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27..	1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27..	1,000
Quick Service (Bowes)	Cameo comedy	Mar. 27..	1,000
Fool's Luck (Lupino Lane)	Comedy	Apr. 3..	2,000
Dancing Daddy (Jack Duffy)	Christie comedy	Apr. 10..	2,000
Congress of Celebrities	Hodge-Podge	Apr. 10	1,000
Felix Weathers the Weather	Sullivan cartoon	Apr. 10..	1,000
Nobody's Business (Hamilton)	Comedy	Apr. 24..	2,000
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24..	1,000
Lest We Forget	Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1..	1,000
Broken China (Vernon)	Christie comedy	May 8..	2,000
Felix Misses the Cue	Sullivan cartoon	May 8..	1,000
The Vision	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley)	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7..	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities	Sideshow folk	Aug. 14..	1,000

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Laffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28..	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4..	2,000
The Blue Boy	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham)	Comedy	Sep. 25..	1,000
Missing Links	"Life" Cartoon	Sep. 25..	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sep. 25..	2,000
Flaming Ice	"Life" Cartoon	Sep. 25..	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat	Oct. 2..	1,000
Pink Elepnants (Al St. John)	Mermaid comedy	Oct. 2..	2,000
Wife Shy (Vernon)	Comedy	Oct. 9..	2,000
Kiss Me Kate (Phil Dunham)	Comedy	Oct. 9..	1,000
The Humdinger (Johnny Arthur)	Comedy	Oct. 9..	2,000
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy comedy	Nov. 6..	1 rl
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640

FILM BOOKING OFFICES OF AMERICA

Short Subjects		1925	
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
Features		**1926**	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20..	6,500
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,570
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24 .	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
Short Subjects			
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
In the Air	Fat men comedy	Feb. 20..	2,000
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plane Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22.	1,000
Pelican's Bill	Bray cartoon	May 29..	1,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	Aug. 14..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
The Army	Bray cartoon	Sept. 11..	1,000

FIRST NATIONAL

	Kind of Picture	Review	Feet
		1925	
White Monkey (La Marr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2.	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,068
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29 .	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100

FOX FILM CORP.

Features		1925	
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,056
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,617
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,649
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,97.
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,51.
Wages tor Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,60[illegible]
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,89.
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,700
Short Subjects			
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
With Pencil, Brush and Chisel	Varieties	Sep. 19..	1,000
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling for Rest	Varieties	Oct. 10..	796
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Transients in Arcadia	O. Henry story	Oct. 31.	2,000
All Aboard	Helen & Warren	Oct. 31..	2,000
Peacemakers	Helen & Warren	Nov. 7..	2,000
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
Features		**1926**	
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10 ..	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Midnight Kiss	Comedy drama	Aug. 7..	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
Short Subjects			
Old Virginia	Variety	Jan. 23..	1,000
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Woman of Letters	Helen and Warren	Mar. 13..	2,000
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
A Polar Baron	Imperial comedy	April 24..	2,000
Too Many Relations	Helen and Warren	May 15..	1,965
Canary Island	Varieties	May 22..	927
Wild America	Varieties	May 29..	960
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	928
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.

GOTHAM PRODUCTIONS

His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000

METRO-GOLDWYN-MAYER

			1925	
Zander the Great (Marion Davies)	Human interest	May	16..	6,844
Sporting Venus (Sweet)	Romantic drama	May	23..	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July	18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July	25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug.	1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug.	8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug.	15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug.	29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep.	12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept.	12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct.	3..	5,511
Great Divide (all star)	Drama	Feb.	21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar.	14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct.	11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct.	10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct.	17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct.	31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov.	7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov.	14..	6,437
Old Clothes (Coogan)	Typical feature	Nov.	21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov.	28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec.	5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec.	12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec.	19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec.	26..	4,757
His Secretary (Shearer)	Light comedy	Jan.	2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan	16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan.	16..	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan.	23..	6,755

	Kind of Picture	Review	Feet
		1926	
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,716
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536

PARAMOUNT

			1925	
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep.	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep.	19..	6,546
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
a Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov.	21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov.	28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov.	28..	6,691
Irish Luck (Meighan)	Melodrama	Dec.	5..	7,008
Cobra (Valentino)	Drama	Dec.	19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec.	26..	6,353
		1926		
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan.	2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan.	9..	9,621
Enchanted Hill (Holt)	Western	Jan.	9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan.	16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan.	23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan.	30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan.	30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb.	6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb.	13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb.	20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb.	27..	6,314
Moana	South Sea study	Feb.	27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar.	6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar.	13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar.	20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb.	6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar.	27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr.	3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr.	3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr.	10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr.	10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April	17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April	17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr.	24..	6,805
A Social Celebrity (Menjon)	Comedy drama	May	1..	6,025
The Runaway (Clara Bow)	Melodrama	May	8..	6,218
Fascinating Youth (Juniors)	Drama	May	22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May	29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June	5..	5,109
Rainmaker (Collier, Jr.)	Drama	June	12..	6,055
Say It Again (Dix)	Travesty-farce	June	19..	7,445
Volcano (Daniels)	Thrill melodrama	June	12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June	26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July	3..	6,918
Variety (Emil Jannings)	Drama, short version	July	10..	5,283
Born to the West (Jack Holt)	Western	July	10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July	17..	6,889
Mantran (Torrence-Bow)	Drama	July	24..	6,077
You Never Know Women (Vidor)	Drama	Aug.	7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug.	28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept.	4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept.	11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep.	25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct.	2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct.	2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct.	9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct.	23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct.	23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct.	23..	....
Ace of Cads (Menjou)	Drama	Oct.	30..	7,786
Quarterback (Richard Dix)	Foothall comedy-dr.	Nov.	6..	7,114
London (Dorothy Gish)	Drama	Nov.	13..	6 rls.

PATHE

			1926	
Charley, My Boy (Chase)	Comedy	Jan.	23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan.	30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan.	30..	2,000
Little Brown Jug	Terry cartoon	Jan.	30..	1,000
Long Pants (Tryon)	Comedy	Jan.	30..	2,000
A June Bride	Terry cartoon	Jan.	30..	1,000
The Uprising Generation	Sportlight	Jan.	30..	1,000

Users Help Make This Chart More Useful

	Kind of Picture	Review	Feet
Soft Pedal (Parrott)	Comedy	Jan. 30..	1,000
Funnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Coast Guard	Action serial	Feb. 13..	10ep.
Buried Treasure	Our Gang Comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	1,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27..	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6..	2,000
Mail Coach	Terry cartoon	Mar. 6..	1,000
Wandering Papas (C. Cook)	Hal Roach Comedy	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28..	2,000
Scrambled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4..	.....
A Buggy Ride	Terry cartoon	Sept. 11..	1,000
Fourth Alarm	Our Gang comedy	Sept. 11..	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Masked Mammas (Dent-Bevan-Parr)	Sennett comedy	Nov. 6..	2 rls
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	2 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
Features			
The High Hand (Leo Maloney)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6..	5,479

PREFERRED PICTURES

Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27..	6228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,005
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218

PRODUCERS DISTRIBUTING CORP.

1925			
Friendly Enemies (Weber & Fields)	Comedy drama	May 16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
1926			
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkrant)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,730

RAYART

1925			
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep. 26..	4,921
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
1926			
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

1926			
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartune	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	55
Hair Cartoon	Marcus cartoon	May 1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1..	750
Song Car-tune	"Tramp, Boys are March'g"	May 8..	550
Sweet Adeline	Song Car-tune	June 5..	550

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon (Issue 8)	Marcus novelty	June 12..	850
When Do We Eat?	Novelty	July 10..	1,000
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
eelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

SAVA FILMS, INC.

Chuckles	Twelve novelties		1,000
Travelogues			1,000
Fantasies			1,000

TIFFANY PRODUCTIONS, INC.

		Release Date	
suat Model From Paris	Society comedy drama	Aug. 15	
Lost At Sea	Romantic comedy drama	Sept. 1	
The First Night	Farce comedy	Oct. 15	
Josselyns Wife	Society drama	Nov. 1	
Redheads Preferred	Whimsical comedy drama	Nov. 15	
Sin Cargo	Drama of the High Seas	Dec. 1	
One Hour of Love	Emotional drama	Dec. 15	
The Enchanted Island	Romantic drama	Jan. 1	
Flaming Timber	Woodland drama	Jan. 15	
Squads Right	War farce comedy	Feb. 1	
The Steeplechasee	Racing society drama	Feb. 15	
The Tiger	Modern drama	Mar. 1	
The Song of Steel	Society-business drama	Mar. 15	
Husband Hunters	Domestic comedy drama	Apr. 1	
Snowhound	Comedy drama of the North	Apr. 15	
Wild Geese (Special)	Human drama	May 1	
The Squared Ring	Society comedy drama	May 15	
The Broken Gate	Emotional drama	Jun. 1	
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300

UNITED ARTISTS

		1925	
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21..	10,157
		1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,000

UNIVERSAL

Features		1926	
Flaming Frontier (Gibson)	Epic. drama	Apr. 17..	8,828
The Escape (Morrison)	Western-action	Apr. 24..	4,500
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Rustler's Ranch (Acord)	Western	June 5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,256
Ice Flood (Harlan-Dana)	Lumber camp melo	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,633
Short Subjects			
Gun Shy (Fred Hume)	Short western	Apr. 17..	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17..	1,000
Help Wanted (Puffy)	Comedy	Apr. 24..	1,000
Desperate Dan	Mustang comedy	Apr. 24..	2,000
Buster's Mix-up	Buster Brown comedy	Apr 24	2,000
In Quarantine (Snookums)	Newlyweds	June 5..	2,000
Snookums' Buggy Ride	Newlyweds	June 5..	2,000
Twin Sisters (Wanda Wiley)	Comedy	June 12..	2,000
Movie Madness (Edna Marian)	Comedy	June 12..	2,000
A Haunted Heiress (Marian)	Comedy	June 12..	2,000
Let George Do It	A series	June 19..	

	Kind of Picture	Review.	Feet
Why, George!	Let George Do It	June 19..	2,000
George's in Love	Let George Do It	June 19..	2,000
George the Winner	Let George Do It	June 19..	2,000
Buster's Narrow Escape	Buster Brown series	June 26..	2,000
Wise or Unwise (Puffy)	Comedy	June 26..	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26..	1,000
Let Loose	Mustang comedy	June 26..	2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26..	1,000
Tin Bronc (Cobb)	Western	June 26..	2,000
Four-Square Steve (Cobb)	Western	June 26..	2,000
Buster Watch Tige	Buster Brown	June 26..	2,000
Frame Up (Hume)	Western	June 26..	2,000
Love Deputy (E. Cobb)	Short western	July 3..	2,000
Trapped (Fred Humes)	Short western	July 3..	2,000
There She Goes (Wanda Wiley)	Comedy	July 10..	2,000
Buster's Girl Friend	Buster Brown series	July 10..	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10..	1,000
Buster's Heartbeats	Buster Brown	July 17..	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17..	2,000
Love's Labor Lost (Edwards)	Comedy	July 17..	1,000
Do or Bust (Edwards)	Comedy	July 17..	1,000
Motor Trouble (Chas. King)	Comedy	July 17..	2,000
Mixed Doubles (Puffy)	Comedy	July 17..	1,000
Fire Barrier	Short western	July 24..	2,000
Village Cut-Up (Lake)	Comedy	July 24..	1,000
Under Desert Skies	Short western	July 24..	2,000
Thirteenth Man (Puffy)	Comedy	July 24..	1,000
Op'ry House Tonight (Lake)	Comedy	July 31..	1,000
Who's Next? (Edwards)	Comedy	July 31..	1,000
Thrilling Romance (Wiley)	Comedy	July 31..	2,000
Little Warrior (Sedgwick)	Short western	July 31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7..	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14..	2,000
When East Meets West	Mustang comedy	Aug. 14..	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14..	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14..	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21..	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21..	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21..	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21..	2,000
Don't Shoot (Mower)	Short western	Aug. 21..	2,000
Tiddly Winks (Lake)	Comedy	Aug. 28..	1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28..	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28..	2,000
And George Did (Saylor)	Comedy	Sept. 4..	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept. 4..	2,000
Buster Helps Dad	Buster Brown series	Sept. 4..	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4..	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11..	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11..	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11..	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep. 25..	1,000
Which is Which? (Chas. King)	Excuse Maker	Sep. 25..	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2..	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2..	1,000
The Collegians	Series of 10	Oct. 9..	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16..	....
A Man's Size Pet	Western comedy	Oct. 16..	2,000
Never Again	The Gumps	Oct. 16..	2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16..	1,000
Lots of Grief	Gump comedy	Oct. 16..	2,000
Pinnacle Rider (Mower	Mustang western	Oct. 16..	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23..	2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct. 23..	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct. 23..	1 rl
When Bonita Rode	Mustang western	Oct. 30..	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30..	1 rl
Jane's Engagement Party	What Happened to Jane	Nov. 6..	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6..	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6..	2 rls
Business Worries (Arthur Lake)	Comedy	Nov. 6..	1 rl
Please Excuse Me	Excuse Maker com.	Nov. 6..	2 rls
The Big Surprise	Gump comedy	Nov. 13..	2 rls.
Snookums' Outing	Newlyweds comedy	Nov. 13..	2 rls.
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13..	1 rl.

WARNER BROS.

		1925	
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15..	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,200
		1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,579
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	Jnly 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda)			6,903
While London Sleeps (Rin-Tin-Tin)	Dog drama		

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Buy Equipment That You Can Sell Easily

A COAL SHOVEL showed up in a Torrington, Conn., store window with a card announcing that its work was done: and thus John J. Scanlon let the whole town know that Manager Jos. Quittner would end the burning of around eighty tons of coal in their Alhambra Theatre, had installed a new oil burner and thus ended all dirt, ashes and soot.

"It is just one of the ways," says Mr. Scanlon, "that new equipment can be made to advertise itself and throw in a couple of laughs at the same time."

When you can make equipment sell itself you are helping to popularize your theatre. If you can get a legitimate chuckle at the same time you have put in the cement that makes the good will more permanent.

As soon as you contract for new equipment—even before you pay for it!—start right in selling it to your patrons.

A new oil burner—no more ashes and soot—a contribution toward a healthier community.

You Can't Sell Gold Bricks

Even in the small towns the folks are not hicks when it comes to entrtainment and the things that surround it. So, before you can sell equipment to them you have to make certain that you are getting in something that will stand back of your ballyhoo.

Nothing short of the best procurable equipment will make you dead sure that you can dodge the title of Ananias when you brag.

Maybe there is some other stuff that sings a sweeter tune to your check-book—just on the catalogue picture and price: but will it stand up? If it lays down you will do the same.

Mr. Quittner installed a good make of oil Burner. Then Mr. Scanlon pulled a good brand of novelty ballyhoo—and the two, together, backing each other up, will make people feel that their Alhambra is doing things for their benefit.

That's starting future cast heading for your box office.

Buy Jewelry That Won't Turn Green in the the Spring

Every equipment item that adds to the charm, comfort or homeyness of your theatre is an investment you're making.

Be sure that the security is sound. A cheap floor covering may look rich at the start, but a few more dollars would get you one that would look rich and be good for a much longer period.

Whether you buy because you can't get away with the old stuff any longer or because you want to enhance the value of your theatre in good will, be sure you buy what will stand back of a campaign that sells it to your audience.

New One for Dubuque

Mr. Jacob (Jake to his many friends) Rosenthal, who now operates the Majestic Theatre, Dubuque, Iowa, plans the erection of a new theatre on the west side of Iowa street, and the issuing of a permit by the city council, which only awaits decision on permisson to build a lobby entrance over an alley, which can easily be accomplished if enough height is attained to provide easy traffic flow beneath, will enable Mr. Rosenthal to begin construction at once.

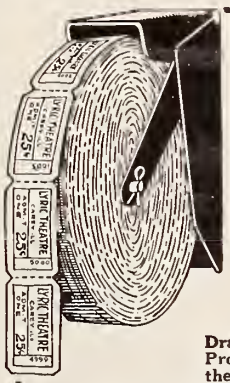
BASTROP, LA.—C. J. Goodwin is erecting brick, reinforced concrete and stone-trim Princess Theatre.

SAGINAW, MICH.—Permit has been issued for construction of Shrine Theatre and club building. Cost estimated at $416,000, but does not include plumbing and lighting.

PATENTS and TRADE MARKS
Protect Your Most Valuable Assets
I offer expert professional service and invite correspondence from anyone contemplating the registration of a trade mark or the patenting of an invention.
LESTER L. SARGENT
Registered Patent Attorney
524 Tenth Street Washington, D. C.

Eleven for Franklin

The Franklin Theatre Co. has bought its eleventh, the Rex, East Reading, Pa.



SPECIAL ROLL and MACHINE TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed.
Coupon Tickets for Prize Drawing: 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

ROLL AND MACHINE TICKETS
In Five Thousand Lots and Upward

Ten Thousand	$6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

Improve Sales Offices

The Robert Morton Organ Company has transferred its auditing department from the San Francisco office to the factory at Van Nuys, Cal., in the interests of Efficiency and has transformed the offices at San Francisco into a sales and demonstration room. The sales department will remain as before and there General Manager J. A. G. Schiller will also make his headquarters there.

DANVILLE, IND.—Hadley, Nichols & McCoun have contract to erect moving picture theatre on east side of square for Tom Barnett, of Royal Theatre. New building will be of old English architecture. Present buildings on site are being razed. When new theatre is completed, the present Royal Theatre will be converted into a business building.

Moving Picture Theater, Buffalo, N. Y. Busy East Side, corner location, fireproof building, 1 store, 2 flats. Theater seats 600. Can increase to 1,000. Finest equipment including organ, Simplex machines, transverter, etc. Total weekly expense $350. Receipts $600-800 guaranteed. Present owner 16 years retiring because of ill health. Price complete $95,000, reasonable terms. Wire if interested as this opportunity will not last long.
HUNT—BRISBANE BLDG., Buffalo, N. Y.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

These Folks Are Buying The Best To Be Had In Equipment

JOPLIN, MO.—M. E. Gillioz, Monette, Mo., has general contract for three-story brick, terra-cotta and cut-stone theatre, 150 by 120 feet, to be erected at Fifth and Virginia streets, for Universal Chain Theatrical Enterprises, Inc. Estimated cost, $350,000.

IMPROVING THEATRE

LAKE CITY, FLA.—Grand Theatre will be remodeled, stage enlarged, seating capacity increased, and $5,000 pipe organ installed.

PLANT CITY, FLA.—Extensive improvements will be made to Capitol Theatre and new equipment costing $15,000, will be installed.

DECATUR, ILL.—About $15,000 will be expended for interior alterations and redecorating Lincoln Square Theatre.

LA HARPE, ILL.—Powell and Gittings, proprietors of Park Theatre, have leased Locke Opera House, and will remodel and occupy it as moving picture theatre. House has seating capacity of about 200.

ROCHELLE, ILL.—Proposed plans for remodeling and rebuilding Majestic Theatre, include complete tearing out of interior, lowering floor to street level from entrance end, replacing center pillars with L-beams, new stage, dressing rooms, toilets, entire new lobby, canopy over entire entrance, concealed operators' booth, ladies' and gentlemen's retiring rooms in basement, new cushion seats, new lighting system, entire new decorative effects in keeping with modernized improvements. Seating capacity will be 600.

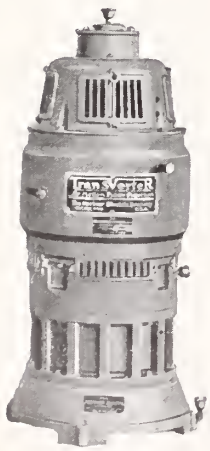
HERTNER

Trans VerteR

UNIVERSALLY APPROVED

for New Theatre Installation
for Mirror Arc Projection
for Improving Projection at lower Operating Costs wherever used.

"If you show Pictures you needthe Transverter"



Manufactured in both Series and Multiple Types in all required sizes.

The Hertner Electric Company,
Cleveland, Ohio.

Gentlemen:—

Send us your new bulletin on the Transverter.

Name .....

Address .....

Theatre .....

The Hertner ELECTRIC COMPANY

1910 W. 114th St. Cleveland, Ohio

M. P. E. D. Changes Name, With All Members Now Equal

AT THE meeting of Motion Picture Equipment Dealers in Chicago recently, the name of the Association was changed to the Theatre Equipment Association, Inc.

Also the by-laws were changed so that all members are now active, except only those who are Branch Managers of a corporation.

Dues for active members are now $60 per year; associate members paying $20.

Nine directors are to control the renamed Association, five of whom are to be from the Manufacturer group, four from the dealers.

Officers for the present year are: John H. Hertner, president; Sid Louis, vice president; S. S. Behrends, treasurer; Sam Lears, secretary and office manager.

The nine directors are John H. Hertner, C. D. Struble, J. E. McAuley, J. D. Brown, Walter Green, S. S. Behrend, I. L. Nixon, Sid Louis Irving Samuel.

Increase Seating

The Home Theatre Company operating the Terrace, Fischer and Palace in Danville, Illinois, plans to enlarge seating capacity of the Terrace from 1,500 to 2,500. New ventilating and cooling systems will also be installed, the amount to be spent approaching $100,000.

Kolograph in New Quarters

INDIANAPOLIS, IND.—Kolograph Company, 216 East Maryland street, manufacturers of moving picture projection machines, has leased entire third floor of Sanborn Electric Company building at 300 North Illinois street. Increase in sales made it necessary to secure larger quarters.

CHICAGO, ILL.—Lubliner & Trinz Theatres, Inc., 307 North Michigan avenue, have plans by John Eberson, 212 East Ontario street, for theatre, store and hotel building to be located at 47th street and Michigan avenue. Theatre will seat about 3,800. Estimatd cost $3,000,000.

KANSAS CITY, KANS.—Herman Gould, of Lincoln Theatre Company, announces that new theatre will be erected. Will install $25,000 pipe organ. Estimated cost $150,000.

HASTINGS, NEB.—J. H. Parsons, 232 University avenue, has plans by R. A. Bradley for three-story brick and terra-cotta moving picture and vaudeville theatre to be located on west side of Hastings avenue, between Third and Fourth streets. Estimated cost $60,000.

GIBSONBURG, O.—D. B. Follett has plans by Stophlet & Stophlet, Nasby Building, Toledo, O., for converting store building into two-story brick moving picture theatre and office building, 25 by 80 feet. Estimated cost $30,000.

PONCA CITY, OKLA.—Montgomery and Houston will erect theatre with seating capacity of 800.

MONTGOMERY, ALA. — S. Sulzbacher manager of Pekin Theatre at 38 North Lawrence street, has purchased site at North Lawrence and Monroe streets for erection of theatre for negros.

LOS ANGELES, CALIF.—H. L. Gumbiner, 402 Hellman Bank Building, has plans by S. C. Lee, 530 Petroleum Security Building, for four-story, with six-story tower, terra-cotta and reinforced concrete theatre, 50 by 150 feet, to be located at Eighth street and Broadway. Estimated cost, $500,000.

LAKELAND, FLA.—Famous Players-Lasky Corporation, 485 Fifth avenue, New York, has leased M. G. Waring Building on East Main street, and will convert into three-story theatre building, 47 by 122 feet. Estimated cost, $100,000 for alterations. Refrigeration plant, seats and other fixtures to cost an additional $125,000.

Better Projection

This Department Was founded in 1910 by its Present Editor—
J. H. Richardson

Better Projection Pays

A New Editor Waxes Emotional

AS you all know, this department has very often recommended American Projectionist, a small monthly publication devoted to projcction. I have, in fact, expended considerable postage and energy in forwarding the address of the Projectionist to prospective subscribers who have inquired for it. This department has been glad to aid the paper, because, under the very able editorial management of George Edwards, it has heretfore evidenced a desire to work hand in hand with this department and other agencies devoted to motion picture projection, each doing what it could do to forward what it conceived to be the best interests of all concerned, and in so doing to forward the profession of motion picture projection and those connected with it.

Edwards Had a Problem

As you doubtless know, the editor of the American Projcctionist litcrally works for "glory." He receives no pay at all for the really great amount of labor performed. Edwards, therefore, was obliged to work as a projectionist to make a living for himself and his family. When that was done he was compelled to work probably an equal number of hours gratis, doing the vast amount of work necessary to carry the burden of getting out the Projectionist. For even a small monthly publication requires an amazing amount of work, which is a heavy burden when one man must do by far the greater share of it.

Edwards was finally forced to choose betwcen giving up projection; which was bread and butter with occasionally a bit of jam; giving up the editorship of the Projectionist or—breaking down. There was but one thing to do, so he did it. He resigned as editor.

Frank E. Nealy was appointed editor in his stead. I have just once-overed the latest issue of the Projectionist under his editorship, and am sure the paper from now on will be a humdinger. It really may soon rival "Judge," and thus become a national paper. Who can tell!

Code Expert Needed

Mr. Nealy starts his editorial duties with a two-page attack upon or criticism of this departmcnt and its poor fish of an editor. I have not yet had sufficient spare time to entirely de-code the article, but with the aid of a Webster unabridged dictionary I hope soon to accomplish that feat. Here are a few of the more simple terms and words this past master of writing seems to handle somewhat freely. Of course I may be in error, but if those words really mean what I think they do, I intend to have the law on Brother Nealy for calling me perfectly awful names in disguise. "Neanderthal," "Emote," "Parodist," "Kibitzers," "Pachyderm," "Hypodermically," "P a r o x ysm," "Phantasmagoria." That is a fair sample. Therc are others.

Well, anyhow, that's that, but on the well-known theory that it is permissible for the cat to look at the king, I will close this comment by offering to Editor Nealy a bit of well-meant, humbly proffered advice, to wit: Friend Nealy, in promulgating your esoteric cogitations and in indicating superficial sentimentalities, philosophical or psychological observations, would it not be well to avoid platitudinous ponderosity?

Might it not perhaps be well that you permit your statemcnts to possess a clarified conciseness, a compacted comprehensiveness, a coalescent consistency and a concentrated cogency? May I also remark that you will do well to eschew all conglomerations of flatulent garrulity, and that you jejune babblcment and asinine affectations?

A Fair Question

Friend Nealy, don't you think it would really be better were you to allow your extemporaneous decantings and your premeditated or unpremeditated expatiations to have intelligibility and veracious vivacity, without rhodomontate or thrasonical bombast? Don't you really?

Personally, I think (pardon the seeming criticism) you would do better to sedulously avoid polysyllabic profundity, psittaceous vacuity, ventriloqual verbosity and vandiloquent vapidity; to shun double entendres, prurient pococity and perstiferous attempts at high hat, obscurent or apparent.

Pardon the foregoing friendly advice, Editor Nealy, remembering that it is offered in all humbleness of spirit. I sincerely trust you will succeed in your new position and keep the Projectionist up to the high mark of efficiency set by my good friend and brother, George Edwards.

Bluebook School

Question No. 542—What is the resistance of a 60-ampere, 58-volt arc and what would be the difference in amperage if the arc be burning normally at 58 volts and when it is frozen, assuming the supply (line) voltage to be 110?

Question No. 543—What do you understand by "fixed" and variable resistance in a rheostat and in just what way is the resistance of a variable rheostat varied? Just what happens when you move the adjustment handle?

Notice

The 4th Edition Handbook of Projection is entirely sold out. Announcement will be made in the near future of the publication of the new Fifth Edition.

Inefficient Foolishness

RECENTLY an order came from a southern company for a lens chart. Now the charts are returned with this comment:

"We received from you this morning, by parcel post, three lcns charts supplied us on a recent order. We regret very much that these are not what we expected. They are of no use whatever to us. We presumed that you would supply us with something that would be much more simple than this, which would enable us at a glance to determine the correct focal length lens to be used at given distances for certain sized pictures. We admit this chart fully covers all that, but it is more or less complicated, and requires some study.

"Since ordering these we received from the — three of a specially prepared lens chart which answers our requirements fully. We regret that we are obliged to return these and ask that you kindly allow us credit."

Could you imagine a more perfect bit of nonsense that that?

What this company in effect says, is: "We don't care to do the work necessary (study the charts) to secure high-grade results and efficiency. We would prefer something which can be applied without a bit of trouble, regardless of effects." And the pitiful part is that they don't and probably won't know that the effects are expensive and in every way harmful.

The lens charts, probably applied, supply an efficient lens system throughout. They match the condenser to the light source diameter and the projection lens working distance and diameter, all of which are highly important equations.

The lens tables this company can apply without the least trouble supply ONLY the focal length projection lens necessary to project a picture of APPROXIMATELY given distance. I say "approximately," because in the very nature of things it can be nothing more. Projection lens focal lengths are NOT precise. There is a tolerance allowed by the manufacturer, and if precise focal lengths are required they must be specially selected from stock, either by the dealer or the manufacturer. Usually it will have to be done by the latter.

And when this company has received the focal length lenses as per its table, it cannot possibly know what the condition will be, because the tables do NOT disclose the diameter necessary for the work in hand, nor does it tell them what the condenser focal length or distance Y must be for efficient results, and to secure evenness of screen illumination.

It really is a shame to send out those "lens tables." Their effect is very harmful. I am sorry for the projectionist or theatre manager foolish enough to use them.

Bluebook School Answers 530 and 531

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 530—A practical question submitted by John Griffith, Ansonia, Conn. Suppose you have two 60-watt, 110-volt incandescent lamps burning in series on 220 volts and one of them burns out. You find you have not another, but instead have a 40-watt, 110-volt lamp, which would supply sufficient illumination. Could you use it in series with the 60-watt lamp temporarily, while a lamp of the proper wattage is secured?

Evidently this one was a goatgetter par excellence. John Griffith, Ansonia, Conn.; C. H. Hanover, Burlington, Ia.; C. E. Curle, Chattanooga, Tenn. and George Einzinger, New York City, are the only ones whose replies I could consider as really correct and Curle and Griffith disagree in their answer as a whole, because Griffith says it would not work because of the overload of the smaller lamp, whereas Curle says it would work, but would greatly decrease the life of the smaller lamp. The latter is correct. Griffith proposed this problem to me verbally, and I made the mistake of not selecting lamps further apart in capacity. Curle is correct. Griffith is correct in what he really had in mind when he proposed the question.

Hanover puts the matter in this way. He says:

"This question may be answered with a 'yes,' but such an answer would not, I think, convey the real meat of the 'nut.' It would probably not be correct if we view the matter in accordance with what I believe Brother Griffith really had in mind.

"The wattage consumed by an incandescent lamp is equal to the E. M. F. multiplied by the amperage used (E x C), hence 60 ÷ 110 = 0.54545 amperes, which is the normal current consumption of a 60 watt, 110 volt lamp. If we then divide the voltage of the lamp (110) by its normal amperage, we find it to have 201.6666 plus ohms resistance.

"Proceeding similarly we find that the resistance of a 40 watt, 110 volt lamp is 302.-2250 plus ohms and its normal amperage 0.3636 plus amperes.

"The combined resistance of one 40 watt and one 60 watt, 110 volt lamp would there be 201.6666 + 302.2250, or 503.8916 plus ohms, which would allow (220 ÷ 503.8916 plus) 0.4366 plus amperes to flow under a pressure of 220 volts.

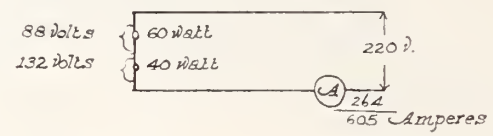
"We therefore would have a current flow of that amount with the 60 and 40 watt lamp in series, and that, while not sufficient to bring the 60 watt lamp up to candle power, would overload the smaller lamp, and while probably not sufficiently so to necessarily cause it to burn out immediately, it would shorten its life greatly, while at the same time the 60 watter would be working very inefficiently.

"What I believe Brother Griffith had in view was a difference so great that the smaller lamp would burn out at once."

In that latter presumption you are, as I have already said, correct. The combined resistance of the filament of the low wattage lamp and of the higher wattage lamp does just as Hanover says, as Griffith says and as Curle says. If the difference were greater, the smaller lamp would probably burn out at once; 110 volt lamps of different wattage must not be used in series on 220, and they cannot be so used if the difference is very great.

Apology to W. R. Gwynn, Longmont, Col.: I just discovered that a page containing correct reply to this question had adhered to the back of a letter from Brother Gwynn. He shows by diagram that the 60 watt lamp would consume 88 volts and the 40 watter 132 volts of the total pressure. I shall print his answer, which is in excellent form. He says:

"Contrary to the wording of the question, the 40 watt lamp would supply sufficient illumination, assuming the 60 watt lamp to be in good condition, until it burned out. Its life would, however, be very short, due to excess voltage it would receive, as shown below.



$\frac{40\text{ w}}{110\text{ v}} = \frac{4}{11}$ Amperes, Current consumed at 110 v. pressure.

$\frac{60\text{ w}}{110\text{ v}} = \frac{6}{11}$ Amperes, Current consumed at 110 v. pressure.

Resistance of 40w lamp $= \frac{E}{C} = \frac{110\text{v}}{\frac{4}{11}} = 302\frac{1}{2}$ ohms or $\frac{605}{2}$ ohms.

Resistance of 60w lamp $= \frac{E}{C} = \frac{110\text{v}}{\frac{6}{11}} = 201\frac{2}{3}$ ohms or $\frac{605}{3}$ ohms.

Resistances in series = sum of individual resistances.

Total Resistance in circuit $= \frac{605}{2} + \frac{605}{3}$ or $\frac{3025}{6}$ ohms.

$C = \frac{E}{R}$ or $\frac{220\text{v}}{\frac{3025}{6}} = \frac{264}{605}$ Amperes.

E = CR, or E at 40w lamp $= \frac{264\text{a}}{605} \times \frac{605 \text{ ohms}}{2} = 132$ volts.

E = CR, or E at 60w lamp $= \frac{264\text{a}}{605} \times \frac{605 \text{ ohms}}{3} = 88$ volts.

Overload at 40w lamp = 132v. — 110v. = 22 volts.

Underload 60w lamp = 110v. — 88 v. = 22 volts.

Underload, therefore equals overload.

Total voltage accounted for: 132v. + 88v. = 220v.

Friend Einzinger replies correctly as to voltage, amperage and results to the smaller lamp. He then adds:

"Considering the varying resistances of the lamp filaments, after a more complicated calculation, we get the following exact valuation in illumination powers etc.: For the 60 watt lamp, 72.5 volts; 31.1 w.; 0.430 amperes and 10.5 candle power. For the 40 watt lamp we have 147.5 volts; 63.5 W.; 0.430 amperes and 92 candle power, so that our first calculation is proved not to be far from the facts, except in the matter of illumination delivered. The 60 watt lamp burns with one-fifth of its normal brightness, while the other is nearly three times as bright as normal. This latter should burn out in about two hours, the tungsten being destroyed by its high temperature.

"By the way, a few words about candle (also called candlepower) and lumens of a light source.

"We can define one lumen as the amount of light which falls upon a spherical surface of one square foot, held at a distance of one foot from the center of the light source, which sends out one international candle uniformly in all directions. As there is space in the total surface of a sphere of one foot radius a number of 4 pi = 4 x 3, 14159 = 12,57 square foot, a light of the amount of one international candle signifies 12,57 lumens.

"The international candle is used in U. S. A., Great Britain and France; Germany uses the one-tenth smaller hefner candle.

"Incandescent Mazda lamps give, at normal wattage, 10.4 lumens, or 0.83 candles per watt, that means a 60 watt lamp gives normal 60 x 0.83 = 50 candles or 628 lumens. A 40 watt lamp gives normal 40 x 0.83 = 33 candles or 416 lumens."

Question No. 531.—What is meant by "normal temperature" as applied to electric conductors? What is normal temperature?

C. H. Hanover, Burlington, Ia.; Frank Dudiak, Fairmont Theatre, Fairmont, W. Va.; C. E. Curle, Chattanooga Tenn.; W. C. Budge Springfield Gardens, N. Y.; A. L. Hutchinson, Paducah, Ky.; "Bill" Doe, John Doe and G. L. Doe, Chicago, Ill.; T. R. Guimond, Mobile, Ala.; Allan Gengenbeck, New Orleans, La.; D. G. Henderson, Quincy, Ill.; Albert Hancock, Dallas, Texas; G. L. Albertson, St. John, New Brunswick; Andrew Pauldon, St. Louis, Mo.; and T. R. Dickenson, San Francisco, Cal., all answered this one correctly. Many, somewhat to my surprise, answered that normal temperature was a temperature equal to the surrounding air, without further remark. That is both correct and incorrect. Temperature of the air is "normal" temperature all right, but a standard has been set up, known as "normal temperature," because air temperature varies widely.

I think Brother Curle covers the matter fully, thus:

"Strictly speaking, normal temperature would be the temperature of the conductor when heated only by the surrounding air under ordinary conditions—the "open" air. It would, however, be impossible to use this in practice, due to wide variations, seasonable and climatic, hence authorities have adopted 75 degrees Fahr. or 24 degrees Cent., as the standard normal temperature."

Which is eminently correct in its entirety, hence Brother Curle may, having first removed his headgear, wiped his nose and dusted off his ears, waddle up to the head of the class, remaining there until some enterprising genius bumps him back again.

Noticeably Superior

There is a definite difference on the screen with pictures printed from Eastman Panchromatic Negative—the results are noticeably superior.

Eastman Panchromatic Negative is *completely* color sensitive—renders all tones of blue, red, yellow and green in their correct relationship in black and white. Where regular film is ordinarily satisfactory, "Pan" is extraordinarily successful.

And Eastman Positive Film carries all the quality of the negative through to the screen.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Maloney plugs the line for another touchdown!

LEO MALONEY *in* "The Outlaw Express"

A Western Feature

Maloney showed in "The High Hand," his first Western feature, that he was going to be one of the high scorers of the season.

Now he puts the ball across the line for another score.

Think of everything you want to see in a Western. You get it in "The Outlaw Express."

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"Better than average grade. Smooth plot plus abundant melodramatic action scaled against a capital undercurrent of genuine Western humor."—*Variety.*

"Exceptionally snappy. Interest at high pitch. Fast moving and exciting."—*M. P. World.*

"I like this. Should be an excellent draw in almost any kind of a house."—*M. P. News.*

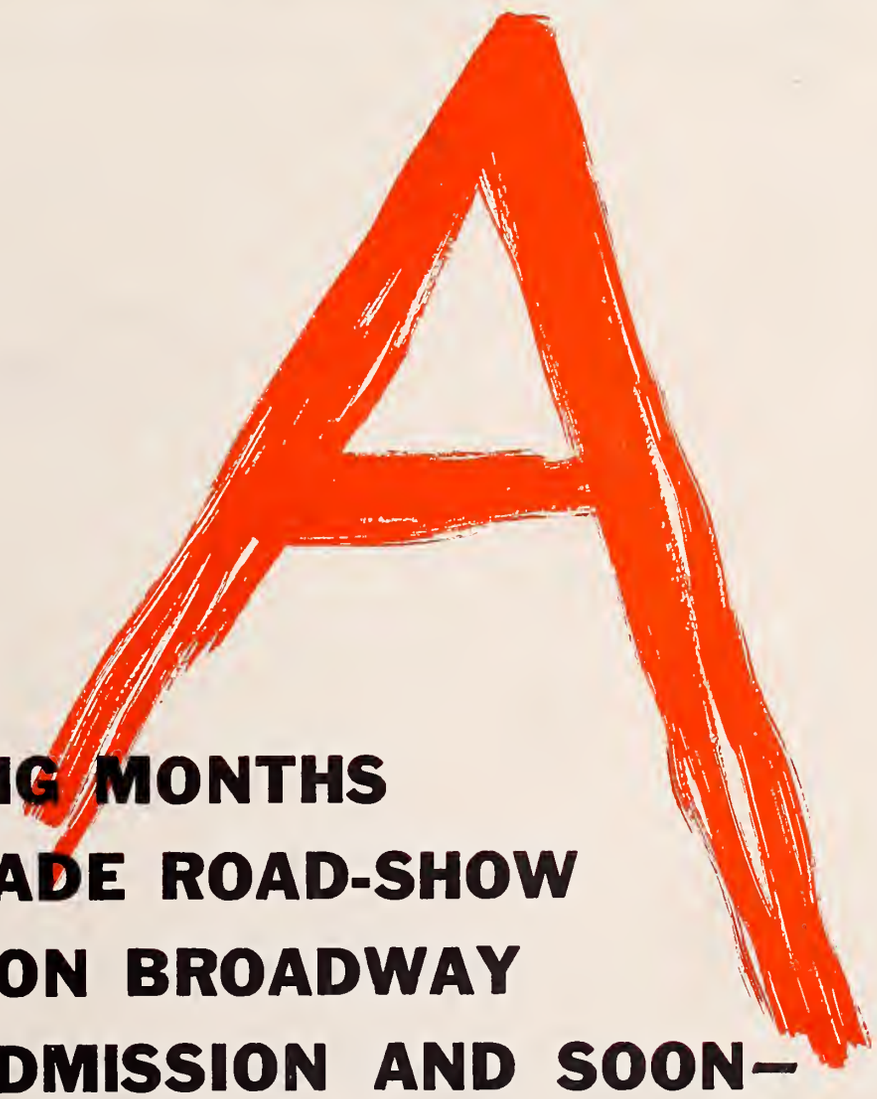
Pathépicture
TRADE MARK

IN THIS ISSUE:

Schenck After The Egyptian, Says Waller
The Really Educational Picture Arrives
Fox Combs World for New Screen Faces

MOVING PICTURE WORLD

VOL. 83, No. 4 NOVEMBER 27th, 1926 PRICE 25 CENTS



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IT HAS MADE ROAD-SHOW
HISTORY ON BROADWAY
AT $2 ADMISSION AND SOON—

(continued inside this cover)

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY
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(continued from cover)

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TO thrill your public
IN a masterpiece
YOU will be proud
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production with Lars Hanson. Adaptation and scenario by Frances Marion. From the novel by Nathaniel Hawthorne.

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Mop up!

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$49,000 first week of long run!

DOUBLED NORMAL GROSS AT IMPERIAL, FRISCO!

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Jackson—Regent—John P. Barrett
—Rex—Pete Frank
—Bon Ton—Carrol and Mandt
—Colonial—O. de Guibert
Albion—Censor—George A. Bohm
Marshall—Garden—W. A. Arthur
Battle Creek—Bijou—A. Force
—Regent—Glenn A. Cross
Galesburg—Rex—H. E. Hill
Hartford—State—Joseph Kizinski
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Gary—Grand and Cosmo—P. Kalleris
Indiana Harbor—Indiana—Alex Manta
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Whiting—Hoosier
Chicago—Balaban & Katz Theatres—Max Balaban
B. and K. Midwest—Floyd Brockell and Clayton Bond
B. and K.—Great States Theatres—J. J. Ruben
Lubliner – Trinz—B. & K.—Arthur Mayer—Emil Stern
Orpheum Circuit—Asher Levy
Ascher Brothers—Max Ascher, Nat Wolf
Cooney-Costen-Karzas Circuit—Jas. Costen
Johnson Theatres—Earl Johnson
Fitzpatrick & McElroy Circuit
Warners Orpheum Theatre—Max G. Sloff
Interstate Theatres—Joseph Hopp
Aaron Saperstein Circuit
Sterling—Illini—B. & K. Great States—Frank Ford
East Moline—Strand and Majestic—Chas. C. and E. J. Carpenter
Rock Island, Ill.—Ft. Armstrong, Spencer and Majestic—A. H. Blank—Publix
Davenport, Ia.—Capitol, Garden and Family—Blank

River Rouge—Fleur de Lys—Oliver San Souci, Jr.
—Lancaster—T. D. Williams
Del Ray—Grande—Tom Lancaster
Detroit—Madison—Adams—John H. Kunsky
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Michigan—John H. Kunsky—Balaban & Katz
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Co-operative Booking Offices—John H. Kunsky 12 Theatres
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Watervliet—Wapaco—John Adams
Benton Harbor — Liberty — Fitzpatrick & McElroy,
Elwyn M. Simons
St. Joseph—Caldwell—Fitzpatrick & McElroy,
Michigan City, Ind.—F. & M. Tivoli—George Porter
Oak Park—Oak Park—L. & T.—B. & K.
Oak Park—Southern—Mr. Daley
Forest Park—Forest Park—Ascher Brothers
Maywood—Lido—B. & K. Midwest—George Miller
Wheaton—Grand—A. Dernbach
Geneva—Fargo—Polka Bros., Jos. C. Emma
St. Charles—Arcadia—Wm. L. Pracht
De Kalb — De Kalb and Princess —
B. & K. Great States—D. A. Leitheit
Rochelle—Majestic—Ben Berve
Oregon—Black Hawk—F. E. Allaben
Sterling—Lincoln—S. Goltquist
Morrison—Lyric—L. J. Burkitt
Moline—Le Claire—A. H. Blank—Publix
—Bio—F. H. and A. C. Woodyatt.
—Orpheum—E. T. Kautz
—Avoy—A. Shallberg
Rock Island, Ill.—Rialto—Barney Brotman

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—Loews Colonial—L. Lanning
—Lee Levy
—Wilmer & Vincent Capitol—Lee Levy
Lebanon—Jackson—John A. Jackson
—Strand—Wm. Hissner
Hershey—Central—J. F. Zoll
Harrisburg—Colonial W. & V.—Chas. Jones
Mifflintown—Stouffer Theatre—L. P. Eicker
Huntingdon—Clifton—J. L. Blackford
Williamsburg—Mrs. Grassmeyer
Cresson—Rivoli—R. Allison
Johnstown—State & Nemo—Geo. Panagotacos
Blairsville—Richelieu—Wm. Lipse
Wilkinsburg—Rowland—Rowland & Clark
Coraopolis—Coraopolis—A. Jim
Woodlawn—Strand—A. Jim
Rochester—Majestic—M. Winograd
Beaver Falls—Colonial—Mrs. H. P. Dawson
Youngstown, Ohio—Warner's Dome—D. Robins
Girard—Mock's Theatre—Geo. Mock
Warren—Duchess Theatre—J. F. Crossley
Newton Falls—Strand—C. S. Tarkowski
Ravenna—Ohio—H. Rosenthal
Cuyahoga Falls—Falls—E. E. Bair
Fremont—Jewel—J. F. Royal
Clyde—Harkness—G. Geyer
Cleveland—Keith's Palace—John Printz
—Circle Theatre—Martin Knapp
Huron—Huron—Robert Knapp
Toledo—Princes—J. G. Furrer
—Palace—R. W. LeBold
—Jos. Perlstein—Howard Feigley
Jersey City, N. J.—State Theatre—Stanley Fabian Circuit, J. G. Keale
Newark—Mosque Theatre—Stanley Fabian Circuit, A. G. Reid
Princeton—Garden—Frank Warren
Trenton—State and Stacey—M. Hirshfeld
—Hildinger Circuit—Chas. E. Hildinger
Norristown—Garrick and Opera House—Sablosky Bros.
Pottstown—Hipp and Strand—Geo. Bennethum
Robesonia—Pioneer—East Coast Theatres
Womelsdorf—Fire Hall—J. F. Pettycofter
Stouchsburg—Marion Fire Co.—Walter Grimes
Palmyra—Iroquois—J. B. Sollenberger
Hummelstown—Star—S. F. Wood
Lewistown—National—Harold Cohen
Reedsville—Peters Theatre—A. Peters
Hollidaysburg—Lyric—Geo. Filsen
Altoona—Strand—Silverman Bros.
Ebensburg—Alhambra—R. Allison
—Strand—A. Notopoulos
Export—Lincoln Theatre—Louis Cuperggi
Pittsburgh—Grand—Harry Davis
—Liberty, East Liberty; and Rowland & Clark Circuit
McKees Rocks—Liberty—J. Handel
New Brighton—Empire and Grand—Shaffel & Lewin
Koppel—Koppel—S. S. Cranzi
South New Castle—State and Strand—M. A. Markley
New Castle—Penn—People's Amusement Company,
Niles—Warner Theatre—Lou Halper
—Butler Theatre—J. A. Peruzzi
Kent—Opera House and Princess—John Palfi
Akron—Strand—A. Dunlevy
Bedford—Bedford—Mrs. L. Yoerns
Lorain—August Ilg
Vermillion—Liberty—J. A. Hunter
Sandusky—Schade—George Schade
Monroe, Mich.—Family—J. R. Denniston
Wyandotte—Rialto—Henry Haag
Ecorse—Ecorse—Andrew Bzovi

10 . . CHRISTIE COMEDIES . . 10
8 . BOBBY VERNON COMEDIES . 8
6 . BILLY DOOLEY COMEDIES . 6
6 . JIMMIE ADAMS COMEDIES . 6

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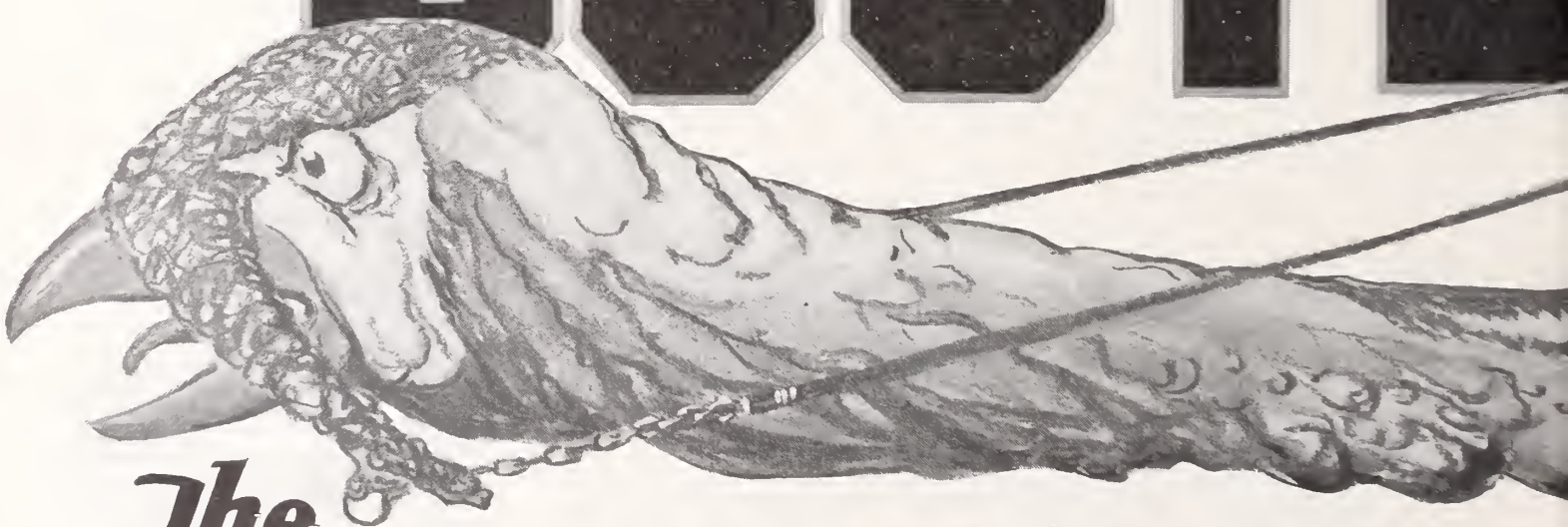
JOSEPH P. KENNEDY
presents

Don't just watch this boy's smoke! String along with him and get set for a real Thanksgiving!

BOB CUSTE



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Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

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Oh boy! the live ones a

They're making the welkin ring with the biggest a

They're getting their's in chunks GENE

re stepping on the gas!

dvertising ever done on a short subject and ----

TUNNEY

The Strand of Winnipeg is knocking 'em dead with quarter pages – Atta Boy!

WINNIPEG, CAN. BULLETIN 9/2/26

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NO ADVANCE IN PRICES

This Is His First Big Picture

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STATE

SPECIAL ADDED FEATURE TODAY

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Now THE WORLD'S CHAMPION Gene Tunney

"THE FIGHTING MARINE"

BOB CUSTER

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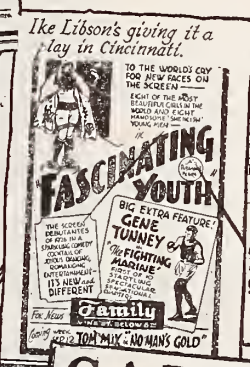
"The Fighting Marine"

Ike Libson's giving it a play in Cincinnati.



SALEM, OHIO.-NEWS 9/25/26

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SUNDAY ONLY

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Gene Tunney in THE FIGHTING MARINE

The Trans-Continental Limited

Satan Sables

HOOPERSTOWN, ILL.-TIMES- 9/23/26

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A PAIR OF ROLLER SKATES TO THE LUCKY GIRL

A DANDY FOOTBALL TO THE LUCKY BOY!

DON'T MISS THIS CHANCE

FRIDAY AND SATURDAY

THRILLS - STUNTS DARING DEEDS GALORE!

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10 STARTLING AR - SENSATIONAL CHAPTERS!

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also "FORLORN RIVER"

JACK HOLT and RAYMOND HATTON

Comedy—"TAME MEN AND WILD WOMEN"

We Said "We Lead, Others Follow, And We Mean It"

SCOOP OF ALL GREAT SCOOPS!

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TOMORROW MONDAY

and every Sunday & Monday for ten great weeks.

— Chapter One —

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HEAVY WEIGHT CHAMPION OF THE WORLD in "THE FIGHTING MARINE"

10 GIGANTIC EPISODES to show every Sunday and Monday for ten weeks—20,000 feet of the greatest thrills ever flashed on a screen—Complete regular show. Nothing changed but this serial added. 10

AGAIN THE STRAND DOES IT WITHOUT ADVANCING PRICES FOLKS

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The Strand of Walla Walla, Wash. is knocking 'em dead with full pages. Good work, Eddie Rivers. You're going to mop up.

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COME AND SEE

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GENE TUNNEY

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"Hogan's Alley"

WITH

Monte Blue, Patsy Ruth Miller, Louis Fazenda, Willard Lewis

DANBURY, CONN.-NEWS- 9/25/26

ENTERTAINER BIG CARNIVAL

The Capitol of Danbury, Conn. advertising it as their chief attraction – of course – ½ Page.

Directed by Spencer Bennet

Written by Frank Leon Smith

Pathéserial

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THE TWO BEST BOOKS
on
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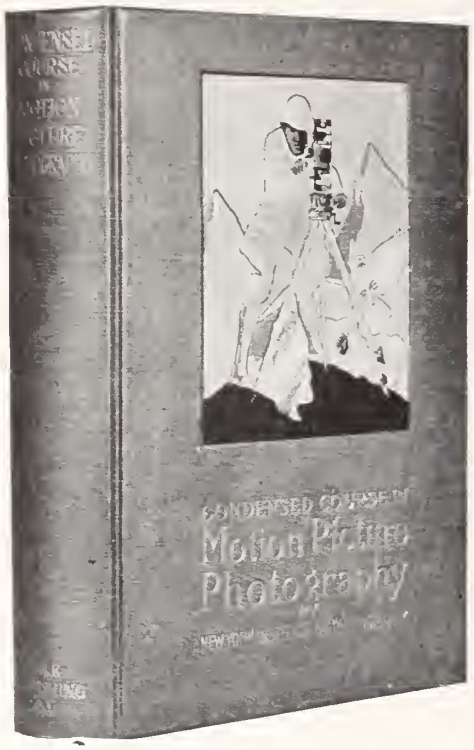

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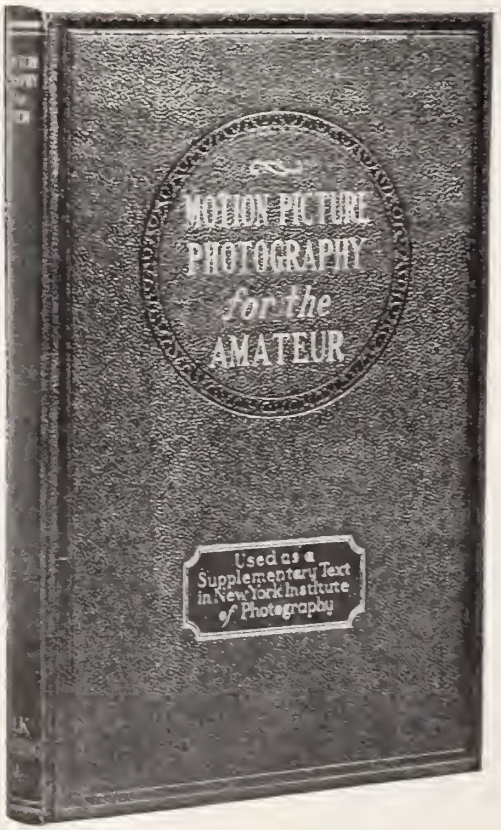

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THE HENRY KING PRODUCTION
"The WINNING of BARBARA WORTH"
Adapted by FRANCES MARION = from the novel by HAROLD BELL WRIGHT
WITH
RONALD COLMAN & VILMA BANKY
RELEASED BY UNITED ARTISTS CORP.

Get This Forceful 24 Sheet—Post It—Then Watch the Wright Fans Pack Your Theatre.

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BOSTON—
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Opens Nov. 27th

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8,000,000
read the book

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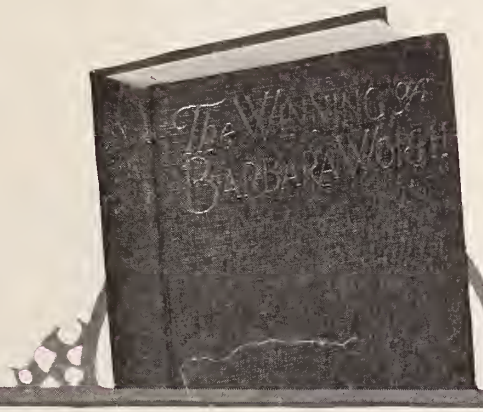
WATCH!



CHICAGO—
Opens Nov. 27th

ST. LOUIS—
Opens Nov. 28th

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MILLIONS MORE
will see the picture

VARIETY: *"Wright's following will flock to it and bring double their number with them!"*

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Right on the dot with THIS WEEKS First National Wonderfilm—

Here Y'are brother!

N.Y. Strand Premiere sell-out Nov. 13. proved *Silence* is GOLDEN!

Delivered on that same amazing, never-failing Week-After-Week, Hit-After-Hit Schedule that gave you—

Nov. 7.

FOREVER AFTER
with
MARY ASTOR *and* **LLOYD HUGHES**

All-American Football Classic of 1926! Don't envy "Cold Cash" Pyle . . . . Smart Showmen are getting their cut of the football millions by playing this line-plunging romance—QUICK!

Oct. 31.

CORINNE GRIFFITH
in
SYNCOPATING SUE

Gives 'em a different Corinne Griffith. Lovelier and livelier than ever. They go wild when Corinne goes into her dance!

Oct. 17.

THE PRINCE OF TEMPTERS
Presented by Robert T. Kane with 7-Star Cast

Secret Special that thrilled Broadway. Tremendous production by Europe's genius—Lothar Mendes. Now filling the finest theatres in the land!

Gosh ain't it wonderful how First National comes through!

it's FIRST NATIONAL'S NEW IDEA in SHOWMANSHIP!

Last Minute News From Everywhere

MOVING PICTURE WORLD

Vol. 83 New York, November 27, 1926 No. 4

MORE SHORT FILMS on theatre programs will make

MORE LONG LINES at their box offices, verdict of "Laugh Month" Luncheoneers.

"LAUGH—

—AND GROW FIT," slogan suggested by Simon Rowson, of Ideal Films, Ltd., London, for "Laugh Month," might be grabbed by Bernarr MacFadden.

Sol Weakening Over in Paris; Plans New Coup

Lesser Just Cannot Forget Movies

(*Special to* Moving Picture World.)
Paris, November 18.

Sol Lesser is weakening. After prowling over Europe for three months, freed of all ties with Hollywood for the first time in twenty years, he confesses that he can't keep his mind off motion pictures.

"I came over to stay six months," remarked Sol as he strolled up the Boulevard des Italiens. He paused in front of the display for "Incognito" at the Electric Palace. "But forgetting about the movies is easier said than done," he said with a sigh.

Sol strolled on to the Saile Marivaux, where Doug is kaleidoscoping in "Le Pirate Noir." He glanced across the boulevard to where the Cameo billed "Le Charleston et Marion Davies," and commented, "Exhibition in Europe has progressed far less than production. I wonder how soon I'll surrender to this urge to return."

Then Sol Lesser, who went abroad for six months to forget all about pictures, hot-footed it to see the display on "La Chatelaine du Liban" at the Aubert Palace and the hole-in-the-wall Corso Opera's display for "Monsieur Beaucaire."

Half an hour later, at the Ritz bar, Sol was utterly disconsolate.

"I've got to go home soon," he

(*Continued on paye 2*)

Stanley Buys Davis

Control of the picture and vaudeville theatres of the Harry Davis Enterprises passes to the Stanley Co. of America on December 1, which paid in excess of $3,000,000 and thus increased the number of its theatres to 233, located chiefly in Pennsylvania, New York, New Jersey, Delaware, Maryland and the District of Columbia. The deal included the recent taking over of the 24 houses in Pittsburgh and Western Pennsylvania of the Rowland & Clark interests, including the splendid Nixon Theatre.

Late Chicago News Notes

Great States Circuit has taken over the Theatres Operating Co. houses at Peoria, Ill., including the Madison, Palace, Orpheum, Majestic, Hippodrome, Duchess, Apollo, Lyceum. The company has been reorganized with, Herbert Stern, of Balaban & Katz, president; George Mitchell, first vice-president; Jules Rubens, vice-president and general manager, and Morris Leonard, secretary. Rubens is supervising the transfer.

Great States has added the Lyric, Kankakee, Ill., and will start work on the new Decatur house soon and add another theatre in Quincy. It has organized a new company at Rockford to run the Orpheum there and build a new theatre.

International to Move

After twelve years at 226 William stret, the Motion Picture Department of International Newsreel will on November 27 move to new quarters at 251 West 19th street, New York City. Not only will the executive, editorial, accounting and other motion picture departments be moved, but the laboratory at Long Island City, together with the vaults will he housed under the one roof at 251 West 19th street.

Schleiff Rejoins Bachmann

Joe Schleiff has rejoined J. G. Bachmann's studio force in Hollywood as production manager of Preferred Pictures.

N. C. Meets December 13

The annual meeting of the M. P. T. O. of North Carolina will be held on December 13 at Charlotte, N. C.

Lichtman Given Presidency Week Before Abrams' Death

Was to Wield Gavel For Six Months While Late Head Took Rest Cure, Studio Admits

By Tom Waller

(*From* Moving Picture World's *Hollywood Bureau. Filed 4 P.M., Nov.* 17.)

That Al Lichtman had occupied the presidency of United Artists Corporation for an entire week before the death of Hiram Abrams was gleaned today by Moving Picture World from an official source at the Pickford-Fairbanks studio. Mr. Abrams, according to reliable information, had been ordered by medical specialists to take an immediate rest for a minimum period of six months. This order has been given several times during Mr. Abrams' illness, which had been apparent for approximately three years, it was stated. The late president of United Artists decided recently to conform with the demands of his physicians. It was then that Lichtman was entrusted withe the gavel for a period of six months, or during the time period for Mr. Abrams' rest cure.

Inquiries by this paper all yesterday at the Pickford-Fairbanks studios regarding Mr. Abrams' successor met with little satisfaction. Formal statements regarding Mr. Abrams' death were socured earlier in the day, but repeated efforts to see Joseph M. Schenck, chairman of the Board of Directors of the corporation, were unavailing. In

It is generally gathered at the studio that Mr. Abrams' death will cause no change to be made in the corporation's policy. Work is well under way there on improvements estimated to cost $1,000,000, which were effected during the Abrams regime.

Arthur W. Kelly, described here as a vice-president of United Artists, has been assigned to look after foreign distribution from now on, it was said here. Mr. Lichtman's activities include the United States and Canada.

Messages were also sent to the press last night by Mary Pickford and Douglas Fairbanks. Miss Pickford stated:

"The news of Mr. Abrams' death was a great shock to me.

(*Continued on paye 2*)

London Cable

Moving Picture World Bureau, London, November 16.

At the Capitol "Gigolo" and "Young April" registered immediate success. "Beau Geste" continues at the Plaza. A number of English companies are paying particular attention to the production of the short interest film. An all-British news weekly is established here showing only items happening within the Empire.

Two Killed, Seven Injured, When Exhibitor Resents Theatre Deal

Two men were killed and seven wounded in Chicago because the purchase of a neighborhood motion picture theatre did not prove a profitable investment.

Albert Schmidt, who bought the Grayland Theatre at 3940 North Cicero avenue from Samuel Wertheimer, became dissatisfied because business did not pan out as expected. He sent for Wertheimer on the pretext that the ventilating system was out of order, and while Wertheimer was inspecting it 'n the basement of the theatre, Schmidt, police say, fired two shots at him and wounded him.

The noise of the shooting caused a panic among the 200 patrons of the theatre. Schmidt then turned the gun on himself and committed suicide.

A police car responding to an alarm turned in at the theatre collided with another automobile. Walter Riley, a policeman, was killed and six people were injured in the accident.

Aids in Conciliation

Richard A. Rowland uf First National, back from Europe, believes that the international stock company plan may be developed as a logical solution of the problems of American distribution abroad and of European distribution here. He finds a more conciliatory spirit abroad now than a year ago. He engaged Alexander Korda, UFA director; Maria Corda, German star, and Natalie Barruche, Russia actress, and brought them back with him, it will be remembered.

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VOL. 83 NO. 4

Complete Fire Prevention Film For Education of Exchange Men

On Wednesday afternoon in the projection room of the Motion Picture Producers and Distributors of America, Inc., there was shown a two-reel picture that never will reach the public screens, and yet which is of very real importance.

This film is designed to be shown in the 700 exchanges throughout the country and is designed to stress fire hazards to be avoided from strewing the film clippings on the floor to making imperfect patches that will jam in the projector and possibly cause an incipient blaze. The scenes showing the "wrong way" were studio produced, while the correcting methods of housing and handling were made along the film row of Albany, N. Y., which now boasts entirely modern construction.

There are something like 700 film exchanges in the United States, now making about 25,000 shipments daily of about the same number of miles of film. Under the Hays building program the past three years, about one-third of these have been housed in modern structures with layout and equipment suggested by the National Board of Fire Underwriters, and the film is largely to educate employees in the proper use of this modern equipment.

As the amount of positive stock used anually has been increased in the last three years from 600,000,000 feet to 1,300,000,000 feet, the need for the use of every precaution is apparent, and this picture aims not only to show the proper handling, but to assure the employee that when so treated there is not the slightest danger.

The film is just one of the many activities of the Hays organization, which are quietly conducted outside the limelight of publicity.

Lichtman, President

(*Continued from page* 1)

His courage, his untiring efforts and his loyalty to United Artists have been the main factor in keeping us together and in making the organization the success which it is today. He devoted his energies unceasingly, even during the days of his illness which was to take him. The names of United Artists and Hiram Abrams have been synonymous, and I believe it is the general opinion that Mr. Abrams was the outstanding figure in his line of endeavor. His passing is not alone a loss to United Artists but to the whole industry.

"As a member of the organization I am personally grateful for all he has done for us. It is a source of consulation to know that he realized before his death the affection and sincere regard in which we all held him."

Sol Weakening

(*Continued from page* 1)

said. "It just isn't in me to keep out of pictures."

And when Sol returns, the big news of the week will be that he has bought out Paramount or Universal, or all the big theatre chains. He's carrying pencil and paper with him nowadays—and when Sol starts figuring, it means something.

M-G-M Promotes Bern

Paul Bern, writer and director, has been signed to a long-term Metro-Goldwyn-Mayer contract whereby he will assist Irving Thalberg, associate studio executive. Bern, while serving as general assistant to Thalberg, will also be directly in charge of the selection of new story material.

Woods Joins De Mille

Walter Woods, continuity writer, has signed a contract with Cecil B. De Mille. He will supervise productions, in addition to writing and adapting stories for the screen.

Arthur Loew Returns with Print of Film "Napoleon"

Arthur Loew, executive of the foreign department of Metro-Goldwyn-Mayer, the youngest film export executive in the world, returned November 10 from a six weeks' inspection tour of the European offices of Metro-Goldwyn-Mayer.

A little black bag which Mr. Loew carried contained fourteen reels of the film "Napoleon," which has supplied headlines to the theatrical pages of French papers for six months.

Mr. Loew was accompanied by Morton Spring of the M.-G.-M. foreign department and Howard Dietz, director of advertising and publicity, who returned with him on the S. S. Paris.

Subsidy Due in England

"Government subsidy of British motion picture producers is almost a certainty," declared Simon Rowson, head of Ideal Films, Ltd., one of the foremost distributors of motion pictures in Europe, who has been in Los Angeles for a few days. He spent several hours with William R. Fraser, general manager of Harold Lloyd Corporation, discussing the foreign film situation, and also visited Lloyd.

Patheites Dance

The Pathe Club had a party in the El Papio room of the Hotel McAlpin, Thursday evening, November 11. Besides a specially arranged entertainment program, a group of Pathe stars were present and proved highly popular with a group of invited guests. Dancing was a feature.

Illness Delays Film

The illness of Florence Vidor, due to a fall from a horse in the West, has delayed the beginning of production on "Afraid to Love," at the Paramount Astoria studios. Frank Tuttle will direct.

Call "Big Parade" Best

The readers of Photoplay Magazine have selected Metro-Goldwyn-Mayer's "The Big Parade" as the best motion picture of 1925 and Photoplay's gold medal is awarded. Credit for the achievement is distributed between Marcus Loew, Director King Vidor and Irving Thalberg. The magazine's honor roll for 1926 lists John Gilbert, Rudolph Valentino, Clara Bow, John Barrymore, Adolphe Menjou, Lois Moran, May Allison, Gloria Swanson, Emil Jannings, Ramon Novarro, Belle Bennett and H. B. Warner.

Italy Moves to Restrict

It has been reported in the Italian press that a commissioner of experts, financiers and prominent political men in Italy has been appointed by the Italian Ministry of National Economy for the purpose of increasing the domestic production of motion pictures and with a view to restricting the importation of films from abroad.

Mail Early, Please

The Post Office Department requests all branches of the motion picture industry to cooperate with it in facilitating the sending and delivery of mail during the Christmas holiday season. Exhibitors are asked to educate the public in their communities.

Friedgen Directs Series

J. Ray Friedgen will direct a series of two-reelers for the Volga Film Co., an independent. Production will begin at the Tec Art Studios in New York next week. Friedgen recently announced that his directorial name will be John Raymond.

Postpone "Glory" One Day

William Fox's premiere of "What Price Glory" has been postponed from November 22 to November 23. The musical score and stage setting caused the one-day delay.

COMING AND GOING

Charles E. McCarthy of Famous Players has returned from an inspection of the West Coast studios.

* * *

Lem Stewart and Sam Palmer of Publix Theatres went to Atlanta to supervise the opening of the Georgia Theatre this week.

* * *

W. A. V. Mack, Pathe's midwest division sales manager, left New York this week to tour his district. Detroit was the first stop.

* * *

Vic Shapiro of United Artists and Paul Sarazen, representing Samuel Goldwyn, have gone to Chicago to arrange for the premiere of "The Winning of Barbara Worth" at the Orpheum on November 27.

* * *

Charles Reed Jones of Chadwick Pictures spent last week-end in Philadelphia talking distribution with Louis Berman of Independent Film Corp.

* * *

Edward A. Golden, president of Golden Distributing Corp. of Boston and New Haven, has returned to Boston after a week in New York City.

* * *

Arthur M. Fournier, composer of operettas, has returned to Los Angeles.

* * *

William Sistrom, general manager of the De Mille and Metropolitan Studios, is in New York to talk new product with P. D. C. home office executives. Mrs. Adams, head of the western story department, also is here.

* * *

W. J. Morgan, P. D. C. sales manager, is back from a tour of the South and Middle West. He sold Saenger the "Success Series."

* * *

Clara Kimball Young returned this week from Europe.

* * *

Eddie Cantor has left New York for Hollywood to prepare for work on "Special Delivery" for Paramount.

Saunders Opens Offices

Claude Saunders has opened offices at 171 Madison avenue, New York, to handle all phases of advertising and exploitation. He formerly was exploitation supervisor for Famous Players.

Rap Quota Plan

Canada is against a strict quota plan and favors a co-operative scheme among the Dominions of the British Empire, it is reported in Ottawa government circles. She would leave the quota idea to the decision of the respective members of the Empire. She especially urges that a picture made in any part of the Empire with a certain percentage of British or local capital and a percentage of British subjects in the cast, shall be deemed a British picture and shall qualify under any quota regulation.

Ralph R. Ruffner Dies Suddenly in Vancouver

Ralph R. Ruffner, manager of the Capitol Theatre, Vancouver, B. C., died at his home in that city November 12 after a few hours' illness that was regarded as only a slight indisposition. He leaves a wife and a son; the latter just 2 years old, for his death followed a birthday party given in the young man's honor. "Ruff" was about 45 years of age. He was born in Denver but engaged in railroading in the Northwest and became interested in pictures in Vancouver, Wash., about 15 years ago. His brilliant exploits soon attracted the attention of Jensen & Von Herberg and he managed houses for that firm in Portland and Seattle. He also managed houses in Butte and San Francisco. Five or six years ago he came east to the exploitation department of First National, but soon resigned to resume theatre management. He missed the excitement and personal contacts to which he was accustomed. He made connection with the Canadian Paramount Company and under his management the Capitol, Vancouver, became one of the best paying houses on the circuit. Ruffner was a natural born showman and for years his oddities in phraseology attracted widespread attention.

Publicity Heads Organize

Pete Smith, president of the W. M. P. A., has appointed a studio publicity directors' committee. Barrett C. Kiesling, P. D. C. publicity director, who authored the idea, is chairman. The others are Pete Smith for M.-G.-M., Arch Reeve for Paramount, Hal Wallis for Warners, Tom Reed for Universal, Robert Yost for Fox, Arthur Hagerman for Hal Roach, Harry Brand for Joseph Schenck, Mark Larkin and George Thomas for Pickford-Fairbanks, Pat Dowling for Christie, and George Landy for First National. The plan is to further co-operation between the various departments of existing studios.

Get Western Distribution

Treasurer Jack Cohn of Columbia and Louis Weiss of Artclass have signed contracts whereby Columbia will distribute four series of Artclass western features in Michigan, Iowa and Nebaska. Twenty-eight pictures are involved.

Cruikshank with Telegraph

Herb Cruikshank is the new film editor of the Morning Telegraph, New York City, and Regina Crewe has been made associate editor.

Wanted: A Buyer?

Frank J. Rembusch may sell his string of fourteen Indiana theatres, MOVING PICTURE WORLD announced last week. This brought the following note from F. J. R.: "Dear Friends, Where do you get this dope? No one ever even made a pass. I would sell for enough. Who would not? But a buyer is the first necessary thing."

Ohio to Fight

A combination of individual theatre owners to prevent the spread of large chain theatre groups in Ohio may be effected during the coming year, following the convention of the M. P. T. O. of Ohio. During the convention various speakers, including Business Manager P. J. Wood, urged a pooling of theatre men's interests for protection.

William M. James of Columbus was re-elected president; J. J. Harwood, Cleveland, vice-president-at-large; J. A. Ackerman, Cincinnati, first vice-president; H. T. Palmer, Fairport Harbor, second vice-president; Harry Bieberson, Jr., Delaware, third vice-president; George M. Fenburg, Newark, secretary, and Sam B. Lind, Zanesville, treasurer.

De Mille Denies Opposing Pathe-P.D.C. Merger Plan

Neil S. McCarthy, attorney for Cecil B. De Mille, now in New York representing Mr. De Mille in the negotiations involving P. D. C. and Pathe, issued a flat denial of the report that Mr. De Mille is opposed to the consolidation.

Mr. De Mille sent the following telegrams to every P. D. C. branch manager:

"In view of the many published rumors concerning negotiations now under consideration by P. D. C., I wish to assure you that you may have no misgivings concerning the future. I am fully acquainted with the matter and you may be certain that, when ararngements are completed, our organization will be greater and stronger. There will be a big part in it for everyone who carries on now. Kind personal regards."

Plan New Chicago Houses

Chicago reports that the Edison Park Theatre, Inc., has been organized by Joseph Hopp of the American Theatre Corp., O. G. Waskow, L. Bennett, F. Baginiski, S. J. Christy, Charles Stark, J. E. Waggoner, C. D. White, O. P. Hoffman and H. B. Zerrien. The capital is $500,000. A new theatre will be built. The Bailey Construction Co., with a capital of $160,000, is financing a new theatre, site to be announced later. The principals are Fred L. Bailey, Frank B. Keough and E. M. Wells.

Kane Full-Fledged Manager

Arthur S. Kane, Jr., is now managing two houses in Chanute, Kas. They belong to the Universal chain and are watched over by Fred S. Meyer of Hamilton, Ohio, fame, who is now Kansas-Missouri - Nebraska district manager for Universal. Kane has had wide experience in distribution and production, and now he's learning the theatre end.

Star Turns Scenarist

Leah Baird, star of the screen, has turned scenario writer. She has completed "Stolen Pleasures" for Columbia.

New Eastman Classroom Films Big Step in Educational Work

Fifty Separate Pictures Designed for Schools in Twelve Cities—Two-Year Experiment

By far the longest single stride toward the really educational motion picture is now being taken in the Eastman laboratories in Rochester, N. Y., where scientists, educators and the technical staffs of the Eastman Research Laboratories are engaged in actual work on a series of fifty motion picture films especially designed for use in the classrooms of schools in Rochester, Springfield and Newton, Mass.; New York City, Atlanta; Winston-Salem, N. C.; Kansas City, Detroit, Chicago, Denver, Los Angeles and San Diego.

While fifty film subjects are in process of production, work is being concentrated on a series of twenty titles which it is hoped will be fully completed by the end of the year. Ten of these are geographical films, five treat of general science and five deal with physical culture and health preservation.

These are designed for use in the fourth and higher grades in the selected schools, and the entire fifty will be shown within the two-year period assigned for the experiment. If expectations are realized, it is probable that the films will be generally adopted for class room work in all progressive schools and the original fifty films will be amplified into complete courses.

Unlike all previous experiments along these lines, the films will not be assemblings of negative from various sources such as scenics and the news reels, but will be laid out with the definite idea of following prescribed teachings.

One of the geographical films, for example, will show the various maps of the world as known to the ancients as contrasted with the more exact knowledge of today. Others in this series will deal with the territorial possessions of the United States, one on Alaska being devoted to the mineral and other natural resources of a country for which we paid about 2 cents an acre.

Expert Supervision

In the general science classification there are films on iron and steel, each showing the influence of these metals in the development anad advancement of civilization.

Each picture is being assembled by scientists and pedagogues with especial reference to classroom work and yet with a full realization that to be instructive the picture must also be interesting.

The only other definite experiment along these lines was announced by Universal some years ago, that company working in collaboration with a well known firm of publishers of school texts. Nothing definite seems to have ever come of that idea, but in the present experiment there are assured at least 50 pictures which, if successful, will eventually become the basis of a huge collection of titles.

Marriages

May Allison, motion picture actress, and James Robert Quirk, publisher of Photoplay Magazine, were married on November 15 at the El Mirasol Hotel in Santa Barbara, Cal.

* * *

Miss Dorothy Mackaill, First National actress, and Lothar Mendes, German director for Arthur S. Kane, were married this week in Hollywood.

A Boon to Humanity

Herb Crooker, C. C. Burr's irrepressible press agent, and Johnny Hines, the comedian, claim to be working on an invention that would mechanically arrange a theatre screen so that every picture would begin as each patron entered. It is understood that when this is perfected, they will undertake to discover life on Mars.

Frank Cambrian Dined

Frank Cambrian, seven years production manager for Balaban & Katz, in Chicago, is now head of the Publix Theatres production department in New York. Fellow workers in Balaban & Katz gave him an expensive wrist watch at a farewell dinner at the Hotel Sherman last week.

H. G. Wells Story Sold

H. G. Wells, famous English author, will soon come to the United States to confer with production executives on a story, "The Peace of the World," which he has written especially for the screen, says, Edward Godal, who is at the Hotel Astor. The company which bought the Wells story is not named.

Vitaphone Moves

Vitaphone has moved its offices to the Fisk Building, Broadway and Fifty-seventh street, New York City. Albert L. Warner and Sam Warner will take charge at that office and supervise Vitaphone as an organization entirely distinct from Warner Bros.

"We are making installations all over the country in a quiet, peaceful way, without any hullaballoo," A. L. Warner told visitors.

New Passenger Steamer to Have Projection Room in Smoke-Stack

"When is a smoke-stack more than a smoke-stack?" is answered by the anouncement that the after stack of the S. S. Malolo, the largest and fastest high-powered passenger steamer ever built in the United States, will contain a completely equipped built-in motion picture projection room. The stack will also contain, for the storage of reels, a steel vault with a capacity of 100,000 feet of film.

This unique arrangement will provide the vessel's passengers with an open air picture theatre on the navigating bridge deck to be enjoyed during the balmy tropic nights on the San Francisco-Honolulu run. The screen upon which the pictures will be thrown will be erected upon the mainmast, over 90 feet from the stack.

In addition to the open-air theatre, there will be another indoors which can be used in any weather. The full equipment for both theatres will be supplied by the Philadelphia Theatre Equipment Co. of Philadelphia. Each booth will have a projector of the latest model with an incandescent lamp of 900 watts, operating on 230 volts and 30 amperes. The screen will be aluminum surfaced for sensitive reproduction.

Bid Mrs. Waller Farewell

Friends and neighbors of Mrs. Robert Waller, the mother of Tom Waller, West Coast representative for Moving Picture World, gave her a surprise party at her home in Bronxville, N. Y., on November 18 and presented her with a handsome wardrobe trunk. With her daughter, Carola, Mrs. Waller leaves for the Coast on Thanksgiving eve. Among the guests were: Mr. and Mrs. Max F. C. Goosman, Mr. and Mrs. George Miller, Mr. and Mrs. Ralph Logan, Mr. and Mrs. Elmer E. Schreiner and Ed McDowell.

Cook Made Pathe Salesman

C. E. Cook, well known as business manager of the Kansas-Missouri theatre owners, a post he recently resigned, is now a member of Pathe's sales staff.

Last Minute News Flashes

Sidney R. Kent continues to improve his operation for appendicitis. He will be able to eat Thanksgiving dinner at home.

* * *

National Theatre Supply Co., which through the International Projector Corp., controls the Powers and Simplex projectors, also will distribute the Motiograph nationally when certain contracts have expired, it is said.

* * *

Macklyn Arbuckle, screen and stage star, is seriously ill at the home of his parents in Waddington, N. Y.

Wanted Money Back

A new difficulty in the selection of good motion picture titles has arisen. A Pittsburgh theatre that charges 25 cents recently played Richard Dix in "The Quarterback." A lobby sign read: "Sure to Please —Quarter Back." One patron with a calculating gleam in his eyes asked to have his money refunded. "You advertised quarter back," he argued. No, he didn't win out.

M-G-M Salesmen Meet

Metro-Goldwyn-Mayer opened in Chicago its annual mid-season District Managers' Convention on November 14. The managers attending included Sam Eckman, New York; George A. Hickey, Washington; Sam Shirley, Chicago; C. E. Kessnick, Atlanta; J. E. Flynn, St. Louis; Seth D. Perkins, Denver, and Dave Bershon, Los Angeles.

The New York executive body included Felix F. Feis, general manager of sales and distribution; Paul Burger, assistant to Mr. Feist in the field; W. F. Rodgers, eastern sales manager; E. M. Saunders, western sales manager; T. J. Connors, southern sales manager; and Alan F. Cummings, manager of the Statistical Department.

No Studio Sale Planned

Reports of the sale of the Cosmopolitan Studios, New York, by W. R. Hearst were declared to be without foundation this week by Edgar B. Hatrick, general manager of the Hearst picture interests. Gloria Swanson is now producing her first United Artists picture there, and Robert S. Kane, who has used it for several months for his First National productions, also is working there on "Son of the Dragon."

Cole Stages World Premiere

The world premiere of Johnny Hines in "Stepping Along," Matt Taylor's story, was held on November 12 at the Bronxville Theatre, New York, with a large attendance of writers and critics. C. Perry Cole, managing director of the theatre, did the honors neatly. The picture is reviewed in this issue.

Making New Army Serial

Schuyler Gray is producing an army serial for Pathe on Long Island. He is using two directors and working two units simultaneously. Archie Heath is assisting Gray in directing. The company recently was working in Maryland.

Richards Off to S. A.

E. V. Richards of the Saenger Amusement Co. and Mrs. Richards left New Orleans on November 18 for an extended trip through South America. They expect to be gone several months.

Robert Hopkins, well known title writer, has been signed to a new long-term contract by Warner Bros.

Four N. Y. Incorporations

Four companies incorporated last week in New York State. These were: Kallet Theatres, Inc., of Oneida, $150,000, Myron J. Kallet, Charles M. Stone, Oneida; Alexander L. Saul, Syracuse; Rose and Curtis, Inc., $5,000, Jack Curtis, Forest Hills; Maurice H. Rose, Bertha Safier, New York City; Combined Hotel Co., Inc., $10,000, Lillian Passman, Helen Schacker, Evelyn Masloff, New York City; Keystone Comedies Corporation, capitalization not specified, Harry C. Hand, Samuel C. Wood, Raymond J. Gorman, New York City.

Bretherton Directing

Warner Bros. has promoted Howard Bretherton, for three years film editor, to director, and also has signed Harry Hoyt to a long-term directorial contract. Bretherton will first direct a Rin-Tin-Tin picture. Robert Hopkins has been given a long-term contract as title writer.

Managers' School Opens

The third class of the Publix Theatres Managers' Training School has opened with thirty men enrolled. Applications numbered 400. Elmer Levine has been made assistant to John F. Barry. He is a graduate of the first class.

New Rivoli Policy

New York's Rivoli will change its policy and become a reserved-seat house on the evening of December 6 when James Cruze's Paramount picture, "Old Ironsides," has its world premiere. The pleture will be presented twice daily. This policy will be continued until the night of November 27, after which the theatre will be dark while its interior is made over. The seating arrangement will be changed, new seats installed and a box office added in the lobby.

Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily by Newburger Henderson & Loeb, 100 Broadway, New York City, exclusively for the Moving Picture World.

This week has been a very quiet one on the exchanges. Trading has been listless to say the least, and most fluctuations were within a narrow range. After General Motors declared an extra dividend of $4.00 a share in the early part of the week, a few stocks showed some signs of moving higher. The advance did not last long, and as we go to press the entire market is slipping off. Film stocks followed the general trend of the market, and even Warner Bros. "A," which for several months has been leading in the trading, dropped off considerably.

To cite a few of the film stocks will give a good picture of the action of the entire list during the week.

Warner Bros. Common fluctuated between 35 and 41, with a turnover of a little over 20,000 shares for the week. The "A" stock of the same company showed even less activity, with prices varying from 47 to 51¼. The trading in both the above issues during the last week has been in marked contrast with previous actions of the stocks.

Pathe "A" has ceased to lose ground, but the trading was very narrow, with sales of about 7,000 shares on a low of 36¼ and a high of 38¼.

Fox Film "" on Nov. 18 made an effort to rise, touching 71⅞, but soon dropped back to 69¾.

Loews, Inc., appears to be content to hold the price of the last few weeks of between 44 and 45.

Would Compel Arbitration

Application has been made to Justice Wasservogel of the New York Supreme Court for an order to compel Thomas Dasantis, owner of the Capitol Theatre, Niagara Falls, N. Y., to submit to arbitration certain differences between him and the Metro-Goldwyn-Mayer Distributing Corporation. The latter corporation has brought suit against Dasantis to recover $1,660 for an alleged breach of contract.

Coolidge Sees "Bardleys"

President Coolidge witnessed a special showing of Metro-Goldwyn-Mayer's "Bardleys the Magnificent" aboard his westward bound private train when a snowstorm delayed progress for a few hours. The film was shown in the observation car of the train, which was turned into a miniature theatre, with two machines and two projectionists eliminating any delay between the reels.

French Offer Free Films

The Central Motion Picture Stores of the French Ministry of Agriculture has just reopened for the purpose of lending free of charge their so-called propaganda films.

"Give a Thought to Broadway"

You Cannot Corner the Market

NO regional convention these days is considered complete without a warning against the growth of the chain theatre, which is a process somewhat akin to locking the stable door after the constabulary has examined the cross marking the spot where the horse used to be.

The auspicious time to object to combination is before the combination is effected. Five years ago refusal to do business with producer-managers, and the support of non-theatrical producers might have been effective. Today the producer-owned theatres are too firmly established to be combatted by any such procedure.

In every line of industry there is the tendency to profit by the savings possible only on gross buying, and this applies to amusement enterprises as well as commercial propositions, though in a lesser degree. The chain theatre originally was the result of such combination on the part of non-producing managers. The producer absorption of many of these chains is merely an after result. The booking strength of such combinations made them formidable. Producers absorbed most of the combinations by the simple process of admitting these chain managers into the inner ciccle.

But the dire prophecies that all houses will presently be absorbed are incorrect, unless, at last, History has stopped repeating itself. If we learn the future through the study of the past, too close a monopoly will defeat its own ends.

It is within the last ten or fifteen years that the vaudeville kings sought to gain a monopoly of that business through the purchase of the Percy G. Williams interests. With Williams out of the way, it was felt that they would have a clear field. Today the net result has been to lift Pantages to greater heights than he ever dreamed of and to give the Loew houses a superior brand of vaudeville. Both are the direct products of the monopoly. The United offices could utilize only a certain number of specialties. The others had to find an outlet. They did.

A quarter century ago Klaw and Erlanger ruled the dramatic roost, save for the "tanks." From their own power they made the Shuberts possible. Today, were there room for more dramatic houses, the Shuberts, now largely in control, would be making great their competition.

Whenever picture theatre monopoly reaches a point where it throws into the market too many stars, producers and would-be investors it will write its own obituary.

There is no monopoly possible that cannot absorb the entire product. It may be hard for the independent manager for a year or two, but these matters have a habit of adjusting themselves. Read history and you can approximate the future.

Seeking Beauty in Far Places

Edwin C. Hill of Fox Is Combing Italy and Spain For Film Talent

By Sumner Smith

THE search for new screen faces has become world-wide. The Fox Film Corporation has boldly challenged two great Latin nations — Spain and Italy—to enter their handsomest men and most charming women in contests to select screen talent. Similar contests are in the making for other nations, including several in South America.

He Faces Fame

This youngster hails from the Adriatic Coast of Italy, noted for its classic male types—the region that gave Rudolph Valentino to the motion pictures. He'll be over here soon.

Rome and Madrid have been in a furore of excitement. Two hundred thousand boys and girls have besieged photographers and forwarded huge numbers of photos to the Fox company.

The two candidates for motion picture honors seen on this page have won a year's trial, with a generous salary and all expenses paid from their homes to Hollywood and back. When girls meet all the requirements, the company also pays the expenses of a duenna.

A board of judges is working over-time in Rome, passing on applications. Its work requires considerable gray matter. Not only must it select outstanding acting possibilities, but it must exercise diplomacy in soothing the rejected and appeasing the national vanity.

Edwin C. Hill, supervising director of the Hollywood Fox studios, is in charge of the campaign. Clayton P. Sheehan, head of the Fox Foreign Department, also is abroad and keeping a watchful eye on it.

Hill Deluged with Applications

In Italy alone Mr. Hill has received between 70,000 and 80,000 applications. He has had Mrs. Hill and a cameraman help him go through this enormous mass of photographs. Usually each application contains three different photos.

Mr. Hill has found the contest idea to be highly successful. He hopes to bring thirty or forty pictures to America for the inspection of William Fox and Winfield R. Sheehan. The Latin races, he says, have a grace and vitality all of their own, and screen exceedingly well. They also have a natural histrionic ability.

But the women, while beautiful, have one fault. Most of the feminine selections were of girls under 22 years of age because of this fault. It is that Italian beauties who have passed that age show a tendency toward plumpness, nay, even fullness.

Men Average Better Than Women

The young men, Mr. Hill found, average better than the women in point of screen adaptibility. Many of the most impressive types come from the province of Apulia, which gave Valentino to the world. The central Adriatic coast is reputed a district in which may be found male types reminiscent of the classic sculptor's models. Greeks settled on these shores long before the Punic war, and the mixture of Greek blood years ago seems to influence the classic beauty of the Adriatic Italians to this day. The same is true of Sicily.

Of course there have been thousands upon thousands of disappointments. Some of the losers took their fate pretty hard. Many tears were shed. Mr. Hill had to exercise the utmost of tact and courtesy.

The One They Chose

One of the Italian girls selected out of over 70,000 applicants. Shapely and beautiful, with a definite personality, she is counted on to register a hit on the screen after an extensive period of training at Hollywood.

The Italians, both men and women, seem passionately fond of the motion picture screen. They long to distinguish themselves on it. But, Mr. Hill found, first of all they are eager to visit, if not live permanently in America. The reputation of Hollywood especially has reached all corners of the world. It is synonymous with Fairyland. Even the brigands and the smugglers in the mountain fastnesses know about it, and they, too, would become motion picture players.

William Fox and Winfield R. Sheehan see a double advantage in combing the far places of the world. They gain their pick of beauty and talent, and by bringing the chosen of other peoples to this country, they aid in the promotion of international understanding and amity.

by the way

Hiram Abrams Will Be Missed

Two Notable New Records Made On Broadway During Past Week

N. Y. State Motion Picture Director Who Takes Office Jan. 1, 1927 Should Know Industry's Problems

Will H. Hays, Guiding Genius, Of Presbyterian Church's Drive For $15,000,000 Pension Fund

HIRAM ABRAMS, president of United Artists Corporation, who passed from among us this week, will be missed.

●

HIS was a rare combination of qualities, a keen vision, boundless initiative, and a winsome, sturdiness of character which endeared him to all with whom he came in contact.

●

WITH executive and organizing ability of the highest order and an enthusiasm and an idealism which carried all before them, he was one of the really great ones which this industry has produced, a true pioneer.

●

HE has gone from us, at a time, "where manhood's morning almost touches noon, and while the shadows still were falling toward the West," just as he saw a greater success, perhaps, than even he had dreamed of, about to crown his efforts.

●

IN his conception and ideals, as to what was best for the progress and development of the film industry, Hiram Abrams was generally a step ahead of most, and like all who strive to bring new ideas or novel methods into common usage, he must have had many a trial and many a heartache.

●

HIS final achievement, the great group of stellar and producing talent now gathered under the standard of United Artists Corporation, is sufficient to secure his fame for all time in motion picture history.

●

BUT for all his record of accomplishment, it is for his gentle and never-failing tact and kindliness, the spirit of loyalty and sincerity that animated his being and formed the well-spring of his character and impressed itself upon the lives of all around him, by which those who knew him, will remember him best.

●

HIRAM ABRAMS will be missed—by his company as magnetic and efficient executive and by the industry at large as a useful, forward-looking and constructive personality—but most of all he will be missed—*as a friend.*

●

THE week just past saw two notable new records made on Broadway, one, when "The Big Parade," somewhat in advance of its year's run at the Astor, which, by the way, was completed Nov. 18, passed the million dollar mark at the box office, the first time that any screen production anywhere has reached this amazing figure on a consecutive run.

●

THE other record to be broken was at the Rialto, where the first week's intake of Harold Lloyd's "For Heaven's Sake," which previously held the record at this house, was topped by "We're In The Navy Now," Paramount's outstanding success so far this season, by several hundred dollars.

●

BOTH records are a fitting contribution to the "Give A Thought To Broadway" movement, celebrated Nov. 18, 19 and 20, with the opening of the great Paramount Theatre on Nov 19, as the apex of the ceremonies glorifying the Main Stem.

HEREAFTER Times Square will doubtless be known as "The World's Crossroads," among the knowing ones, with the wonderful new home of Paramount pictures at its exact center furnishing the dominant architectural note.

●

IF there is goin to be any controversy over the suggestion, we shall be glad to hear from the hick districts before taking the matter up with Mayor "Jimmy" Walker and the City Fathers.

●

THE possibility that John H. Walrath, former Mayor of Syracuse, and present Chairman of the State Motion Picture Commission, which is to be abolished Jan. 1, 1927, may be appointed the new motion picture director for New York State, is distinctly gratifying to those, who have had occasion to observe the efficient and intelligent functioning of the censorship board under Mr. Walrath's able direction.

●

WHILE we do not believe in censorship of any kind, either in principle or practice, as long as it is the law of the State it must be observed, and it is well to have the law administered by a man as intelligent and liberal in his views, as Mr. Walrath has shown himself to be since his connection with the present board.

●

AFTER Jan. 1, 1927, the official censorship of motion pictures will be carried on by a bureau in the Department of Education, as provided under the reorganization law passed last year, so it is of the utmost importance to all in the industry that a man, at least friendly to motion pictures and sufficiently familiar with film problems to administer his position wisely, be appointed to the new post, the more so as his responsibilities and powers will be coniderably greater than those now possessed by the present Motion Picture Commission.

●

SUCH a man we believe Mr. Walrath to be, and his appointment should be a welcome one to all well wish-wishers of the motion picture.

●

WILL H. HAYS, according to newspaper announcements, is Chairman of the Laymen's Committee of the Presbyterian Church is organizing a campaign for a $15,000,000 fund to provide service pensions and compensation for the Presbytery's aged and disabled ministers.

●

A WORTHY and eminently desirable object, and one which we make no doubt will be fully successful under General Hays' able direction.

●

THERE may be a thought in this for some of us in this industry, when the time comes for us to get together a fund of our own for the sick and needy of the motion picture business.

●

AT least we will know exactly where to find the man, who can put the campaign over when the time comes with sure success.

Merritt Crawford

Managers Who Ride Hobbies To a Fall

"Music Hath Charm to Soothe the Savage Breast," but Elaborate Organ Programs Don't Always Harmonize With the Cash Register Bells

By Epes W. Sargent

TWO film salesmen were spending the night at the same hotel in a mid-west town and after they had seen the local managers were talking shop, as salesmen will. Each was guarded in his comments, but casual mention of "Blank, of Blankville" evoked a flow of unprintable language, to the amazement of his fellow, who knew that the objector had been selling to Blank for several seasons.

When the sulphurous fumes were dissipated, the salesman told his story.

It seems that he had just visited Blank with the intention of selling him the "Fateful Fifty" and the "Screaming Score." Blank made the usual complaint of bad business, but when the salesman sought to laugh this off as the traditional "poor mouth" that leads to price concessions, Blank showed a home made chart. Business had been falling steadily at an average of $20 a week, and Blank blamed it on the pictures.

The salesman, well intentioned, diplomatically suggested that perhaps it was a lack of advertising, and particularly an unkempt lobby. The glass fronts of the frames were smeared by greasy hands, there were enough thumb prints on the painted wood surfaces to supply a thousand murder clues and the walls were about eight months overdue for a coat of paint.

"Didn't Need Lobby"

"And he told me that with his music he didn't need a lobby," wound up the loser." I found out later that he is crazy about his organ and his musical selections." The rest is better left unprinted as being strictly unmailable.

The next afternoon the other salesman dropped into Blankville and breezed up to the theatre.

"I dont want to talk films," he said briskly in response to the familiar scowl with which he was greeted. "I just want to sit through the show. I've heard so much about your music that I want to see what it's like."

The scowl faded and Blank passed him through the door. The lobby was all his brother salesman had said. Inside the house was badly neglected, but a spotlight brought into relief the console organ of about $5,000 too big for the house. It was an undeniably fine instrument, but the handful of patrons sat listlessly through a heavy Bach fugue, nor did it cheer visibly when a scenic went on to the accompaniment of equally ponderous melody."

The salesman sat through the show, praised the music—and sold about everything he had. He figured Blank was still doing business enough to assure film rentals for another six months. After that he didn't care.

In the chat that followed, Blank told his story. He always had been a lover of music. When increasing prosperity enabled him to build a new theatre, he put in a really fine organ. Naturally some patrons complimented the music. The more compliments he received, the more ambitious his programs became. until fully ninety percent of his patrons endured the music for the sake of the feature, learning to come late and escape the musical numbers.

Blank had no ears for the kickers. He believed only the small minority who assured him his music was wonderful. Presently his hobby is going to canter him out of the house and into the bankruptcy courts, but he'll die happy.

He's Not Alone

If Blank were merely an isolated example, the incident would be uninteresting, but there is hundreds of hobby-riding managers who are wasting their opportunities. They are not all musical enthusiasts; many of them think music is a nuisance, but they all have some hobby and ride it to death.

One man makes wonderful posters. He spends about half of his time making posters and gives what he can spare to the conduct of the house. The seats may badly need repairing, the lamp globes may be as dirty as the floor and the music decidedly inferior, but so long as he can produce two or three pairs of really artistic lobby posters each week, he thinks he is managing the house.

There is another man whose forte lies in the machine shops. He is a mechanical genius, but he spends far too much time animating lobby displays. People come and look at his lobby and pass along to a house better run. His entire show is in the lobby.

Salesmen know his hobby and they sell him their programs in the 24-sheets, pointing out how this or that can be tricked to give motion. To him a feature is a picture with a horse race or an auto speed contest. That gives him a chance to display his elaborate race track.

Another manager, and this time is a 3,500-seater, gives all of his time to his presentations, He scamps his film programs to hire players and gives all his time to their rehearsals. Nine times out of ten when a salesman calls he is asked to wait until after rehearsal is over, and if he is wise, he will slip in and see the show, to have something to talk about when he finally does get audience.

Salesman Gets Air

One salesman was flatly told not to call again because he pointed out that those sitting on the sides of the house were disturbed during the early part of the feature by the light coming from the unscreened sides. He was told that lights were necessary that the stage setting might be changed.

Another manager thinks that his billboards sell all the tickets. Twice a week he makes the rounds with the bill poster to see that the paper is properly pasted and that there are no conflicting masses of color. It takes two days out of the managerial week, and the house suffers, but most film salesmen know better than to argue with him. One salesman booked in 120 days because he gave a new formula for paste. It may sound absurd, but the fact remains.

And it is not always in the small towns that you encounter the enthusiasts. From Broadway to the sticks you'll find the men who stress one feature of management to the detriment of all the others; who figure that good music, or fine presentations, or mechanical cutouts, ballyhoo stunts or newspaper display is everything. The man who spend half his time in the newspaper's composing room is little more a manager than the compositor who shares his labor.

You Need Them All

Amusement is a combination of good pictures, good music, good presentations, (if you use them), good advertising, comfortable surroundings and personal service. Anything less than that is below par, and no special feature can in any marked degree compensate for the loss of the others.

Have you a little hobby in your house? Figure it out. The film salesman probably has. That's why he sells you film.

Royalty Meets Princess of Pictures

Director Donald Crisp introduces the Princess Natalie Golitzen to Marie Prevost, star of the Metropolitan picture, "Man Bait," in which the titled Russian girl has a minor role.

"The Fighting Failure"

"The Fighting Failure," produced by E. G. Boyle, and having in its cast Cullen Landis, Peggy Montgomery, Lucy Beaumont. Sidney Franklin and Ernest Hilliard, will be sold on the State Right market by Nat Levine.

TRYING to put a foot rule and a tape measure on the dimensions of David Wark Griffith, in his relationship to the progress of the motion picture, has long been a favorite pastime, not to say folly, of many a film critic. The latest to attempt it is **John S. Cohen, Jr.,** of the N. Y. Sun, and he does it very well.

Mr. Cohen writes interestingly and understandingly about the motion picture. He is generally sympathetic also, which is a good quality in a film critic these days.

But when he starts out to analyze **D. W.**, and says that "he belongs to another age . . . the dark, Mauve Age" and describes "his culture, if any," (you ought to apologize for that one, Cohen) as being "a mixture of sex as sin, flowery 'stage' lines as literature, virginity as the one great merit of womankind, re-

ligion as superstition, and D. W. Griffith as a close approach to God," why then we regret to opine, Mr. Cohen is merely wise-cracking.

Mr. Griffith belongs to all ages, as all great artists must. He is the creator of the cinema, as we know it today, and his is the creative genius which has made possible the marvelous photoplays we see in increasing number each year.

One thing most of us seem to forget, when we see a poor or inferior production from Mr. Griffith's hand. It is this: Other artists from Phidias to Rodin, from Michael Angelo to Whistler could discard their work or disclaim it, if it fell below the standards set by their artistic taste or judgment.

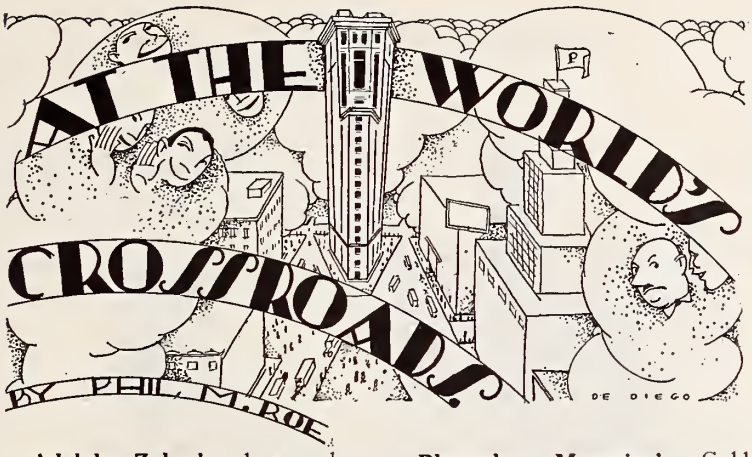
Mr. Griffith cannot. He has to stand by all he does—or fall, as the case may be. His, alas, is still too commercial an art, an art which, as an art, has yet no wealthy patrons who support it for its own sake.

One thing Mr. Cohen said about Mr. Griffith, in which we entirely agree: **"Here's hoping that he never stops making pictures!"**

No fear of that, Brother Cohen. He couldn't!

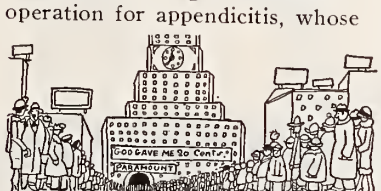
*

Alexander Ermeloff, who used to be an exhibitor, has opened a vocal studio in West Seventy-second Street, where he will prepare dramatic and lyric singers for the motion picture circuits. His most promising pupil, **Miss Rose Roxo,** 'tis said, is shortly due for a debut at the Rialto.



Adolph Zukor's dream has come true, with the opening of the new **Paramount Theatre** at the **World's Crossroads,** Friday, November 19, and a fitting home has been provided for the productions of **Famous Players-Lasky** for Broadway presentation, that marks another milestone in motion picture history. The great structure is valued at $17,000,000, but "God Gave Me Twenty Cents," **Herbert Brenon's** latest production from the F. P.-L. studios, was deemed sufficient and entirely adequate to open the great entertainment center, which Paramount's new home will surely be.

Harold B. Franklin, vice-president of Publix Theatres Corporation, who has supervised the work on the building from the time it was commenced a year ago, enjoyed with Mr. Zukor and Mr. Lasky the felicitations of the first night audience and only the presence of **Sidney R. Kent,** convalescing from a recent operation for appendicitis, whose



absence was felt by the other Paramount officials, was needed to make the occasion complete.

The **Paramount Theatre** is beyond question Mr. Zukor's greatest achievement. From its tall tower he will be able to look back upon those days of stress and struggle down near Union Square with a lot of real comfort and satisfaction. And he is surely entitled to it.

*

Percy Howard, who, years ago, used to o. k. our expense accounts on the venerable New York Press, former President of the old Press Club and one of the best newspapermen it has been our lot to know and we have known a lot, has just been put in charge of Fox Film's Educational Department. We are glad to hear that he is at last in the film business, even if it is not on the showman's end of it—yet, and predict that he will have a big success.

Photoplay Magazine's Gold Medal Award, for the best all around picture of 1925, as determined by the opinion of its readers, goes to "The Big Parade." **Marcus Loew, King Vidor** and **Irving Thalberg** are given the credit for this big photoplay, with the comment that "there is glory enough for all three," while **John Gilbert,** the star, is rated in the same publication as the first of the twelve players selected by Photoplay's reviewers for outstanding performances during the season of 1926.

Jimmy Quirk's annual selection of the year's finest picture by popular acclaim of his magazine's readers, is a distinction

which is naturally coveted by all, and an honor which all important stars, directors and production heads hope will some time or other come their way.

As such, it is a decidedly helpful stimulus to real cinematic progress, for which both the screen public and the industry owe thanks to **Photoplay Magazine** and its able editor.

*

Anyone desiring a light, has only to get in touch with **Lon Young, Sam Sax's** best booster and press agent de luxe for **Gotham Pictures.** It may be hard to find a match for Gotham pictures as box office attractions, but Gotham pictures now have plenty of matches, thanks to **Lon's** advertising ingenuity, several gross of same, bearing Gotham's trade mark, being now in circulation in the Times Square District and in the territories where exhibitors have Gotham.

*

When **C. C. Burr** and **Johnny Hines** left for the Coast, **Charlie Hines** and **George Amy** started to do the journey by auto. Latest reports state that they reached Kansas without a tire change. But the worst is yet to come.

BRINGING back the romance of the salt seas, when skillful seamanship counted most in winning against wind and current and not steam and coal, **"The Yankee Clipper,"** latest production of the DeMille Studios ought to be refreshing.

Cecil DeMille secured two of the real old clipper ships, the "Bohemia" and the "Indiana," probably the only two remaining in commission, both of which sailed the China route in the early seventies. Captain Eyre, in command of the former, has been on this vessel, boy and man, for fifty-five years, sailing with her from the data of her launching.

The tales he could tell of adventures in perilous seas doubtless would more than match the story which **Denison Clift** and **Garrett Fort** have written, and his help to **Rupert Julian,** who directed the picture, must have been invaluable in enacting an

accurate and historically correct record of days which are gone forever, when canny and resourceful old seadogs vied with one another in besting old Ocean and each other.

The story of **"The Yankee Clipper"** is built around a race between an American and a British skipper from China to Boston Light. **William Boyd** and **Elinor Fair** are the featured players.

*

Les Weir, Pacific Coast District Manager for **ProDisCo,** clicks off more mileage than many other film men do in their lives in covering his territory during the course of a year. His district includes everything from Denver westward, with the exception of Eastern Texas, which is handled from the Dallas office, and extends from the Canadian line to the Mexican border. From his headquarters in Los Angeles, he makes this big slice

of Uncle Sam no less than six times annually, with three or four trips East for conferences in the home office thrown in for good measure.

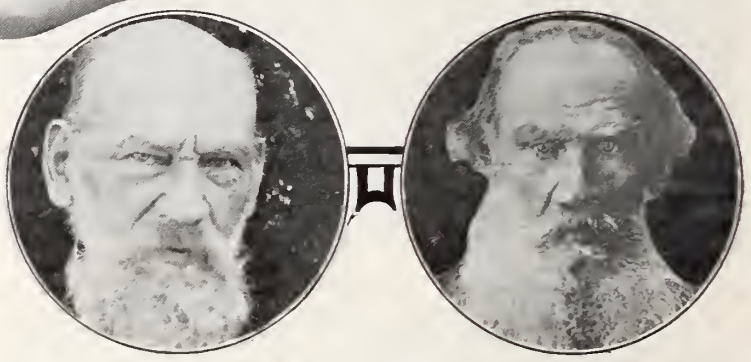
Our suggestion to **John Flinn** would be that an airplane would be a most valuable adjunct to **ProDisCo's** Los Angeles office equipment.

June Marlowe Registers a Kick

But Everybody Else Seems to Be Satisfied

A STAR touches the sky. June Marlowe, petite Universal player in "The Fourth Commandment," scores a kick to the ceiling.

CARL LAEMMLE shakes with Conrad Veidt, after the noted German star signs with Universal for a long time contract.



COUNT ILYA TOLSTOY, son of the great Russian novelist, Leo Tolstoy, plays the part of his father in "Resurrection" for United Artists. This shows the remarkable likeness between the illustrious father and his famous son.

GARDNER JAMES, new Inspiration "find," meets Beulah Livingstone, of the United Artists, and J. Boyce Smith, Vice-President on the west coast lot, where they enjoy a chat about pictures and things.

"IT MUST BE LOVE" is a fact. Malcolm McGregor and Colleen Moore in the First National picture of that title, give an apt demonstration in this charming scene during one of the quiet moments of the picture.

JOSEPH P. KENNEDY, President of F. B. O., with Tom Tyler, a Western star, and Director Bob De Lacy in a trinity of friendship at Hollywood, and of course he's different by being bare-headed in the presence of headgear.

MARION DAVIES with a floral tribute presented on resuming with Metro-Goldwyn-Mayer at the New York studios.

THE demure Duncan Sisters have signed with Joseph M. Schenck, the first to be their stage success, "Topsy and Eva."

SALLY PHIPPS, the Fox "discovery," seems to be happy about the find with James R. Granger, general manager of Fox Films.

ESTELLE TAYLOR manicures her own in the cafe scene in "New York," Paramount's epic of Broadway, and isn't worried about a faux pas.

Thanksgiving and the Things They're Thankful for

CONSTANCE TALMADGE is at work on "Carlotta," her latest picture for First National, as a young Italian girl.

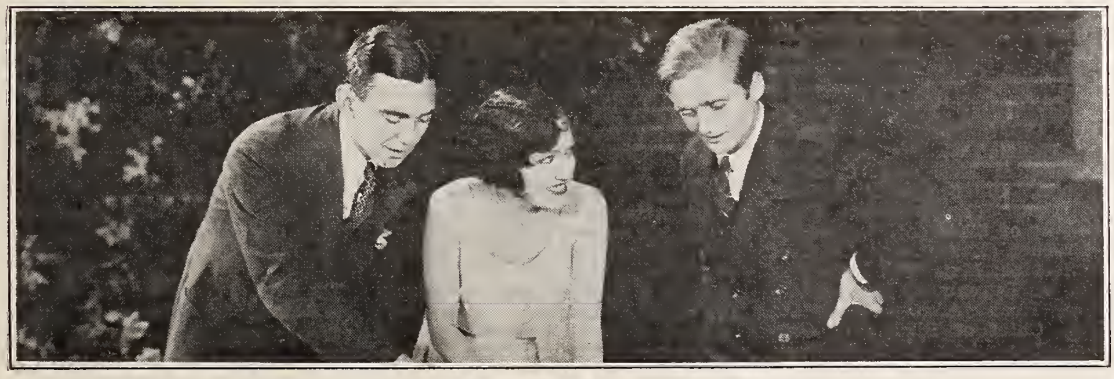
AN elfin pose by Marian Nixon, Universal star, now working in the Universal Jewel, "Down the Stretch."

THANKSGIVING! Pat O'Malley and Patricia Avery of Metro-Goldwyn-Mayer, are seeking the elusive hot bird—but what about a cold bottle?

ROD LAROCQUE is playing the role of Dmitri in Tolstoy's "Resurrection" for Inspiration and United Artists.

BEATRICE JOY thankfully drives a spike in her new cottage in Beverly Hills where 110 film celebrities now reside.

SPEAKING OF CHRISTIE WEEK, here are Bobby Vernon, Mary Lewis, Al Christie and Helen Darling in a happy group thankful for the laughter in the world which they help so much to create in the pictures they produce for a waiting throng of chuckle-hungry people.



GLORIA SWANSON, now in "Sunya" for United Artists, receives Frank Wells, son of the writer, on her right, and Hugh Brooks, a companion, who are studying American picture methods, and are thankful for the lesson they learn from this queen of American pictures at her beautiful home in Hollywood.

DURING a respite from titling for Fox, H. H. Caldwell and Katherine Hilliker indulge in tennis, and appreciate the rest.

"Michael Strogoff" Has Brilliant Premiere In Washington

IVAN MOSKINE and Nathalie Kovanko (above), who plays the leads. The dark beauty is Mme. De Yzarduy, who plays the vampire. In the wide circle is Carl Laemmle, of distributors.

Notables of Capitol Greet Master Picture In Rialto Theatre

The Picture and the Man Who Backs It

By Charles Edward Hastings

WITH a brilliance not exceeded by the premieres in London, Berlin and Paris of this exceptional film, "Michael Strogoff," the Universal Film de France, made by the French Societe des Cineromans and acquired by Carl Laemmle, President of Universal Pictures Corporation, for distribution in America, had its American premiere in the Rialto Theatre, Washington, D. C., Friday night, November 12.

This exceptional audience, numbering more than 2,500, composed of foreign diplomats and statesmen; officials from all governmental departments in the capital, with their wives, applauded the "big moments" of the photoplay with all the enthusiasm that usually inspires those attending a New York or Los Angeles opening.

The Rialto had been redecorated and fitted with a full stage, and had a reopening with this premiere. Flood and spotlights bathed the arriving limousines; motion picture cameras clicked in the lobby as the capital's dignitaries and their guests swept into the auditorium; flashlight powder punctuated the surging of the crowd and society reporters craned their necks to note the arrivals at what was recognized as the social event of the week in Washington.

Held under the patronage of the Count de Sartiges, Charge d'Affaires of the French Republic in the absence of Ambassador Henri Berenger, the "Michael Strogoff" premiere attracted the greatest turnout of foreign plenipotentiaries and U. S. personages that ever attended a motion picture.

Attending Notables

Among the attending notables, with their parties, were:

Mrs. Frank B. Kellogg, wife of Secretary of State; Frank White, Treasurer of United States; Brig. Gen. Lutz Wahl, Asst. to Adjutant General; General Wm. J. Snow, Chief of Field Artillery; Maj. Gen. Malin Craig, Chief of Cavalry; Gen. Campbell King, Asst. Chief of Staff; Maj. Gen. M. M. Patrick, Chief of Air Service; Major Richard Moore, Asst. Chief Engineer; Major Gen. Henzie W. Walker, Chief of Finance; Maj. Gen. C. McK. Salzman, Chief Signal Officer; Maj. Gen. John Lejuene, Commandant of Marines; Gen. James B. Frechet (Mrs.), Asst. Chief of Air Service; Maj. Gen. McIntyre, Chief of Bureau of Insular Affairs; Rear Adm. Claude C. Bloch, Chief of Bureau of Ordnance; Rear Adm. L. E. Gregory, Chief of Bureau of Civil Engineers; Rear Adm. W. B. Shoemaker, Chief of Bureau of Navigation; Admiral E. W. Ederle, Chief of Naval Operations.

Capt. E. L. Bennett, Bureau of Engrs.; Capt. Ridley McLean, Communication Division; Rear Adm. Theo. J. Senn, Assistant Chief of Naval Operations; Capt. J. O. Richardson, Asst., Bureau of Ordnance; John B. May, Jr., Secretary to Secretary Wilbur; Count de Sertiges, Charge d'Affaires, France; Faik Konitza, Minister, Albania; Madame Edgar Precknik, Austria; Raoul Tilmont, Charge d'Affaires, Belgium; Baron van der Elst, Secretary, Belgium; Theo. I. Barra, Secretary, Bolivia; H. Bisseroff, Secretary, Bulgaria; C. Garfias, Military Attache, Chili; S. Cohen, Secretary, Chili; Miguel Couchaga, Minister, Chili; C. K. Young, Secretary, China; Ping Doo Pih, Attache, China; Yu Kwei Yung, Attache, China; Alfredo Lozano, Attache, Colombia; Enrique Claya, Minister, Colombia; Guillermo E. Gonzales, Secretary, Costa Rica; R. Alfonso, Military Attache, Cuba; Gonzal Guell, Secretary, Cuba; C. de Quesada, Secretary, Cuba; Jose A. Sera, Attache, Cuba; Capt. E. A. Prieto, Military Attache, Cuba; Jose Baron, Secretary, Cuba.

Dr. Fisa, Secretary, Czecho-Slovakia; Zd. Fierlinger, Minister, Czecho-Slovakia; Zaroslav Lipa, Counsellor, Czecho-Slovakia; A. Marales, Minister, Dominican Republic; Carlos Mantilla, Attache, Equador; J. Barberis, Charge d'Affaires, Ecquador; Ismail Kamil Bey, Charge d'Affaires, Egypt; Dr. F. M. Mousa, Secretary, Egypt; Ahmed El-Eissy Effendi, Secretary, Egypt; Bruno Kivikoski, Charge d'Affaires, Finland; Herr Schlimpert, Secretary, Germany; E. V. Selzam, Secretary, Germany; H. G. Chilton, Charge d'Affaires, Great Britain; C. Diamantopoulos, Secretary, Greece; Francisco S. Latour, Minister, Guatamala; H. Price, Minister, Haiti; Carlos Izaguirre, Secretary, Honduras; John Pelenyi, Counsellor, Hungary; T. Smiddy, Minister, Irish Free State; Vincenzo di Girolamo, Chancellor, Italy; D. B. Villanova, Chancellor, Italy; Albert Lais, Naval Attache, Italy.

K. Makita, Naval Attache, Japan; C. Yamanoto, Naval Attache, Japan; Charles L. Seya, Minister, Latvia; H. Rabinavius, Secretary, Lithuania; Antonio Castra-Leal, Counsellor, Mexico; H. Van Aschanwyck, Charge d'Affaires, Netherlands; Francisco Renasco, Counsellor, Nicaragua; A. Lundh, Counsellor, Norwegian; R. Alford, Minister, Panama; Juan V. Ramirez, Charge d'Affaires, Paraguay; Abdullah Entezam, Secretary, Persia; F. Noury, Charge d'Affaires, Persia; Santiago Bedova, Secretary, Peru; Gladys Ciechanowski, wife of Minister, Poland; Badu T. Djuvera, Charge d'Affaires, Roumania; Roberto Melendez, Attache, Salvador; Dr. Ante T. Pavichich, Minister, Servians, Croates and Slovenes; Phya Nides Virajakich, Secretary, Siam; Mariano Amaedo, Secretary, Spain.

Major V. Casajus, Military Attache, Spain; Adolfo de Salas, Royal Spanish Navy, Spain; W. Bostrom, Minister, Sweden; Marc Peter, Minister, Swiss; Carlos F. Crisanti, Minister, Venezuela; W. S. Shelby, Metropolitan Police; Major Paul Sullivan, Metropolitan Police; Baroness von Loewenseld (Miss Benter); Dr. W. M. Mann, Director of Zoological Park; Judge C. S. Hatfield, U. S. Court of Customs Appeals; Gov. and Mrs. Richard Yates, Illinois.

"Michael Strogoff" is the latest bid for fame on the part of the Societe des Cineromans, the big French producing company headed by Jean Sapene, of the Paris Matin. It was directed by V. Tourjansky, now in America. Louis Nalpas was the art director.

Attending the premiere from the Universal home office were Lou B. Metzger, general sales manager, and Mrs. Metzger; Joe Weil, director of exploitation; J. A. Cartier, manager of theatres; Earl Kramer, sales director; Joe Friedman, general manager of the Big "U" exchange; Sidney Singerman, program manager; Sam Sedran, purchasing agent, and Henry Clay Bate, assistant publicity director.

Among the Universal men on the ground were: W. L. Doudlah, manager of the Rialto; Corbin Shield, publicity manager of the theatre, and two members of Universal's exploitation field staff, Bob Wood, of Philadelphia, and Charles Lowenberg, of Cincinnati.

Hiram Abrams, President Of United Artists, Dies At Pinnacle of Great Career

By MERRITT CRAWFORD

HIRAM ABRAMS, president of United Artists Corporation, died at his home, 128 West Fifty-ninth Street, New York City, on Monday evening, Nov. 15, following an illness which had kept him at home for several weeks. The immediate cause of death was heart disease.

With Mr. Abrams at the time of his death were Mrs. Abrams and Mr. Moxley Hill of United Artists, who had called to consult his chief, for in spite of the seriousness of his physical condition Mr. Abrams had insisted on keeping in closest touch with the affairs of his company throughout his protracted illness.

Simple funeral services, conducted by Rabbi Stephen S. Wise and attended by notables from all branches of the industry, now in the East, were held at 3.30 P. M. Tuesday, at the West End Chapel, 200 West Ninety-first Street, New York. Interment took place on Wednesday in Portland, Me., Mr. Abrams' native city, where Rabbi Wise, who accompanied the funeral party from New York, also officiated.

A special car attached to the "State of Maine Express" transported Mr. Abrams' remains and his immediate family and executives of United Artists' staff to Portland, Me., where the final ceremonies took place.

A partial list of those who accompanied Mr. Abrams' body to its last resting place, besides his widow, Mrs. Florence Abrams, her mother, Mrs. Hamilton, and Rabbi Wise, were Mr. and Mrs. Moxley Hill, Dennis F. O'Brien, Harry D. Buckley, Paul N. Lazarus, Cresson E. Smith and Charles E. Moyer, all close personal friends of long association with the deceased and members of United Artists' executive staff.

Notables Pay Tribute

Among the prominent figures in and of the industry, who were noted at the funeral services in New York, may be mentioned, D. W. Griffith, Richard A. Rowland, Arthur W. Kelly, Al. Lichtman, Dr. Giannini, Oscar Price, Arthur Friend, Lewis J. Selznick, Mitchel Mark, Abraham Lehr, Walter Green, and many others, Mr. Green, the last named having been associated with Mr. Abrams, when he first entered the motion picture business in Boston over a score of years ago.

During both the services in New York and Portland, the offices of United Artists were closed.

The passing of Hiram Abrams brings to a close the career of a real film "pioneer," a man who made motion picture history, and one, who gave and received such an extreme of loyalty and devotion in his associations it was, perhaps, his proudest boast, that never once during all his long career had he found it necessary to discharge a member of any organization which he headed.

Hiram Abrams was born in the city of Portland, Me., forty-eight years ago, on Feb. 22, 1878. As a boy of nine he sold newspapers in his native city. Later he sold milk. Still later he sold victrolas and pianos. And selling or salesmanship constituted the whole of his business life.

He believed that selling was service, to buyer and seller alike, and always he devised ways of popularizing the article he was selling, that were new and original. He had built up a "slide" business among the New England theatres by his selling and organizing ability, that was most prosperous, when in 1905 he met Walter Green, then handling an exchange in Boston, which later became the agency for Famous Players pictures in that territory.

The two joined forces and from that date began Mr. Abrams' identification with motion pictures.

Had Colorful Career

His rise was rapid. He was one of the original organizers of the Paramount Pictures Corporation and its second president, succeeding W. W. Hodkinson in 1916. He was perhaps the only one of that pioneer group of film men, who have made the history of this industry's development so colorful, who served it in practically every capacity, in turn as salesman, booker, exchange manager, manager, exhibitor and head of a great distributing organization.

In 1919, with Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, Mr. Abrams founded and organized United Artists and became its first president, the post which he held until his death.

He instituted a new type of selling, as compared with the systems of marketing pictures on the "program" 'or "star series" plan, that of selling each picture separately and individually, on its merits.

This principle, which Mr. Abrams inaugurated as the basic policy of United Artists at its outset, and from which the company has never deviated, proved so successful and so popular with independent film producers and stars that Joseph M. Schenck, Norma Talmadge, Gloria Swanson, Constance Talmadge, Rudolph Valentino, John Barrymore, Buster Keaton, Samuel Goldwyn and Morris Gest have become attracted to the United Artists' standard within the past two years.

The affection and loyalty which Hiram Abrams inspired in all who were associated with him was one of the outstanding characteristics of the man. His was a personality, which men loved and trusted. And they did not do so in vain.

Some years ago in an article in "System" Magazine, Mr. Abrams stated that in an experience covering more than twenty years of employment of help, during which he had hired between 3,000 and 4,000 people, he had never found it necessary to discharge anyone. Than this, no man could have a finer characterization.

The late Hiram Abrams wearing the familiar smile which deceived friends as to his health.

The president of United Artists was one of the youngest executives in the industry. He was only thirty-eight when he became president of the Paramount Pictures Corporation, and but forty-one when, as the first president of United Artists, he undertook the responsibility of looking after the distribution of the pictures of the four biggest factors in the industry, its founders. The destinies of this great organization he has guided to its present outstanding position in the industry.

Was Ill in August

Last August Mr. Abrams took his first vacation in fifteen years, visiting at his 96-acre farm at Poland, Me., sixteen miles from his birthplace. He was not well when he went away, but it was not believed that his indisposition was of more than passing importance.

On his return to the offices of United Artists, however, it was realized that a longer rest was needed and Mr. Abrams was persuaded to lay aside his activities until a real improvement in his condition could be noted. For some weeks past his friends had hoped that he was making progress and that within a short time his return might be expected. Then came the sudden ending, almost without warning.

Word of his death flashed from coast to coast and across the sea. Everywhere, men in the motion picture business received the news with bowed heads and words of tribute to a striking character which they said had left a lasting imprint for posterity. Hiram Abrams is dead, but the work he did goes on and will go on forever—so said the men who make pictures in New York and California.

Mr. Abrams leaves a widow and a daughter, Miss Grace Abrams.

Pioneer Worker Returns to Films

Alfred Weiss, new president of Red Seal-Inkwell.

Max Fleischer is vice-president of production.

Red Seal Control Passes to Alfred Weiss, Once Retired

THE change in control this week of Red Seal Pictures Corporation and Out-of-the-Inkwell Corporation brings back actively into the motion picture field a man, who is identified as one of the pioneers of the industry, and who has kept abreast of its progress. That man is Alfred Weiss, the new President of Red Seal and Inkwell.

Mr. Weiss paid $218,000 of the liabilities and furthermore furnished ample working capital to carry out the forthcoming schedule of releases in addition to certain contemplated innovations in the near future. Red Seal is now operating twenty-one exchanges and new ones will be added as quickly as possible.

Back in the days of the General Film Company, he was a dominant factor, operating his own exchange under a patented company license. He was one of the originators of the Triangle Film Corporation, in its time a standard for high-class box office attractions. He did not stop there, but went further, and we see him later as vice-president of the original Goldwyn Distributing Corporation, directing its policies to the extent that almost over night they stood at the top of the list.

Weiss coninued for quite a few years until his many large outside interests made it necessary for him to dispose of his large holdings in the original Goldwyn Company. Two of his many activities today are the Agfa Raw Film Corporation, of which he is president, and the American Multi-Color Corporation of which he is also president.

The exhibitor at large welcomes Alfred Weiss back into the field actively. His insistance on quality of product and understanding of exhibitor's problems means that in the reorganization of Red Seal, the exhibitor will benefit by being able to obtain a class of real short subject release, not only of the highest box office values, but of a type and originality that will give the exhibitor booking them an exclusiveness that will be a great asset to him.

The new organization already shows its excellent judgment in electing Max Fleischer vice-president of both corporations putting him in charge of production. The name of Max Fleischer and his Inkwell clown with his clever antics are known all over the world. Fleischer is an artist with originality and ingenuity that has never been equalled.

Elinor Glyn's "It," With Clara Bow, Finished

"It," Elinor Glyn's first production for Paramount in several years and Clara Bow's first starring vehicle, has been completed in the Paramount West Coast studio.

The story, written for Miss Bow, is a romantic comedy containing a strong element of pathos and human interest.

Supporting the star are Antonio Moreno, William Austin and Jacqueline Gadston. Clarence Badger directed.

Film Leaders Express Grief Over Abrams' Death

FROM all parts of the country, the leading men of motion picture production voiced their grief on the death of Hiram Abrams. These expressions came to The Moving Picture World by letter and by telegraph, indicating in what esteem Mr. Abrams was held by his colleagues.

Will H. Hays

"Hiram Abrams was one of the pioneers in the motion picture industry—a man with a real genius for organization. His part in the progress of the industry was an important one indeed, and his untimely death is a great loss. I mourn with his countless friends."

Arthur W. Kelly

"Hiram Abrams was one of the outstanding personalities in the film distribution organizations of the world. His magnetic and dynamic personality resulted in the welding of United Artists into the powerful concern it is today. There was no man more sympathetic and more kind to his employees and this attitude was reflected in the loyalty of the 300 persons under his jurisdiction. Personally, I have lost a most valued and beloved friend."

Al Lichtman

"The industry has lost its greatest and most forceful personality."

Adolph Zukor

"The news of Mr. Abrams' death was a great shock to me. The industry will mourn the loss of this man whose career was so closely interwoven with the history of the motion picture."

Jesse L. Lasky

"In the death of Mr. Abrams we have lost one of the builders of our great industry. It was with real sorrow that we heard of his passing. Those who were associated with him have lost a real friend."

Louis B. Mayer

News of Hiram Abrams death comes as a distinct shock to the folk of the screen. His influence was always one for uplift and his loss is a great one to his chosen field.

Marcus Loew

The death of Hiram Abrams is one of the staggering losses of the screen industry. He has left behind him an influence that will long inspire those who carry on his great work.

Irving G. Thalberg

The passing of Hiram Abrams is one of the greatest losses the motion picture business has suffered in many years. He was one of the screens potent influences for good and progress.

Hunt Stromberg

Hiram Abrams was an inspiration to every man and woman in the motion picture industry and his passing is a loss to everyone affiliated in any way with the industry.

Harry Rapf

The loss of Hiram Abrams is a deep grief to the whole screen industry as well as a greater one to those who know him personally and loved him for his many wonderful accomplishments.

Joseph M. Schenck

"Am inexpressibly shocked and grieved at sad news. All of us have lost not only a valued associate but a friend whose place cannot be filled. My sincerest sympathy goes out to you in your great loss."

Charlie Chaplin

"The death of Hiram Abrams is a very sad blow to our company as well as a great loss to the entire industry. He was a man whose integrity and ability gained him many friends and admirers and placed him as one of the foremost executives in motion pictures."

Douglas Fairbanks

"Hiram Abrams was a pioneer of a great industry. Our heritage, his ideas and ideals, shall continue always to be our guide."

Morris Gest

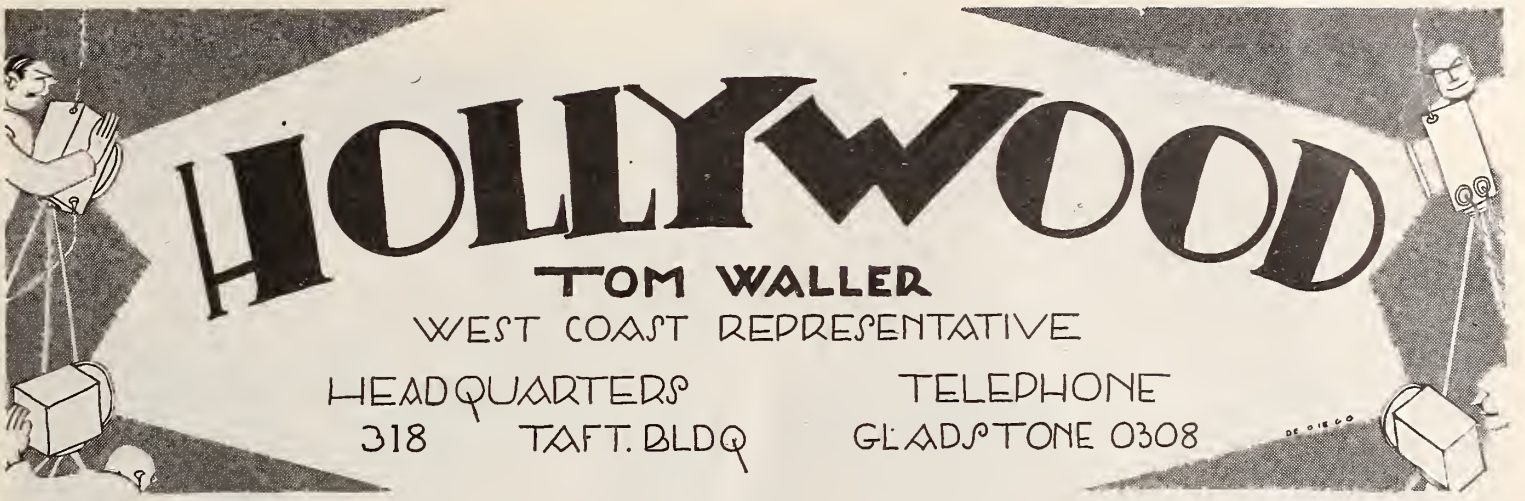
"My heart goes out to you in your sudden bereavement and your great sorrow. The whole world shares your loss, for your dear husband was an unique and irreplaceable power in bringing beauty in the lives of men and women."

Samuel Goldwyn

"I had the friendship of Hiram Abrams for sixteen years and the news of his death has been a severe shock to me as it has been to every one of us who loved and respected him. Hiram was a pioneer and the work to which he devoted his life will live forever."

Victor M. Shapiro

"Deeply sympathize with you and yours in this hour of your bereavement. I am heartbroken and with you I mourn. Everyone will miss his greatness and his humanity. Our heartfelt condolences."



"The Cheerful Fraud" Scores For Denny

Preview Is Attended by Executives and Guests

THEY are just finishing the titling of Reginald Denny's latest accomplishment at Universal City. It is called "The Cheerful Fraud." We saw the last part of the production work and just now witnessed a preview of the picture. We are assured that at least ninety-five per cent. of it will be available to exhibitors, early in December when the general release time is set, exactly as we saw it the oher day in one of Universal City's many little projection rooms.

Recently when the papers said New York was experiencing its first twenty-above-zero of the season we were tramping over a few of some of the three hundred or more acres which constitute Carl Laemmle's film ranch. The thermometer in the Laemmle shade was nearly seventy points above that credited to be chronicled on a similar instrument outside a window in the Laemmle Home Office.

Branching off a Universal City road which was dusty even though well paved, we sought refuge from the Golden State trademark in a studio. A heat and brilliance even greater than that afforded by the California sun and climate smote us. Hastily departing we carried with us only a memory of several women in ermine cloaks walking daintly around on a set blinded by Kleig lights and sun spots.

Down the road a little further we neared an exit in another studio from which an unmistakably cool breeze was blowing. We jumped at the opportunity and the opportunity welcomed us from head to foot. We were almost as wet but not quite as muddy as Reginald Denny who was seated on a doorstep braving the impact of a terrific storm inspired by the fury of a caged aeroplane propellor attacking the efforts of a properly functioning garden hose.

Miss Olmstead Soaked

Out of the range of the storm we stood by Director William A. Seiter. Cameraman Arthur Todd was busily grinding away. Seiter shouted something which the whirring propellor seemed to drown. Immediately after there walked right out of a door and into the deluge delicate little Gertrude Olmstead. Miss Olmstead "got out of rain," as the boys in the old swimming hole used to describe the first ducking, almost before she knew it. She was saturated by the time she opened an umbrella. While onlookers laughed themselves hoarse, little and very wet Miss Olmstead sat down in the mud besides Denny. Holding the umbrella in her right hand she placed her left arm around Denny's neck.

The driving motor stopped and with it went the rain. Denny and Miss Olmstead got up and shook themselves. Seiter turned to a group off the set and enthusiastically exclaimed:

"Well, that completes 'The Cheerful Fraud!' I know that when it is screened it will place itself on record as my best."

It certainly is Denny's funniest.

Denny vigorously nodded his head as he hurried away to his dressing room for a change of clothing.

We heard that Universal was going to stage a preview of the picture so we hastened off to the California Theatre in Slauson, a little town about twelve miles over the Hollywood boundary. We got there just in time to see on the screen what we had witnessed in the studio and to hear a roar of laughter and applause in this 1800 seat house which was filled to capacity. George G. Kirstein, resident manager of the California whom we met in the Ambassador during the M. P. T. O. A. convention here last June, was all smiles.

"You can tell *The World* for me that this is a wonderful picture. It's got the pep and thrills and the best part of it is it has laughs all through it. I'll say it's the best performance I have ever seen Denny give."

Kirstein left us in the lobby with this apology:

"It has been a big night and I have got to get started in counting the receipts."

Having missed the preview we went the next day to Universal City's publicity director, Tom Reed, who graciously consented to a special showing of "The Cheerful Fraud" for *Moving Picture World*. Paul Gulick, Big "U's" publicity chieftain from New York, who came out here recently with President Carl Laemmle for a visit, joined us during the World Benefit Performance.

Gulick Is Pleased

We have sat with Gulick during trade showings in Manhattan of other Universal pictures. Never, however, did we find him so choked up with laughs and open in his praise for a feature as during this projection of "The Cheerful Fraud."

At the conclusion we were satisfied that Director Seiter's enthusiasm was not partially due to the halo of happiness which has surrounded him since the announcement of nuptial ties associating him with Laura La Plante. We also could appreciate why Kirstein had reason to hurry to his boxoffice. Furthermore, we enjoyed the picture for the perspective of the thousands of box offices *Moving Picture World* necessarily has to keep always in mind, quite as much as Mr. Gulick.

Speaking of Time

Practically all of the action in "The Cheerful Fraud" takes place indoors. For this purpose General Production Manager Martin F. Murphy tells us he okayed an expenditure of $10,000 for the reproduction of the interior of a complete English home.

Although the story is based upon happenings within a period of twelve hours it took exactly thirty-seven days to produce

(Continued on page 210)

Aimee McPherson Is "Film Flirting"?

AIMEE SEMPLE McPherson is having her day in Hollywood! She has already had many weeks in court. Just before going to press, Hollywood was buzzing with a report that the Angelus Temple pastor, during recess periods from the witness stand, would step before the camera on a lot in Universal City. Mrs. McPherson has just visited Universal City, it is said.

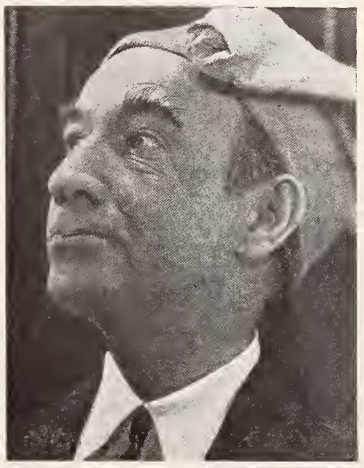
"The Cheerful Fraud"

IN these scenes from "The Cheerful Fraud," just completed at Universal City, the versatile Reginald Denny is at his remarkable best.

William A. Seiter was the director and the picture was based on a story by K. R. C. Browne. In the supporting cast are Gertrude Olmstead, Gertrude Astor, Charles Gerrard, Otis Harlan and Emily Fitzroy.

Who's Who In "The Cheerful Fraud"

The Star *Director* *Cameraman* *The Extra*



Reginald Denny

WE have talked with Reginald Denny several times but when we wanted to interview him on his work in "The Cheerful Fraud" we found that he was already on location in Delmonte hard at work on a story of his own which will be his next picture.

Knowing Denny, we can say that he is one of the most versatile stars in Hollywood. In the role of a comedian he has a unique advantage in that his physique, fine carriage and accomplishments give him a poise and appeal which make him more than a funster. Few of his pictures better illustrate this fact than "The Cheerful Fraud."

Denny, in addition to being an amateur boxer and all-around athlete, has on his record prior to his enrollment in filmdom's constellation a hitch of service in the British Flying Corps and a period of time in musical comedy and light opera.

In a message left for *Moving Picture World,* Denny lauds "The Cheerful Fraud" as "the best picture I ever worked in." He says:

"I like 'The Cheerful Fraud' because it is a story about what could actually happen. My role is that of a real person and I do things that a real person would do under the circumstances. Thus, the more complicated the plot gets the more natural the characters in the story become.

Back in Hollywood

Among arrivals this week was Miss Beulah Livingston and Dr. and Mrs. Hugo Riesenfield. Miss Livingston, who is editorial supervisor for the Schenck organization, is here for several weeks, during which time she will look for screen material.

William Seiter

RUNNING into William Seiter directly after we had previewed Reginald Denny's latest we congratulated him:

"When you said during the last 'shooting' on 'The Cheerful Fraud' that you were completing your best picture and Denny finishing his funniest, you were absolutely right."

A comedy with a high class crook angle and myriads of complications has to be closely knit otherwise it will confuse the film cutter and may turn out on the screen as a patchwork of incidents, Seiter pointed out.

It was this point that brought more questions and the explanation of how continuity may be obtained in a comedy without an audience losing any of the laughs.

"I make it my policy never to sacrifice story interest for the best of laughs," Seiter said. "I start out with the idea of graduating my laughs with the story. In other words I let the laughs develop the story. In that way, as you have seen in 'The Cheerful Fraud.' a comedy holds a double meaning for an audience. When you laugh the laugh holds some significance. When you don't laugh there is no slump in the action or no hole in the picture because you have the theme. Thus you can build up a climax of laughs. There is no picture which more practically demonstrates this belief than 'The Cheerful Fraud' be concluded."

Honeymoon Ending

Fred Hamlin, publicity director for Sam E. Rork Productions, just dropped into the World office to tell us that Doris Kenyon will be back here from her honeymoon with Milton Sills early next month.

Arthur Todd

ARTHUR TODD is one of Reginald Denny's favorite cameramen. He has just finished work on "The Cheerful Fraud" and now is readjusting his camera for some of the first shots on Denny's next picture tentatively titled "Slow Down."

In the two years or more Todd has been cranking away at Universal City it is confided to us that he never got more laughs while earning his pay than during the six weeks' production work on "The Cheerful Fraud."

Todd is a great admirer of Denny. He is frank to say that this star is one of the most accomplished he has ever filmed. He also has a word for Bill Seiter, who directed "The Cheerful Fraud," which carries with it especially an expression of admiration for that director's knowledge of camera technique.

In photographing "The Cheerful Fraud" much time and footage was saved by Seiter's perspective and insistance on filming from as few angles as possible. Todd reiterates what this director has already told us that the fewer the angles the easier it is for the cutting man and the better the chances are for a preservation of continuity after the picture has come from the cutting room.

Todd observes that in few Denny pictures has he had to transport his camera so infrequently as in the making of "The Cheerful Fraud" for Denny.

Buy World Rights

John McCormick announces as general manager of West Coast Productions for First National that his company has purchased the World film rights to Egerton Castle's "The Light of Scharty."

Jack Francis

THE motion picture industry would be the most modest and unassuming industry in the world if everyone in it or associated with it were like Jack Francis.

It took us more time to get Francis' photo for this column than it did to see "The Cheerful Fraud," talk to everyone else who helped make it, and write the copy.

Francis plays a butler role in this Reginald Denny special. Accidentally bumping into him at the Universal City bar where soft drinks are necessarily dispensed we commenced quite customarily:

"Well, what do you think of the picture and how did you like your part?"

Francis, who was in the midst of a frothy root-beer, looked at us in frank disgust.

"Why," he commenced, "I've been playing butler roles for Carl Laemmle for seven years if it is a day."

Old "Pop" Lubin of the Pennsylvania days in filmdom is blamed by Francis for luring him away from the vaudeville stage where he had already stepped before the lights for fifteen years.

"Yes, I'm an old timer," he remarked. "If I hadn't gone with Lubin as his 'Foxy Grandpa' I'd probably still be making the rounds," he laughed quietly.

Hollywood "Variety"

The Heinz Company, of bean and pickle fame, believes in showing the film industry's production center that it too knows something about exploitation. On one of the many mountain sides around here white numerals "57" appear almost a mile in length.

Denny's Funniest—Seiter's Best

Stories Fresh From The Studios

Denny Shows At His Greatest in Newest Picture

(Continued from page 207)

"The Cheerful Fraud." This time, of course, does not include the six weeks which Director Seiter spent with three gag men whipping the story by K. R. C. Browne into shape before a single movement in actual production work was registered.

The 6,700 feet of this Denny-Universal Special which we saw should prove to audiences of all types and fancies to be a wow of laughs, appeal and thrills right from the very start. The story, from the standpoint of screen artistry, suspense and climax is nearly perfect. At no time is the theme sacrificed for a gag. Neither is undue footage used to portray any particular sequence.

London On Studio

The opening shot of a London street scene during a heavy downpour with people scurrying from the rain and omnibuses and other vehicles crawling along was made in Universal City. Seiter had to get his company up one morning with the milkman in order to evade the California sun. The scene was too large to be worked on an indoor set so one of the Laemmle acres was selected.

Umbrellas in Action

It was during this scene that Denny as Sir Michael Fairlee bumps into Gertrude Olmstead as Ann Kent. Their umbrellas clash and upon that incident hinges the entire story. What follows causes these two and four other people to go through more action and experience more complications than could ever be expected in a screen story dependent upon a cast of six people.

A series of misrepresentations all based upon Fairlee hiding his identity and posing as a secretary, with the result that a famous crook masquerades in every house where Fairlee is employed as Sir Fairlee, should key any audience up to the highest pitch.

In order to keep his company attuned to the farce Seiter worked only when every one on the set was alive to the funny side of "The Cheerful Fraud." Denny, who played the role of the happy deceptor, was indisposed for several days at one time during the production. His illness necessarily delayed the production since Denny appears in virtually every foot of this comedy. Despite these conditions, however, the production was completed on record time and provided very little work for the cutting man.

The cast as a whole should register as excellently as the picture. Otis Harlan esconces the role of Mr. Bytheway whose big difficulty is keeping tale-bearing chorus girls away from his dominating and socially aspiring wife, played by Emily Fitzroy. Charles Gerrard appears as "Steve," the high class crook and Gertrude Astor as "Rosie," Bytheway's nemesis.

Denny Hits Hay

A lot in Universal City still retains a huge mound of hay which Denny and Gerrard drove through.

The next "shot" showing Denny being doused in another storm with straw still sticking from his ears and water flooding his shoes makes "The Cheerful Fraud" not only one of Denny's funniest but one which necessitated the longest clothesline Carl Laemmle has ever previewed in Universal City.

She's Shocked

Raymond Hitchcock and Marjorie Daw in Tiffany's "Redheads Preferred."

Hollywood Answers Great Britain On Film Problem

Good Pictures In Demand Everywhere, Regardless of Where They Are Produced, Leaders Tell British Investigator

GOOD pictures, regardless of what country they are made in, are in demand at box offices all over the world. This in substance was Hollywood's message to a film emissary from England, who admitted that relations between the picture people of the two countries are at the present time somewhat strained.

A frank discussion of the international film situation was entered into by Louis B. Mayer of Metro-Goldwyn-Mayer and Joseph M. Schenck of United Artists as the chief spokesmen for a brilliant assemblage of representatives of the American film industry who gathered at the Ambassador Hotel to impress their views upon and listen to the retaliation of Ernest W. Fredman, editor of a British trade paper.

Executives of large and small American producing units sat at a long table acquired for the occasion by I. E. Chadwick, President of Independent Motion Picture Association.

Make Better Films

If England would take the firm stand of the American industry and constantly apply to itself the interrogation of "how can we make better and finer picture entertainment?" there would be little necessity to question the merit of British product. This statement by Louis B. Mayer was the first indication manifested at this luncheon of Hollywood's regard for English product. Mr. Mayer observed that the English film industry is progressing. He urged that this continue since its continuance should mean an advancement of the art which will reflect itself in the public eye to the betterment of filmdom internationally.

"Audiences do not care who makes the pictures—what they want is quality" said Mr. Mayer. If England can take the lead in picture making, America will most certainly respect and admire the conqueror." Mayer qualified this, however, by stating emphatically that whatever improvement over production policies and pictures England realized, America would yet improve upon.

"You cannot corner brains! No country can corner brains. I urge you to take back the message to England that America is open and ready, as soon as England produces pictures as good as American pictures, to give such product the same prestige and prominence on the American screens as the American product is receiving there today."

Declaring that he believed he was echoing the sentiment of American producers in this respect, Joseph M. Schenck said that America was so willing to assist Great Britain that it would lend American stars to English producers for English productions made in England.

Have No Boundary

Once the fact is established that picture making is an international art and should know no nationalism, all pictures possessing any merit should be welcomed on this basis all over the world. Schenck added that he sympathized with England, although he conceded that its viewpoint regarding the American picture industry was narrow.

England's first solution to the problem is to make better pictures, he stated. He also conceded that the American film industry had gained a tremendous impetus during the War which at the same time had retarded English film efforts.

As to the American viewpoint regarding foreign product, Schenck declared "there is not a producer in this country who would not welcome into Ameri-

(Continued on page 212)

Hollywood's Message to Great Britain

Latest News from the Western Lots

Report United Artists Seeking The Egyptian

When Joseph Schenck arrived in Hollywood a few weeks ago he announced that United Artists would secure "the finest theatre in the United States." At that time Sid Grauman was also manifesting considerable interest in the United Artists' theatre plans. At the time of this writing Schenck has confirmed reports that United Artists is negotiating for the purchase of Grauman's Egyptian Theatre and that the deal, which includes the house and the grounds on which it stands, will be closed within a few days from now. At this time it is understood that Sid Grauman will be retained as Managing Director of the Egyptian and that there will be no change in the general policy of this theatre.

Whether or not the acquiring of the Egyptian will cause United Artists to abandon plans for the erection of a theatre on Broadway between 9th and 10th streets, Los Angeles, was neither confirmed nor denied by Schenck at this time.

Since Grauman commenced work on his new Chinese Theatre within a short distance from the Egyptian it has been constantly reported that he would relinquish his material interest in the latter theatre.

The Egyptian which was erected in 1922 is one of the best known theatres in the United States being nationally advertised as one of the principal show places of the film colony. Its prologues and presentations produced by Grauman have added considerably to its fame. The Egyptian is said to be owned jointly by Grauman and West Coast Theatres, Inc.

Honor Letter Carrier

Another movement of historical interest promoted by the Carthay Theatre was the dedication of the first memorial ever erected to a letter carrier in the West. An elaborate pageant and appropriate services witnessed the dedicating of a huge boulder and redwood tree to "Snow Shoe Thompson," the first man to cross the Sierras.

★ Studio Row ★

"THE DEMI-BRIDE" is one of the latest productions to be started at the Metro-Goldwyn-Mayer studio. This French farce stars Norma Shearer with Lew Cody.

* * *

AL ROCKETT is production manager for the picture tentatively titled "Here Y'are Brother" which has just been changed to "Three in Love." It will be a First National release with Lewis Stone, Billie Dove, and Lloyd Hughes under the direction of Millard Webb.

* * *

COLLEEN MOORE will wear boys clothes in "Benny" for First National which she will start immediately after completing "Orchids and Ermine" now in production.

* * *

AT THE WARNER STUDIO, Director Roy Del Ruth is in his fourth week on "Wolf's Clothing" with Monte Blue and Patsy Ruth Miller, while Charles (Chuck) Reisner is just putting the finishing touches on "The Missing Link" with Syd. Chaplin.

* * *

UNDER the tutelage of Tom Mix, Lloyd Alexander Pantages, son of the big exhibitor, is learning a lot about westerns. Pantages' present lesson is "The Last Trail." Lew Seiler is directing the Fox film version of this Zane Grey novel.

* * *

POLA NEGRI'S next starring vehicle will be "Vanity Fair" from the Thackery classic according to B. P. Schulberg, Paramount's associate producer at the Famous studio.

* * *

JAMES CRUZE will direct "Louis XIV" for Paramount. Wallace Beery is the star. Production is expected to commence within six weeks.

* * *

JOE KELLY is doing the screen adaptation of Jack London's "Yellow Handkerchief" for Atlas Pictures Corp.

* * *

WALDEMAR YOUNG, scenarist, has just been placed under contract by Metro-Goldwyn-Mayer.

* * *

REPORTS are that Jack Dempsey will return to the picture game under the Pathe banner.

* * *

FIRST NATIONAL has just purchased an original screen story entitled "Hairpins" which will probably feature Lewis Stone.

* * *

MR. AND MRS. HERBERT RAWLINSON are receiving the congratulations of Hollywood on the arrival of their second child, a son.

* * *

A YEAR AGO Gary Cooper was an extra! Now Famous Players has just made him a member of the all star cast which will make Owen Johnson's "Children of Divorce" under the directorial supervision of Frank Lloyd.

* * *

JOHNNY HINES is all set for production activities. His next picture will probably be based upon a story about the experiences of a young man with a lot of old maids. We hear that it is tentatively titled "All Aboard."

* * *

DIRECTOR CHARLES BRABIN has just had his contract with Universal extended for another year. During that time he is now scheduled to make four pictures for that company.

* * *

MILTON SILLS by the time we go to press will just be starting his next picture for First National "The Runaway Enchantress." The commencement of this production also marks the return to the First National fold of Mary Astor.

Ancient River Boat Costing $6,000 Week

Down on the Mississippi river in Louisiana is an old side wheeler which is now puffing up and down a given area. The boat, exclusive of fuel, is costing Carl Laemmle $6,000 a week according to Martin F. Murphy, general production manager for Universal Pictures Corporation. There are 60 people on board who have to be paid. This item is but an illustration of how $1,500,000 may be expended for the production of "Uncle Tom's Cabin" which will have had locales in the north, south, east and west before it is ready for the cutting room next February. This picture will be one of the four super-special productions made known by Mr. Laemmle in his announcement that Universal would spend $1,450,000 on 1927 production.

The other three super-specials which head Universal's 1927 program are Edna Ferber's "Show Boat," for the screen rights of which alone Universal paid $65,000. Mary Philbin will probably be starred in this special.

The third is Richard Barry's "The Big Gun," a naval picture, during the production of which Universal will enlist the services of the Government.

The fourth is Victor Hugo's "The Man Who Laughs" with Mary Philbin and Conrad Veidt, whose services have just been contracted for by Universal, in the leading roles.

"MacFadden's Flats"

"MacFadden's Flats" have just been erected on a lot in Universal City. The cast which has been carefully picked by Asher, Small and Rogers, with Charlie Murray and Chester Conklin in the leading comedy roles, will soon be able to get under way. Richard Wallace is directing.

Breaks House Record

All previous daily records at the Million Dollar Theatre were eclipsed by nearly $1,000 on the opening day of "We're in the Navy Now" featuring Wallace Beery and Raymond Hatton. This announcement is made by Managing Director Frank L. Newman.

Schenck—Laemmle—Dempsey and Ot er Notables

Who's Who and Why On the Coast

Newman Is Observer of Public Needs

Frank L. Newman, managing director for Publix's two Los Angeles houses, The Metropolitan and the Million Dollar, looks like good feature material for Moving Picture World. A brief chat with Newman this week reveals that he made the big Metropolitan pay for the first time in his history, and that this new era commencing in the hottest months, has developed into the Metropolitan netting bigger receipts every week. Newman knows how to approach a newspaper and to them he modestly attributes most of his success. Despite the fact that this is the production center, Newman figures that the fans here are the same as in any other city of this size. He arranges his programs accordingly and puts himself on the record as being a showman guided by a public demand rather than his own instincts. The Metropolitan has the largest seating capacity here and is the Hippodrome of the West Coast

Marcus Loew is Familiar by Now

SINCE Marcus Loew has arrived in Hollywood local newspapers have published his photograph several times. The first appearance was when Loew stepped off the train, a few days before this writing, and failed to identify one youthful and especially enthusiastic member of the welcoming throng.

Jackie Coogan's haircut came in for another shower of publicity because it was said that Loew failed to recognize him because of the missing blond locks.

A few days later Loew is described as having been barred from one of his own sets in the Metro-Goldwyn - Mayer studios where John Gilbert and Renee Adoree were working. Loew is said to have been about to enter this set when Gilbert is credited with having exclaimed for the benefit of several nearby onlookers "I can't work with visitors on the set."

Action—Camera!

Michael Curtez, noted European director, making "The Third Degree" for Warner Bros., is overshadowed.

Laemmle Promoted

Ernest Laemmle has been elevated at Universal City from a director of five-reel westerns to a megaphoner of Jewel features.

Fox To See 20 Pictures On His Lots

Local Fox studio executives are already planning a big reception for William Fox who is scheduled to arrive out here early in January. Although fourteen companies will be working on Fox lots by next week, we are informed that Fox production will be at its height when the big chieftain steps off the train at Los Angeles. At that time it is said that Mr. Fox will personally have the opportunity of witnessing no less than twenty of his productions in the making.

Children See Paintings

School children are permitted to visit the Carthay Circle Theatre and study eleven paintings, depicting early California history, which hang on the walls of the mezzanine floor. The paintings are the work of two noted artists, inspired by photographs and data furnished by the California library.

Hollywood Replies To Great Britain

(Continued from page 212)

ca any good picture from *any* country."

Schenck Knows Europe

Schenck said that he had made an unusual study of the continental picture situation. He made known that he had not confined his observations to large European cities but had studied the film situation in the provinces, talked to people of all classes and obtained the viewpoints of many newspaper men. From this investigation, which, he said, continued for a period of months Schenck maintained that the English public as a whole are lovers of American pictures, and that English people who "knock" American films are not full-fledged picture fans.

"Some of the so-called *intelligentsia* of Great Britain slam our bad pictures but they do not mention our good ones. While Mr. Fredman is in Hollywood I want him to see everything so that he will be able to convey to the English people the true situation in America's producing center."

It would be better for relations between the industry in England and America if the number of pictures shown on British screens today totaled 75 per cent. instead of 95 per cent., Mr. Fredman told his audience.

"You cannot blame a country from wanting to be represented on its own screens. We have in England only 3500 screens that we can book a picture to." This condition, Fredman said, makes it practically impossible for England to produce a picture of the production costliness of "Ben Hur" when the distribution is so limited. With such a condition, Fredman said, an English producer making a picture costing $200,000 could not hope to get back all of the money in his investment on British screens. This point is not considered when an English picture reaches distributors in New York, Fredman said. "Such a picture is compared to one of the type of "Ben Hur" and of course there is no comparison. Of course we do not intend there should be any comparison." As the result, Fredman said British producers are realizing practically no return on pictures sent to America.

Must Have Realism

Another point which does not help the English-American situation was described by Fredman as "American product on British screens travesting English home life." Fredman blamed this condition on American producers begrudging an appropriation of $5,000 or more so that an American director could go to England and personally study English customs before he commenced work in America on an English story. That American pictures made by independent producers are very often far more accurate in their portrayal of English life than some of the features made by some of the biggest American producers, was another observation recalled by Fredman.

He said that he believed this condition was necessitated by some independent producers realizing most of their revenue through foreign distribution.

Among those present and represented were: E. W. Fredman, Louis B. Mayer, Carl Laemmle, J. Boyce Smith, Joseph M. Schenck, P. A. Powers, M. C. Levee, I. E. Chadwick, John Lowell Russell, Harry Revier, Louis T. Rogers, Erich Pommer, Arthur Beck, Harry Cohn, Julius Bernheim, Larry Semon, John Gorman, Lawrence P. Brown, Major L. S. Ramsdell, Romaine Fielding, Fred W. Fox, Welford Beaton, J. Allen Frankel, Tom Waller, Irving Thalberg, Harry Rapf, Maurice Barber, James Young, Charles Ray, Hunt Stromberg, George M. Arthur, Jack Nelson, Sol Wurtzel, Samuel Goldwyn, Harry Burns, Ray Murray, John E. McCormick, Tom Miranda, Gardner James, Ernest Van Pelt, R. H. Gillespie, B. P. Fineman, Benjamin Goetz, Herbert J. Yates, Jack Townley, and Mr. DeCarr.

Fox—Loew—Newman—And Facts About Them

Sporadic Advertising Fails to Sell

By Epes W. Sargent

In his speech before the A. M. P. A. last week Will H. Hays regretted the practice of making retrenchment in the exploitation department first when retrenchment seemed to be necessary. Of course he was speaking to the men whose personal employment suffers when such retrenchment is made, but General Hays is far too familiar with the vital necessity for constant publicity not to realize the extreme value of such a department and his remarks were not merely a sop to his audience.

One great trouble with the conduct of the motion picture business is a failure expertly to connect cause and effect. The retailing of pictures is in one sense seasonal. A company issues two series of pictures a season. These are supposed to be booked en bloc by the salesmen.

Publicity Neglected

They are put over in a rush with a wealth of gold paint and gaudy color announcements, with a flourish of trumpets that is supposed to sweep the managers off their feet into the receptive arms of the film salesmen. The series is booked, either to the quota or below it. In either event the sales department begins to regard the exploitation staff as a needless expense, advertising as an unnecessary luxury and publicity as unavailing.

The product has been sold. Why bother to advertise is further?

The answer is twofold. In the first place it is necessary to keep the exhibitor sold, and from the second angle the apparently needless advertising is helping to sell the next batch of pictures through exploitation of the success of the current series.

It is all very well to argue that the product of one season will sell the output of the next period, but successful advertisers in all lines know that the secret of selling is constant effort and not sporadic splurges.

And above all, selling the releases as they come to the first run screens will help to sell that product a year from now to the small time house.

Where do you suppose the national advertisers would be if they advertised only twice a year? Keeping everlastingly at it is the only way, and a motion picture is no more seasonal than tooth paste or laundry soap.

Schenck Designates Lichtman To Head Sales Division of United Artists Corporation

Al Lichtman, new general manager of distribution in Canada and the United States, for United Artists.

Was Protege of Late Hiram Abrams—Expansion of Organization Necessitated Appointment—Sales Are Listed

AL LICHTMAN has been appointed General Manager of Distribution in the United States and Canada For United Artists Corporation.

The announcement was made by Joseph M. Schenck, Chairman of the Board of Directors of United Artists, through telegraphic advices to Arthur W. Kelly, Vice-President and Treasurer of United Artists Corporation, in New York, on November 12. Mr. Schenck, who is now on the Pacific Coast, cited the expansion of United Artists during the past year as the necessity for the creation of the post of General Manager of Distribution.

Hiram Abrams, the late president of United Artists, appointed Lichtman special field representative of United Artists Corporation in May, last, when additions of producing units and volume distribution materially broadened the releasng company's activities.

Mr. Schenck paid the highest tribute to Mr. Abrams in making the announcement of Lichtman's appointment. Mr. Schenck did not then dream that Mr. Abrams was fatally ill. The plan was for Lichtman to take part of the load from Abrams' shoulders.

He Started in 1910

Al Lichtman started in the motion picture business in Chicago in 1910, selling posters and accessories for a national concern. He has been selling and distributing pictures ever since. In the early days he sold everything from "Homer's Odyssey" to "The Life of Buffalo Bill." He was the first sales manager Famous Players ever had, when the company was organized. He was the first General Manager of Distribution for Artcraft, selling pictures of Mary Pickford and Douglas Fairbanks on their individual merits.

When the Famous Players-Lasky Corporation came into being after mergers of companies, Mr. Lichtman was General Manager of Distribution for the combined organization. He was later General Manager of Distribution for Universal.

Informed of his appointment at a meeting of United Artists executives, he said:

"It is a realization of an ideal, for it gives me an opportunity to serve the greatest artists in the industry as well as the exhibitors of the United States and Canada. Only three weeks ago I talked with Mary Pickford, Norma Talmadge, Charlie Chaplin, Doug Fairbanks and others of that distinguished group, on the coast.

"It would amaze exhibitors of the country to know of their ambitions.

"The policy established by Hiram Abrams of selling pictures of these stars individually and on their merits is the soundest policy ever evolved in the motion picture business. It will be continued, of course, and its manifest fairness to exhibitors, given their choice of film selection, will continue to make United Artists distinctive in distribution.

"I appreciate Mr. Schenck's great confidence in me, and I pledge my faithful service.

Lichtman Is Back

Al Lichtman, newly appointed United Artists General Manager of Distribution, returned to New York from a seven weeks' trip through the west, this week. He closed deals with West Coast Theatres, Pacific Northwest Theatres, Finkelstein & Rubin, the Butterfield Circuit, and other groups, totalling more than three hundred theatres, "Sparrows," "The Black Pirate," "The Circus," "Stella Dallas," "The General," and "The Winning of Barbara Worth."

While in Chicago en route east, Mr. Lichtman arranged for the Chicago premiere of Samuel Goldwyn's presentation of the Henry King Production, "The Winning of Barbara Worth," at the Orpheum Theatre, November 27th.

Victor M. Shapiro, Advertising and Publicity Director of United Artists and Paul M. Sarazen of the Samuel Goldwyn organization, left for Chicago on Monday, November 15, to cooperate on the Chicago opening of the Henry King Production.

Producers in Conference on Jannings Film

Emil Jannings, the great German actor, now in Hollywood to make a series of pictures for Famous Players-Lasky, is conferring with B. P. Schulberg, West Coast executive, Walter Wanger, general production manager, and Erich Pommer concerning his first starring vehicle.

Pommer, now a Paramount featured producer, will make the picture. Both men were for years associated with UFA, in Germany with marked success.

EDMUND LOWE, as Sergeant Quirt, kisses Dolores Del Rio, who is Charmaine (below). To the right is charming Dolores. The hard-boiled man in the helmet is Victor McLaglen as Captain Flagg. Edmund Lowe seems tougher than you'd believe he could ever be.

"What Price Glory"

Comes to the Screen In a Burst of Realism

Celebrated Stage Play By Lawrence Stallings and Maxwell Anderson, Opens in New York as Fox Picture, November 23

THE fun, the thrills and the realism which entertained the millions of Americans who enjoyed "What Price Glory," the celebrated drama by Laurence Stallings and Maxwell Anderson, are all retained in the Fox picturization of the story, which opens today in the Carthay Circle Theatre, Los Angeles, and which will have its New York premiere at the Sam H. Harris Theatre, on Tuesday evening, November 23.

In fact, the picture goes the play one better on each of these qualities, for with the excess latitude which the camera has over the confines of the legitimate stage, Raoul Walsh, the director, gives a much more comprehensive idea of what the authors started out to do—to show the doughboy at play as well as at work.

Incidents to which the stage play made only allusions—such as Flagg's ten days' leave, the relations between Charmaine and Quirt, the barrack room horse-play and the fighting—have had the utmost made of them in the picture. Walsh has kept faith with the authors. The story is without change. All of the original characters are kept. The titles, which were written by Malcolm Stuart Boylan, keep the language of the play intact—not only in general character, but with the detailed realism which made the play a sensation.

Fox executives gave Walsh lavish equipment with which to work. The sets, exterior as well as interior, are exact duplicates of French originals. To show life in Bar-le-Duc a life size village was constructed, perfect in every detail from gabled roofs down to cobble stone streets. With the co-operation of the Alliance Francaise, French people were impressed as extras who portray civilians. Bales of peasant dress were imported from France with which to clothe them.

The extras who wear the American uniform in the picture are, without exception, war veterans. Through the various veterans' bureaus on the coast these boys were re-enlisted in the name of realism, to live again through the heaven of life behind the lines and the hell of No Man's Land.

The great feature of the picture, according to those who have seen the print, is its naturalness. Flagg, Quirt and Charmaine work out their differences as real humans. Nothing theatrical has been permitted to creep into their relationships. The humor which is supplied by the doings of Privates Kiper and Lipinsky is not forced. Every man who crossed to France during the war will recognize its naturalness. With a thousand minor incidents Raoul Walsh has moved life behind the lines back to America.

Fox Film Corporation offers the picture as unadulterated entertainment. No tie-ups have been arranged or are contemplated. Stallings and Anderson, according to their own statements, had in mind a rollicking, human and sincere comedy with war merely its background when they sat down to write their play, and this is exactly what the film version of "What Price Glory" proves to be.

Walsh Catches Realism

Raoul Walsh has with uncanny skill caught the honest portraitures which propelled the play into instant popularity. He depicts the hardboiled Captain Flagg, the debonair yet rough and ready Sergeant Quirt, and the captivatingly entrancing Charmaine with fidelity to life. Under his directorial hand "What Price Glory" emerges in screen form as a sincere, colorful and vivid transcription not only of the war, but of the burning loves, fierce hates and hilarious laughs of the doughboys.

Featured in this illuminating comedy-drama of emotional conflicts are Victor McLaglen, who essays Captain Flagg, Edmund Lowe who brings the breath of life to Sergeant Quirt and Dolores Del Rio who plays the fiery Charmaine. Ted McNamara and Sammy Cohen are the laugh provoking Privates Kiper and Lipinsky respectively who cannot take the war with any degree of seriousness. Others in the case include William V. Mong, Phyllis Haver, Leslie Fenton, Barry Norton and Elena Jurado.

"What Price Glory," having as it has, a background of the war to furnish a colorful action panorama, is yet in the main a sincere story of life behind the lines. And etched against this background of realistic action is a fountain of comedy in a sea of dramatic climaxes.

Big New York Bookings For P. D. C. Films

Three P. D. C. pictures will be released in eighteen Keith-Albee theatres in Greater New York during December. The New York branch has received bookings for these houses for "Pals in Paradise," "For Wives Only" and "The Nervous Wreck."

The booking of the last-named picture brings a unique situation. Eighteen prints of "The Nervous Wreck" will be needed because, during the week of December 27 it will play in the eighteen houses.

"The Nervous Wreck" has had its first run at the Mark Strand Theatre, and "Pals in Paradise" and "For Wives Only" will have their first runs at the Hippodrome before playing the Keith-Albee houses. "Pals in Paradise" goes into the Hippodrome on November 22, and "For Wives Only" a couple of weeks later.

The dates for the Keith-Albee theatres are: "Pals in Paradise" during the week of December 13; "For Wives Only" during the week of December 20, and "The Nervous Wreck" during the week of December 27.

The list of theatres includes, in New York, the Eighty-first Street, Jefferson, Fifth Avenue, Regent, 125th Street, Hamilton, Coliseum, Fordham, Franklin, Royal and the Fifty-eighth Street. The pictures will play seven days at the Eighty-first Street.

In Brooklyn the theatres are the Flatbush, Prospect, Greenpoint, Riviera, Orpheum, Bushwick and Tilyou's Coney Island. The Flatbush is a seven-day house, the others playing the pictures four days each.

Hitchcock Is Cast

Raymond Hitchcock has been engaged to play one of the principal roles in the Tiffany production, "Redheads Preferred," now in production.

Rapf Describes the Director of Future

"The ideal director of the future will be the one with a talent for story writing and story development," predicts Harry Rapf, producing executive for M.-G.-M., in a statement issued this week. He believes that the director is best equipped "to understand what can be pictured, and that he can be far more successful in transmitting his own ideas into screen action than the ideas of others."

"Is That So?"

Charles Beyer and Alice Joyce in the Paramount picture "So's Your Old Man."

"Beau Geste" Success in New York is Duplicated

Enthusiasm in San Francisco at High Pitch; Philadelphia, Boston and Toronto Add Throngs of Story Supporters

"BEAU GESTE" continues to play in excess ot capacity at the Criterion, New York, where it is now in its twelfth week. Its success on Broadway has been duplicated in four other cities.

At the Aldine, Philadelphia, "Beau Geste" is in its eighth week with no indications that its appeal there will not continue indefinitely.

In San Francisco the picture is doing excellent business despite the fact that three earthquakes have minimized the vogue of theatre going. The St. Francis Theatre in San Francisco changed its policy to reserved seats and a $2 top.

The Regent, Canada, also changed its policy and is finding Canadian audiences most enthusiastic.

At the Tremont, "Beau Geste" is in its second week with an advance sale that indicates that the picture will remain there for ten weeks at least.

The Forum, Los Angeles, has been engaged for "Beau Geste" to open this month.

"Beau Geste" will be a Christmas present to the rest of these United States, since eight touring companies with symphony orchestras will bring the picture to the hinterland, beginning December 26th.

"Strogoff" Release Set for February 8

In honor of Jules Verne, whose facile pen traced many of the world's favorite romances, including "Michael Strogoff," "Twenty Thousand Leagues Under the Sea," "A Trip to the Moon," and "Around the World in Eighty Days," Universal Pictures Corporation has chosen the anniversary of the author's birthday, February 8, as the most appropriate date for the international release of the Universal Film de France screen drama, Michael Strogoff," when leading theatres will present the picture.

Jas. R. Grainger Announces Forthcoming Fox Films

THREE widely read novels and three successful plays went into the making of the six pictures announced by James R. Grainger, general sales manager, for the December and January release schedule of Fox Films.

The novels made into pictures are Warner Fabian's "Summer Bachelors;" A. S. M. Hutchinson's "One Increasing Purpose," and Zane Grey's "The Last Trail," a Tom Mix starring vehicle.

"The Auctioneer," the David Belasco stage success, "The Monkey Talks," a stage hit on Broadway last season, and "Bertha, the Sewing Machine Girl," the A. H. Woods thriller, are the three stage plays.

Tom Mix in "The Canyon of Light," had been announced previously for December 5. Dorothy Dwan, Barry Norton, Ralph Sipperly and William Walling support the western star. Ben Stoloff directed. No picture is scheduled for December 12.

"Bertha, the Sewing Machine Girl," with the vivacious Madge Bellamy in the title role, has been set for December 19. Allan Simpson, Sally Phipps, Paul Nicholson, J. Farrell MacDonald and Arthur Housman are among the supporting players.

"Summer Bachelors" has been announced for December 26 to play during holiday week. The story is considered even more sensational than the same author's "Flaming Youth." Allan Dwan produced the Fox screen version with a box-office cast of stage and screen players headed by Madge Bellamy.

"Summer Bachelors" is being launched as a special production, with Roger Ferri in charge of the advance campaign.

"One Increasing Purpose," scheduled for January 2, is confidently expected by Fox officials to surpass "If Winter Comes," also a Hutchinson novel, as a screen drama. Edmund Lowe has the leading role with Lila Lee playing opposite him. The supporting cast includes Holmes Herbert, May Allison, Huntly Gordon, Jane Novak, Emily Fitzroy, George Irving, Lawford Davidson, Nicholas Soussanin and Josef Swickard.

Jacques Lerner, who created the title role in the Paris, London and New York stage productions, will make his film debut in the Fox screen version of "The Monkey Talks," set for January 9. Olive Borden and Don Alvarado have the leads and Malcolm Waite is the villain. Raymond Hitchcock, Ted McNamara and Jane Winton have important character roles.

George Sidney plays "The Auctioneer" in the Fox version of David Belasco's play, scheduled for release on January 16. Alfred E. Green, directing this as his first picture under his new contract, has brought the play up to date. Marian Nixon and Gareth Hughes have the romantic leads, with Doris Lloyd, Ward Crane, Sammy Cohen and Claire McDowell in important supporting parts.

Zane Grey's "The Last Trail" is a story worthy of Tom Mix. Carmelita Geraghty is his leading woman, and the supporting casts includes William Davidson, Frank S. Hagney, Lee Shumway, Robert Brower and Jerry Giant. Mix does his usual daredevil work in the saddle with Tony, the horse.

Simultaneous Showings For Harold Lloyd's Film Abroad

International Release Is Novel Thought; Star to Visit London and Paris— Jobyna Ralston's Successor?

WITH its release in the United States, Harold Lloyd's next comedy, now nearing completion, will have its premiere showing in all the principal film centers of the world simultaneously, if plans now being made by Paramount are fulfilled.

Preparations are being made to release the picture early in the new year, and to make the world wide premiere arrangements possible, Lloyd is working night and day on his newest comedy, as yet not titled.

Lloyd's customary vacation following each picture probably will be deferred until after the holidays, for the bespectacled comedian would not think of being away from home at the Christmas time. Unless something unforeseen happens to hinder the plans, Mrs. Lloyd will accompany her husband to New York, and if the weather is propitious, they will continue on to London and Paris on their long deferred European visit.

Lloyd is assured of a royal welcome when he visits London, on the word of Simon Rowson, head of Ideal Films, Ltd., one of the foremost film men of England, who has just visited Los Angeles. Rowson extended a warm invitation to Lloyd from the exhibitors and distributors of England to be their guests while in London.

Lloyd has not selected a new leading woman to succeed Jobyna Ralston, whose contract expires with this production.

"The Volga Boatman" Still Going "Big"

Reports to Producers Distributing Corporation from many sections of the country indicate that "The Volga Boatman" is still running just as strongly as it did when it first opened. Santa Barbara, California, booked the picture for five days and then, as a result of the enormous business, held it two extra days.

Phoenix and Tucson, Arizona exhibitors, reported that their houses were not large enough to accommodate the crowds who tried to see the picture.

Sebastian Now at De Mille Studio

A. H. Sebastian, producer of "Welcome Stranger," "Friendly Enemies" and "The Prince of Pilsen," is now at the De Mille studio in a supervisory capacity, his first assignment being "Rubber Tires" which Alan Hale is directing, with Bessie Love and Harrison Ford heading the cast.

Neilan's Staff Selected For Connie's Next

Marshall Neilan has signed the technical crew to work with him on the Constance Talmadge production he is to make for Joseph M. Schenck.

David Kessen, and Donald Keyes are the Cameramen, William Lilihan chief electrician, and Robert Landers in charge of properties, Jean McNaughton, script clerk and Thomas Held assistant to Neilan. This is Neilan's own troupe, most of them having been associated with him for many years.

The new Neilan production is "Carlotta," an original story by Hans Kraley written especially for Miss Talmadge.

Roskam Is Editing "Stolen Pleasures"

Edward N. Roskam, remembered as the editor of Frank Lloyd's "Sea Hawk" and other film successes, has been selected by Harry Cohn, general manager of productions, to edit "Stolen Pleasures."

June Marlowe* || *Wearing What All Women Want

An elaborate ensemble worn by the Universal player recently

Shirley Mason to Star in "The Wreck"

Recognizing the box-office value of Shirley Mason, as evidenced by the extreme popularity of her last picture "Sweet Rosie O'Grady," Columbia Pictures Corporation has signed a contract with the petite star to appear in the leading role of "The Wreck," to be started soon at Columbia's West Coast studios in Hollywood. The story is an original from the pen of Dorothy Howe.

Six F. B. O. Companies at Work in Studios

PRODUCTION at the F. B. O. Studios has reached a point of congestion which has caused the studio officials to consider climbing the big board fence which separates F. B. O. from the Lasky lot, and parking on some of the space there.

Six companies are working at F.B.O., space is at a premium, and directors are rearranging their schedules to provide for location trips until the congestion lifts.

The major portion of the studio space is being used by Fred Thomson, who has worked into the big scenes of "Don Mike," his picture of old Spanish California. For three days one sequence called for one hundred extras, forty of whom rode horses.

Lloyd Ingraham is directing, from his own script. The supporting cast includes, in addition to the Silver King, Ruth Clifford, William Courtright, Noah Young and Albert Prisco.

After two weeks stay in the Northland making exteriors for "The Magic Garden," J. Leo Mechan headed his company back to Hollywood where they are now engaged on interior scenes at the studio and Venetian scenes adjacent to Hollywood.

(Continued on page 218)

"Kiss in Taxi" Bebe Daniels Next Picture

B. P. Schulberg, West Coast studio executive, announces that Bebe Daniels' next starring picture for Paramount will be "A Kiss In the Taxi," by Clifford Grey, from the French stage comedy of Parisian life, "The Five O'Clock Man," by Maurice Hennequin and Pierre Veber. Doris Anderson wrote the screen play.

Clarence Badger, who started Miss Daniels off on the new high wave of popularity as Famous Players-Lasky's outstanding comedienne with "The Campus Flirt," which won her a new five-year contract with the company, will again direct her. Miss Daniels has just completed "Stranded in Paris."

Phila. Conference On Chadwick Output

Charles Reed Jones, Director of Advertising and Publicity with Chadwick Pictures Corporation, spent last week end in Philadelphia consulting with Louis Berman, President of Independent Film Corporation, distributors of Chadwick First Division Pictures in Eastern Pennsylvania, Southern New Jersey, Maryland, District of Columbia, Virginia and Delaware.

Berman and Jones completed plans for extensive exploitation in conjunction with first run Philadelphia, Washington and Baltimore showings on "April Fool," Chadwick's November release and "Sunshine of Paradise Alley," to be released in December.

Griffith Will Make Next Film in East

In compliance with the request of William LeBaron, associate producer at the Long Island studio, B. P. Schulberg, Paramount West Coast executive, is sending Raymond Griffith East to make his next picture.

This is to be "The Winning Spirit" by Alfred Savoir, the French dramatist, author of "Bluebeard's Eighth Wife," "The Grand Dutchess and the Waiter," and other successful stage and screen plays, who was recently placed under contract by Famous Players Lasky. Frank Tuttle will direct.

Production on Griffiths previously announced picture "The Waiter From the Ritz" has been postponed until after the comedian returns from the East.

Xmas Release Of Fox Film a Timely Present

By way of a Christmas gift at the box office, Fox Films on December 26th will release "Summer Bachelors," directed by Allan Dwan from Warner Fabian's novel.

Before that date there will be approximately 200 newspapers throughout the country running Summer Bachelors" serially. This avenue of publicity, in addition to the publication of the story in McClure's and the widespread sale of the novel, constitutes an advance campaign sure to bring extra money at the box office. An estimate of ten million readers through these three channels is conservative. More than 300,000 copies of the book have been sold.

Madge Bellamy in the leading role proved conclusively in "Sandy" that she is a distinct help to exhibitors for the accumulation of bank deposits.

In order to assure effective cooperation between the Fox home office and exhibitors, James R. Grainger, general sales manager, has appointed Roger Ferri to handle all work in connection with the release of "Summer Bachelors."

Hawks to Direct "Cradle Snatchers"

Fox Films announces that the screen version of "Cradle Snatchers," the Broadway hit, will be made in Hollywood instead of in the East, as originally planned.

Howard Hawks will direct the production. He is now engaged in selecting his cast.

High Hat!

Kathleen Collins and Ken Maynard in "The Unknown Cavalier," for First National.

A "Beau" Knot

Fontaine La Rue ties a bow for Charles Cruze in the Preferred picture, "His New York Wife."

Cody Has Fine Cast in His "King of the Saddle"

IN "KING OF THE SADDLE" Bill Cody's new Associated Exhibitors' Western feature production now being distributed by Pathe, the popular star is supported by a cast which for talent and teamwork should gladden the hearts of every exhibitor. Every player is gifted with that subtle charm which makes for screen personality, and every one has an enviable record of previous successes, that has obtained for them a strong following among Western picture enthusiasts.

Joan Meredith, charming leading lady for Cody in "King of the Saddle," has stepped her smiling way up the ladder of fame since she was chosen one of the Wampas Baby Stars in 1925. Miss Meredith has enjoyed unusual success playing leads with Universal, F. B. O., and a number of independent producers.

Fontaine La Rue, lovely brunette schemer in the story, hails from France, where she has played leads and character heavy roles in several big French productions. Her Hollywood career has been a prominent one, having done some excellent work with the DeMilles and Metro-Goldwyn-Mayer.

John Barrymore Stars In "Manon" for Warners

WARNER BROS. announce that the title of the new John Barrymore screen production will be "Manon."

"Manon" is based on L'Abbe Prevost's novel of the same name, which furnished the basis for the opera by Massenet and the one by Puccini.

Warner Bros. have striven to make the new Barrymore picture one of the most artistic productions that has come out of their Hollywood studios.

L'Abbe Prevost's hero is an ideal role for Barrymore. It will be remembered that the chief character in the story is the youth who renounces everything in the world for the woman he loves.

Dolores Costello has the name role in the production. The role is almost of stellar importance and is the biggest and most important one that has been entrusted to the attractive young actress.

One of the outstanding features of "Manon" will be its Vitaphone musical accompaniment.

First National Releases Four For December

Richard A. Rowland, general manager of First National Pictures, who has just returned from a European tour, announces the release of four productions by First National during December, as follows: "The Blonde Saint," December 5; "The White Black Sheep," December 12; "Just Another Blonde," December 19; and "Ladies at Play," December 26.

Sam Rork, the producer, made "The Blonde Saint" for First National. Lewis Stone and Doris Kenyon are featured, with Mr. Rork's daughter, Ann, in an important support role.

"The White Black Sheep" represents Barthelmess' last production for Inspiration according to the terms of his recent agreement with First National. This is the story of a reckless Englishman who tries to end his life fighting in the foreign service and wins life and love.

Alma Rubens Plays Lead in Wells' Story

With the return of Alma Rubens to Hollywood after a vacation of two months in the East, Fox Films announces that Miss Rubens has been cast to play the leading role in the screen version of H. G. Wells' celebrated novel, "Marriage," released under the title "Wedlock."

Miss Rubens' splendid performance in her last picture, "Marriage License?" probably the finest acting of her career, identified the Fox star with a type of role that fitted her perfectly and W. R. Sheehan, vice president of Fox Films, immediately began a search for a character that would give Miss Rubens an equal dramatic opportunity. William Fox and Mr. Sheehan decided that "Marriage" was the proper vehicle.

John Gilbert and Eleanor Boardman in "Bardelys the Magnificent," a Metro-Goldwyn-Mayer picture.

Plans Are Shaping Up For 'First National Month'

Rowland's Auspicious Return Spurs Sales Cabinet to Increased Activities As January, 1927, Approaches

IN addition to creating the season's biggest screen sensation by bringing over from Europe three of the continent's most celebrated cinema figures to make pictures in America, Richard A. Rowland, by his arrival, signalized the launching of First National Pictures' annual anniversary drive known as First National Month.

This screen festival, which is observed by exhibitors all over the country, begins on New Year's Day and lasts throughout January. Previous years have seen the support given this drive by motion picture showmen increase with the tremendous public interest in the event. This year, with the impetus given the movement by a nation-wide publicity and exploitation campaign just set afloat by First National, it is predicted that the company's celebration will prove more successful than ever before.

The members of First National's sales cabinet, headed by Secretary - Treasurer Samuel Spring, are now out in all territories making preparations for the annual occasion, which is expected to result in new sales records.

Depinet on Tour

Ned E. Depinet, sales manager for the South, is now on tour of the exchanges in his division, grooming the sales force for the drive.

Ned Marin, sales manager for the West and Canada, is now completing a swing over the Western territory which brought him to the West Coast and contiguous divisions.

A. W. Smith, Jr., reports the Eastern division in his charge working at top-speed to make First National Month an outstanding event in the organization's sales history.

C. F. Chandler, director of Publicity and Advertising, and his department have already launched an impressive campaign reaching both exhibitors and the public. A special two-color press-sheet containing a host of valuable suggestions to showmen anent the successful staging of First National Month, as also newspaper stories for the local publicizing of the film holiday, has been put into the hands of thousands of showmen who will observe First National Month. In addition, free accessories, including banners, heralds and trailers, are being generally distributed to theatre managers.

National advertising on a tremendous scale in magazines read by the public is lining up the fans for the big First National celebration, it is stated.

Exploitation experts at First National's home office and in the field are busy at work arranging newspaper tie-ups, national and local merchandizing cooperative stunts, ballyhoos, contests and other campaign features which are expected to be productive of the most promising box-office results.

Both President Robert Lieber and General Manager Rowland are confident that First National Month of 1927 will be the most brilliant birthday celebration that the famous film company and the numerous exhibitors associated with it in the observance of the occasion, have ever enjoyed.

Ready for Camera

Budd Rogers, vice-president of Lumas Films, with Frank O'Connor (holding the script) for "Heroes of the Night," a Gotham picture.

Marcel De Sano Signed

Marcel De Sano, Roumanian director who recently finished "Blarney," adapted from Donn Byrne's novel "In Praise of James Carabine," has been placed under a new contract by the Metro-Goldwyn-Mayer studios, according to an announcement from the offices of Louis B. Mayer.

Mastbaum Praises "Minute to Play"

Joseph I. Schnitzer, senior vice-president of F. B. O., has received the following wire from the head of the Stanley Company of Philadelphia:

"Red" Grange in "One Minute to Play" made a big hit at Karlton Theatre here this week. Did phenomenal business. Every indication business will keep up for second week run. Patrons surprised and delighted with acting of "Red." Picture has lots of punch and should be good box office attraction anywhere.

"Jules Mastbaum,
"President, Stanley Company of America."

Stage Players In W. C. Fields' New Picture

Two young men of the stage who recently made their screen debuts, have been assigned important roles in W. C. Fields' next starring picture, "The Potters," Associate Producer William LeBaron announced yesterday.

Richard "Skeets" Gallagher, former musical comedy star of Dillingham productions, whose first film job was in "New York," will play the sweetheart of Mame Potter in the Fields picture.

Ellbee Ready With Half of Its Program

With the completion of "The Lightning Reporter" under the direction of Jack Noble, Louis Baum, President of Ellbee Pictures Corporation, points out that this completes half of his company's productions for the 1926-27 seasons.

The complete program consists of sixteen features of the melodramatic or comedy dramatic variety. The pictures so far completed are:

"Race Wild," directed by Oscar Apfel and featuring Eileen Percy and David Torrence; "The Warning Signal," with Gladys Hulette, Kenneth Mead, Lincoln Steadman and Martha Mattox, directed by Charles Hunt; "Speeding Thru," directed by Bertram Bracken, starring Creighton Hale and Juda King; "Pursued," directed by Del Henderson, with Gaston Glass, Stuart Holmes and Gertrude Astor; "The Pay Off," with Otis Harlan, Robert McKim and Dorothy Drew, directed by Del Henderson; "Frenzied Flame," directed by Stuart Paton, starring Cullen Landis, Mary Carr, and Virginia Browne Faire, and "Forest Havoc," also a Stuart Paton picture with Forrest Stanley and Peggy Montgomery.

"The Lightning Reporter" will be ready for screening in New York next week. It has a notable cast, including Johnny Walker, Sylvia Breamer, Burr McIntosh, Mayme Kelso, Lou Archer and Nelson McDowd.

Six F. B. O. Companies Are Working Now at West Coast Studios in Big Rush

(Continued from page 216)

"The Magic Garden" proper was found on the estate of Mrs. George Young in Ross Valley, Marin County.

The cast of the "Magic Garden" includes Margaret Morris, Raymond Keane, William V. Mong, Charles Clary, Alfred Allen, Paulette Duval, Cesare Gravina and the three child stars, Phillippe DeLacy, Joyce Coad and Walter Wilkenson.

The David Kirkland unit is shooting sequences of "Uneasy Payments," starring Albert Vaughn. Jack Luden is playing the male lead and the supporting company includes Amber Norman, Gino Corrado and Eugene Stone.

Sandwiched between the Thomson and Vaughn units Phil Rosen, director of "Abraham Lincoln," is hard at work with George O'Hara in "California—Or Bust" from an original by Byron Morgan. Helen Foster, John Steppling, John Fox, Jr. and Irving Bacon are in the more prominent roles.

After weeks of preparation, Caryl Fleming, recently signed to a long term contract by Edwin King, vice-president of F. B. O. in charge of production has started the first of the series, "The Wisecrackers." This particular story is "The Artist's Brawl," and in Betty Caldwell and Thelma Hill, Mr. King believes he has found the counterparts of "Hazel" and "Gladys" as H. C. Witwer visualized them in his stories from which "The Wisecrackers" has been taken. Al Cooke and Kit Guard are furnishing the comedy construction and titles.

Out on the Mojave Desert, Tom Tyler is busy on "Lightning Lariats."

Ralph Ince is ready to go with Viola Dana's new starring production, "Homestruck," from an original story by Peter Milne, with the adaptation by Ewart Adamson.

"National Laugh Month" to Start 1927

Hays Gives Approval to Campaign For Short Subjects

THE "BIG" FEATURE GROUP in the motion picture industry has formally approved the "little" feature proposal to set January, 1927, apart as "National Laugh Month" for the exploitation of short features.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., addressing the members of the Short Subject Advertisers Association and their guests at luncheon in the Hotel Lorraine, New York City, on Wednesday afternoon, Nov. 17, gave the short subject "drive" his complete approval, urging the extension of the general idea of "laugh month" to "laugh year."

The luncheon formally inaugurated what has definitely come to be an annual affair, the campaign of short feature producers and distributors to further educate theatre owners to advertise their little feature and to further encourage newspaper critics to "give honor to whom honor is due," in the matter of reviewing a show in a motion picture theatre.

Parsons Has Chair

P. A. Parsons, director of advertising of Pathe Exchanges, Inc,. and president of the Short Subject Advertiser Association, was the toastmaster.

The speakers were Simon Rowson, president of Ideal Films, Ltd., of London, England, distributor of American short subjects; Gordon White, director of advertising and publicity of Educational Film Exchanges, Inc.; Charles Christie of Christie Comedies; R. E. Sherwood, edtior of "Life"; Fred McConnell, editor of "Daily Review"; Elmer R. Pearson, vice-president of Pathe Exchanges, Inc.; Earl Hammons. president of Educational Film Exchanges, Inc., and Mr. Hays.

"I have come here to add my approval to the major portion of the campaign you have mapped out namely to further educate the exhibitor to the importance to himself of advertising his short pictures and to further bring the newspaper critics to a realization of the value to the paper and the public to be derived from mention of the short pictures on the program. I bring you the approval of the association I represent. I am confidant we are assured that you will do nothing to bring discredit to the big feature in your campaign for the little feature.

In circle is Will Hays, with Elmer Pearson, vice-president of Pathe beside him. Earl Hammons, of Educational in lower left, and Charles Christie in lower right. They all endorse "Laugh Month."

Shorts Are Essential

"The short subject bears to the program the importance of the necktie and collar to the shirt of the well dressed man. You represent an essential part of the program. You will do well to have in mind Mr. Christie's suggestion: to have something to advertise that will be worth advertising.

"I would like to call your united attention to the thought of extending 'laugh month' to 'laugh year' for naturally we want to make people happy and you have it in your province to do this; to laugh all the year round.

"In this movement I see a work going forward that will harmonize in detail the mission of the big pictures with the little pictures. Indeed this should be your aim harmonizing all the forces of our industry and art to attract the public to the best that we have to give.

"The association which I represent fully approves your plans, and in order to assist you immediately, we wish to place at your disposal an office, in our offices, where your committee may feel free to move about in the conduct of your campaign, and, further, to give you full access to the facilities which we have."

To Effect Britain

Mr. Rowson said that such a campaign as "Laugh Month" will reflect increased business in Great Britain. He referred to the recent campaign by Ideal, in "putting comedies across" in the British Isles, when a special poster attracted such wide attention that a copy was sent by radio to *Moving Picture World*, and reproduced in this paper. Mr. Rowson said exhibitors are awakening to the value of the short feature in his own country.

Mr. White submitted a short report of last year activities by the Short Subject Advertisers' Association, in connection with "Laugh Month."

Leaders Attend Formal Luncheon to Draw Plans for January

Mr. Christie pointed out that the House of Christie is interested in producing two-reel comedies that an exhibitor will be justified in advertising in connection with his program. The speaker referred to the harmonious relations existing between studios in the West. The Christie Sennet, Roach and Christie studios this month celebrated their fifteenth anniversary. The speaker went back to the old days, of 400 and 500-foot lengths for "shorts," when two reelers were rare. He also spoke of stars in embryo in comedy work, waiting for an opportunity to go higher. Mr. Christie said that last year's "Laugh Month" was a success from every angle, and he looks forward to another success in January next.

Mr. McConnell, former head of the short subjects division of Universal Pictures Corporation, pointed out the necessity for a greater financial outlay that was forthcoming last year, in order to put this year's campaign over.

Mr. Pearson said Pathe Exchanges, Inc., stands ready to increase its financial obligations ten-fold, and more if necesasry, to achieve a successful outcome for the forthcoming campaign. He said short features will grow in importance during the next three or four years, and added, that Pathe will keep pace with this growth in furnishing theatre owners with valuable box-office material. He promised the Short Subject Advertisers his full support.

Urges Advertising

Mr. Hammons urged exhibitors to advertise everything on their program, rather than just the feature. He deplored prolonged "presentations" that have a tendency to squeeze short features from many programs, advocating presentations of a reasonable length.

"I have spent ten years fighting to put short features where they rightfully belong," Mr. Hammons said. "I am prepared to devote the next ten years to the same effort."

The heads of short subject producing and distributing companies; heads of departments in the same; trade paper editors and writers were among the sixty attending the luncheon. The companies represented included Pathe, Educational, Universal, Red Seal, Fox, F. B. O., Rayart, Artclass, Bray, Christie and Life Cartoons Co.

"Laugh And The World Laughs With You — "

UP yonder in the left corner Bobby Vernon whispers a kiss to Frances Lee in "Dummy Love." On their right, Billy Dooley in "A Briny Boob" can resist everything excepting temptation.

In the circle Neal Burns, Edna Marian and Buddy are "Dodging Trouble," and the puffing fireman below is Billy Dooley again in "A Dippy Tar." The high-hat gentleman below is Jimmie Adams in "Beauty A La Mud."

The kitchen scene below shows Jack Duffy, William Owing with Evelyn Francisco on his knee in "Uppercuts," and beside them Jimmie Adams is a sort of clown prince with Vera Steadman in "Shell Socked."

The entire collection is a typical example of the laugh that Christie Comedies pack in every foot of film.

"Christie Week" Brings s Smiles To The World

Plan Novel Series of Shorts For Artclass Pictures Corp.

ARTCLASS PICTURES CORPORATION has selected the first of its new product for the season 1927-1928 through the signing of a contract between Louis Weiss and the George Matthews Adams Syndicate, whereby Artclass has acquired the distribution rights to a series of single reels presenting in screen form the world famous poems of Edgar Guest, "the people's poet."

Thirteen of these poems will be filmed under the direction of Charles Glett and photographed by Walter Scott, responsible for many of the Lyman Howe novelty productions.

These poems are syndicated by the George Matthews Adams Adams Syndicate to more than 600 newspapers in this country and abroad, with a circulation of 80,000,000 readers.

The first three single reels films of this series have been completed, namely, "Ma and The Auto," "Bill Goes Fishing" and 'The Yellow Dog."

Contracts are pending whereby Artclass is to acquire the movie rights to all material handled by the Adams Syndicate.

Wanda Wiley Playing In New Bray Release

The Bray Studios announce the engagement of Wanda Wiley to co-star with Lewis Sargent in the series of twelve Fistical Culture Comedies which the company is releasing. Miss Wiley makes her debut in "Look Out Below."

"Dodging Trouble"

Eddie Baker again plays the villain in "Dodging Trouble," Educational - Christie Comedy featuring Neal Burns. The heavyweight actor is a summons server seeking to present official papers to Burns.

Miss Geraghty's Plans

Carmelita Geraghty, now being seen in Mack Sennett's latest Pathecomedy series of domestic vicissitudes entitled, "The Jimmy Smiths" and who is remembered as one of the Wampas Baby Stars of 1924, will soon be seen opposite Tom Mix, famous Western star, according to latest advices from the Coast.

Lloyd Reissue

"Captain Kidds' Kids," one of Harold Lloyd's most popular two-reel comedies, which gained him his reputation as an ace comedian of the screen, in which he is supported by Bebe Daniels and "Snub" Pollard, will be brought back to the screen by Pathe for release in January.

Eddie Cline to Direct MacLean In "Let It Rain"

Eddie Cline, one of the industry's best known directors, has been signed to direct "Let It Rain," Douglas MacLean's next comedy for Paramount.

Cline, who was formerly with Mack Sennett, has directed in recent years some of the biggest hits starring Buster Keaton and Jackie Coogan and is noted for his remarkable sense of humor.

Lloyd Finishing

Harold Lloyd's "The Mountain Boy," is nearly completed. The Lloyd company spends one day on the Metropolitan lot and two on a nearby location. Those who have seen some of the "rushes" say this should be one of Lloyd's best.

Hula-Hula Dancers

Hula, Hula dancers and typical scenes of tropical Honolulu appear in the November release in the Bruce Scenic Novelty series which is titled "Hula, Hula-Honolulu Nights."

"The Light That Lies"

Kathryn McGuire in Educational-Lupino Lane Comedies.

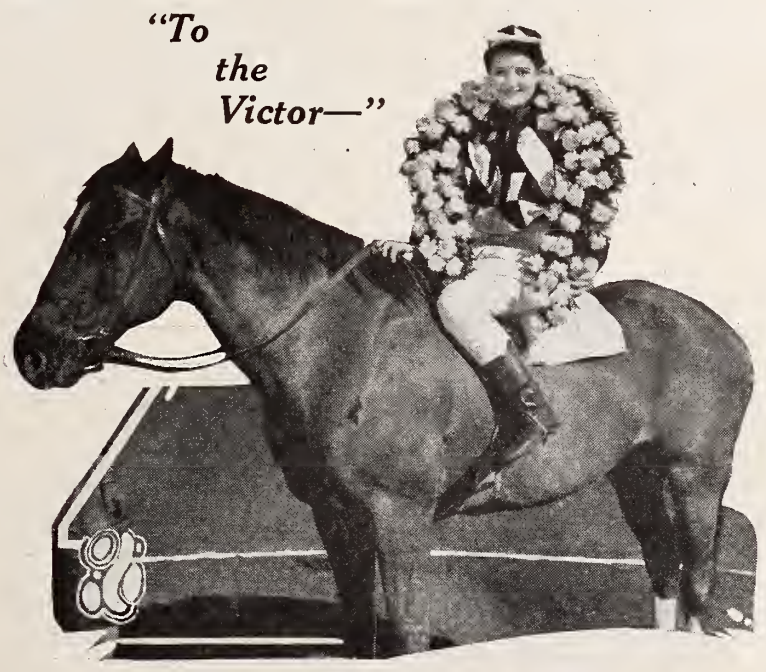
"Big Boy" In Love

"Big Boy," two-year-old Educational-Juvenile star, wins additional laurels with a kid love scene in "Open Spaces," his latest comedy. "Big Boy" meets a pretty little girl who has come to the camp of some youngsters with her rich father.

Vernon's Scotch Comedy

Jack Duffy and Bill Irving, two favorites with the comedy fans, appear in support of Bobby Vernon in his new Educational "Hoot Mon," a Scotch farce.

"To the Victor—"



Alice Day has won the race apparently in Mack Sennett's comedy, "Hesitating Horses."

Westerns On Pathe Release For November

Three Associated Western features will be distributed through the Feature Sales Department of Pathe Exchange, Inc., during November, with Bill Cody, Buddy Roosevelt and Wally Wales starred.

The release dates are as follows: "King of the Saddle," starring Bill Cody—November 7th; "Ramblin' Galoot, starring Buddy Roosevelt — November 21st, and "Ace of Action," starring Wally Wales — November 28th.

"King of the Saddle," was directed by William J. Craft from the story by Carl Krusada.

"Ramblin' Galoot" was produced under the direction of Fred Bain from the story by Barr Cross.

"Ace of Action" was directed by William Bertram from the script by Betty Burbridge.

New Pathe Serial "House Without a Key"

Earl Derr Biggers, one of the most famous writers of mystery stories, is the author of "The House Without a Key," the new Pathe-serial, co-starring Allene Ray and Walter Miller. This episode film is in the midst of production at the Pathe Studios on the West Coast.

This Saturday Evening Post story was read by millions and, published in book form by Bobbs Merrill is a best seller.

Heavy Bookings on Lloyd's "Freshman"

"The Freshman," the daddy of foot-ball and college theme pictures, is being widely booked at this season, according to reports from Pathe Exchange.

Harold Lloyd's classic 90-yard run for dear old Tate College, spectacles and all, scenes of the California-Stanford game, with Lloyd doing screen work before 80,000 spectators, and the tensely human story, with a touch of the typical Lloyd sentiment, is playing many houses that did not play it last season and is also booked for many second-runs.

"London Bridge"

"Our Gang" is busy at work under Robert McGowan's direction, making the scenes which will complete "London Bridge," the Pathe comedy which McGowan partly made in England.

Timely Reviews of Short Subject Productions

"TheHouseWithout a Key"

(Pathe—Serial)

Featuring the very popular stars of that company's former chapter plays, Allene Ray and Walter Miller, Pathe is offering a new serial, "The House Without a Key," a mystery tale of modern Hawaii, adapted from a magazine story by Earl Derr Biggers.

Here is a serial that, judging from the exceptionally good opening chapters, looks like a corker that will immensely please the fans. The story concerns the enmity between two elderly brothers in Hawaii over a crime supposedly committed by the wealthy one some twenty years before. Evidence concerning this is in a treasure chest that the hero, a nephew, is commissioned to destroy, but which falls into other hands leading up to a succession of exciting situations.

The building up of the theme naturally follows along familiar serial lines. There is the hero, the heroine, who is the daughter of the righteous brother's partner, several villainous characters and their henchmen and certain mysterious personages whose identity in chapter three have not yet been disclosed, thus adding to the mystery.

There is no dearth of action and typical plotting and counter-plotting and scheming over the fateful box. There is a continuous succession of exciting action and thrills with the usual carried-over suspense. Much of the earlier action takes place on shipboard and involving a rascally steward and the hero and it is here that the romance between hero and heroine apparently on opposite sides, begins. But at the same time things are not at a standstill in Hawaii, for the wealthy brother is mysteriously murdered.

Allene Ray and Walter Miller are excellent in the leading roles and live up to their well-deserved popularity, and included in the cast in sinister roles are the well-known serial veterans, Harry Semels and Frank Lacteen, while a large number of other players aid effectively in keeping up the mystery and excitement.

In addition to the popularity of the stars and the established reputation of Pathe as a producer of excellent serials, is the fact that the author is a very popular writer and the story on which this ten-episode play is based ran serially in "The Saturday Evening Post." These are all fine angles of box-office value and the serial itself is amply able to hold its own with the fans.

Here is a serial that lends itself exceptionally well to exploitation. There are a number of possibilities in the title itself and in the treasure box and the way in which the key idea can be worked wth both.—**C. S. Sewell.**

"The Raging Tide"

(Educational—One Reel)

THE NEWEST LIFE Cartoon Comedy, which features the three familiar characters, Mike and Myrtle as lovers, the villain, High-Hat Harold, gives more attention to amusing and imaginative stunts than in some of the earlier issues. The villain diverts a waterfall so that it inundates Myrtle's cottage and, of course, Mike saves her. In doing so, the artist has provided a number of laughable stunts which should please the majority of patrons.—**C. S. Sewell.**

"Midnight Follies"

(Educational Two-Reels)

Jack White outdoes even his high standard for fast-moving and amusing slapstick in this Mermaid Comedy which concerns an exciting series of events in a night club. We don't remember even having seen a comedy with so much slapstick and such thoroughly amusing slapstick as in this one and it is a peach of its type that should prove hilarious amusement for the fans. Not only is it filled to overflowing with falls, fights, explosions, chases, runaways, plate-breaking and pie-throwing but there is a real idea that is adhered to, running all through it. The angel of the show seeks to elope with the star, Marcella Daly, pictured here. A note makes a waiter believe he is the favored party and there is a series of farce-comedy situations ending with the waiter carrying away a trunk in which the angel is hidden. George Davis is a scream as the boob waiter with Jack Lloyd as the angel of the show. Grab this one if your patrons like slapstick.

—**C. S. Sewell**

"Buster Prize Winner"

(Universal—Two Reels)

More than ever, Pete the dog as Tige in the Buster Brown series, walks away with this comedy. In the opening sequences with a goldfish bowl and in several other scenes this dog comedian appears alone. This time the kiddies take Tige to a dog show and he decides he will win a prize, so he opens a cage, chases out a blooded animal and takes its place. The owner, not discovering the substitution, starts to take Tige home in an auto, but the dog escapes and returns to Buster and Mary Jane. This is a clever and amusing comedy, with Tige especially winning new laurels, the stunt with the goldfish and a leaping frog is especially amusing as is the dog show stuff.—**C. S. Sewell.**

"The Mighty Smithy"

(Educational-One Reel)

Although Longfellow furnishes the inspiration for this Life cartoon, the usual burlesque melodrama idea of this series has not been so heavily stressed, Mike appears as the village blacksmith, Myrtle his sweetheart and High Hat Harold again kidnaps her with Mike of course going to the rescue. Considerable cleverness has been used in working out this cartoon especially in the construction and antics of the villain's remarkable steed made from a barrel, folding hat racks and a fake horse head. Altogether it is an amusing cartoon and one of the best of this series.—**C. S. Sewell.**

"The Great Lakes"

(Fox—900 Feet)

STARTING WITH Lake Superior and continuing on to Lake Ontario, the spectator is taken along an interesting journey through the five Great Lakes in this Fox Variety. He is shown the beauty spots, the big cities and the gigantic devices that aid in handling the immense shipping, such as a tilting arrangement that picks up a railroad car and pumps its contents into a ship.—**C. S. Sewell.**

"Transportation"

(Bray—One Reel)

THE WIDE VARIETY of means of transportation in different countries and the conditions which bring this about, furnishes an interesting subject for this Bray Screen magazine. Of course there is the railroad train, horse and auto, in general use, and a score of others, including elephants in India, llamas in the Andes mountains, dogs in the Arctic, water-buffaloes in the Philippines and man-power in China where labor is so cheap, and a variety of ships.—**C. S. Sewell.**

"A Second-Hand Excuse"

(Universal—Two Reels)

The title of this issue of the Excuse Makers Series of Stern Brothers comedies starring Charles King, refers to a second-hand flivver in which he takes his girl for a ride. The whole family insists on coming along and Charlie has all sorts of trouble. Much of the material is of a familiar sort dealing with the balky flivver and collisions which flatten the wheels, etc. There is also a scene where, minus his pants, he has to get out and crank the car. There are some good gags, but as a whole it does not measure up to the best of this series. Edna Marian appears as the girl.—**C. S. Sewell.**

"Open Spaces"

(Educational-Two Reels)

That delightful little fellow "Big Boy" goes camping with the others in the gang in this picture and has rather a hard time of it as the larger boys leave them out of their games. He surprises them with his ability to beat them at fishing by using limburger cheeses for bait which causes the fish to leap out of the water. He spears the fat boy while cleaning up camp, is scared by a wild animal that has gotten loose and has other exciting experiences but finds solace in a little petting party with a rich little girl. Big Boy's woes prove thoroughly amusing and will provide laughter for kiddies and grown-ups.—**C. S. Sewell.**

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

New York

Moving Picture World Bureau, Albany, N. Y., Nov. 18.

ALBANY'S film exchanges are giving complete co-operation to the Hays organization in the present campaign against fire. At every exchange last week, large posters were displayed outlining the rules and regulations governing fire prevention in film exchanges. A framed poster has also been placed on the wall of the Albany Film Board of Trade.

Exhibitors in northern New York will be interested in a change made this week, by which Simon Feld, who has been long associated with First National as a salesman, goes with the Pro-Dis-Co exchange. Boris Sampson has also resigned as a salesman for Metro-Goldwyn.

There were plenty of visitors, and likewise plenty of out-of-town salesmen who made Albany their mecca last week. Harry Dixon, Buffalo manager for F. B. O., was here for a conference with Harry Weinberg; Charles Henschel, assistant eastern district sales manager for Pathe, was up from New York; Tom Windbiel, who runs a theatre in Amsterdam, was on a buying expedition; C. A. Sawin, of Boston, district representative for Pro-Dis-Co, was here in connection with the drive, which also brought Charles Johnston, of Buffalo; Earl Wright, of Boston, and George Rosenbaum, of New Haven; A. W. Smith was up from New York with First National, while Louis Schine and Pete Dana, of Gloversville, stopped over on their way back from New York.

The Pathe exchange in Albany has divided the territory served into two blocks instead of three, and has placed Amos Leonard in charge of all northern and central territory.

Beacon

Barney and Murray Ginsberg have taken over the theatre in Beacon, formerly operated by Irving Lesser. Tom Thornton, owner of the Orpheum in Saugerties, is negotiating for the sale of his house.

Schenectady

Managers of the Farash Theatres in Schenectady have had a hard time of it during the past week. For instance, Frank Breymaier, after suffering with a toothache for three or four days, had three teeth yanked out one afternoon, and took the evening off. James Roach, general manager of the circuit, fell and fractured his ankle, but found some satisfaction in that he cancelled a dental engagement on the following day.

Schenectady news notes include the fact that Vincent Genre has been made manager of the Broadway, and W. Rudolph Wiley, of Wilmington, has been secured as organist at the Strand.

Chatham

Two new theatres are scheduled to open in this section on December 15. Lew Fischer's house in Chatham has now reached the stage so that Mr. Fischer is arranging matters to open on that date. Over in Schenectady, Morris Silverman's house, which is a neighborhood one, will throw open its doors on the same day.

Port Leyden

The Liberty Theatre in Port Leyden has just been sold by John A. Castle to Arthur Joslin, of Boonville.

"Patheing" Madeline Hurlock

Washington M.P.T.O. Holds Fourth Annual Convention

THE fourth annual convention of the Motion Picture Theatre Owners of Washington was scheduled for November 9-10. However, the delegates decided it would be possible by close application to business to transact all business in one day, leaving the out-of-town exhibitors the second day to transact personal business on Film Row.

Three trustees were elected for a three-year term, suceeding the retiring one-year trustees. The newly elected trustees were: Walter McNeish, Tacoma; Ray Brombacher, Spokane; Simon Danz, Seattle.

Applications for membership were read and accepted. They were: A. B. Miller, Seattle; A. M. Forman, Malden; Helen I. Ramsden, Friday Harbor; A. Clendenning, Tacoma; Mr. Brennan, Lake Burien; Earl C. See, Hoquiam; and John T. Spickett, of Juneau, Alaska.

Twelve members were elected to serve in details of three for each quarter of the forthcoming year, on the Arbitration Board. Eight alternates were chosen to relieve them in case of their inability to attend. The arbitrators are: Will Starkey, Spokane; George Herpick, Seattle; E. W. Groesbeck, Enumclaw and Buckley; Robert McKinnell, Tacoma; H. T. Moore, Tacoma; Douglas Kimberly, Tacoma; Joseph Bradt, Seattle; Simon Danz, Seattle; E. C. Weskill, Colfax; LeRoy Johnson, Seattle; A. Pratsch, Tacoma; William Hartford, Seattle. The alternates: Frank Edwards, Seattle; Jack Allender, Spokane; William Code, Seattle; Mr. Berg, Tacoma; C. E. Swanson, Everett; W. F. Armour, Montesano; Ray Grombacher, Spokane; Fred Walton, Bellingham.

Kanas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., Nov. 18.

A FOOTBALL game between exhibitors and exchange representatives is the latest proposal about which Kansas City's movie row is gossiping. Several prospective contestants have secretly asserted that there are several things other than football supremacy they would like to settle on a gridiron, providing, of course, they were permitted to play opposite the right man.

C. E. "Doc" Cook, former business manager of the M. P. T. O. Kansas-Missouri, has accepted a position with the Pathe branch in Kansas City. "Doc's" new duties have not yet been definitely outlined, but he probably has a wider acquaintance among exhibitors of Kansas and Missouri than any man in the territory.

The management of the Isis and Madrid Theatres, suburban houses of Kansas City controlled by Capitol Enterprises, under the supervision of Universal, has been changed, A. S. Rittenberg, former manager of the Liberty Theatre, first run Universal-leased house of Kansas City, having been appointed manager of the theatres, succeeding Jack Roth, former manager of the Isis.

The Gayety Theatre, Kansas City, which for years has been a Columbia burlesque house, will show pictures this winter, changing programs daily. The theatre will remain under Columbia control, the pictures being booked through the Independent Film Corporation.

Among the out-of-town exhibitors in the Kansas City market this week were: Ensley Barbour, Lander's Orpheum, Springfield, Mo., S. E. Wilhoit, Jefferson Theatre, Springfield, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.; Ben Levy, Hippodrome, Joplin, Mo.

H. L. Cass, First National salesman of the Kansas City branch, was being congratulated this week over the fact that he was named as one of the twenty candidates for the K. O. Club, an honorary organization of First National representatives who have made good sales records. Tom Byerle, assistant First National branch manager, left for Lexington, Mo., on a business trip Saturday, while Harry Taylor, Universal branch manager, hurried out into the territory to gather in some more contracts, as did Roy Churchill, F. B. O. branch manager.

H. A. Simmons, Paramount representative, has been confined to his home because of illness. R. C. LiBeau, district manager, and H. C. Cole, branch manager, of Paramount returned from the Paramount convention at French Lick, Ind., with enthusiasm aplenty.

A. H. Fisher, Warner Bros., division manager, was a Kansas City visitor, as was George E. Kann, vice-president of the Sterling Distributing Corp. M. F. Sinift, Warner Bros., city salesman, went out of his sphere a bit to do specialty work in the territory this week.

E. C. Rhoden, manager of Midwest Film Distributors, Inc., was a territory worker, also. The exhibitor business quarters provided for at the Pathe exchange is a busy place.

If your news isn't in this department, why don't you tip our nearest Correspondent?

Washington

Moving Picture World Bureau, Seattle, Wash., Nov 9.

"THE Country Store" appears doomed in Seattle and Washington, due to a decision handed down by the State Supreme Court at Olympia, last week. This decision of five to four jurists sustained the Kings County Court in its decision that Simon Danz, owner of the Hollywood Theatre, Seattle, and S. D. Maine, country store operator, were guilty of operating a lottery in conducting this event at the Hollywood Theatre. Danz and Maine will have to pay a fine of $125 each. This case was used as a test.

Ray Grombacher, president of Spokane Theatres, Inc., announced in no uncertain terms that he has not any intention of selling out his interests in Spokane. Mr. Grombacher was in Seattle last week. He declares the rumor sprang from the fact that he recently sold his residence.

"Sunny Jim" Reilly, for the past year Seattle manager for Universal in Seattle, has been promoted to special feature representative for the entire coast from Denver west.

Aberdeen

R. E. Connell, former theatre owner of Aberdeen, Wash., has opened the Liberty Theatre on Wetmore avenue, a 500-seat house.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., Nov. 18.

PITTSBURGH theatres owned by the Harry Davis Enterprises Company will be taken over on December 1 by the Stanley Company of America. The deal has just been consummated in Pittsburgh and the purchase price is in excess of $3,000,000. The theatre which will change hands include the Grand, the Davis, the Schenley, Ritz, Olympic and Lyric.

A deal has just been closed in Pittsburgh whereby the Columbia Film Service, Inc., James H. Alexander, manager, has purchased the Supreme Photoplay Company, Pittsburgh's oldest state right exchange. Included in the purchase is the franchise of the Gotham Productions for this territory.

Jack Withers, former Associated Exhibitors manager here, and more recently manager of the local branch of Tiffany Productions, Inc., has resigned to assume the position of sales manager for the feature department at the local Pathe branch. No successor is as yet named at Tiffany.

Recent visitors included: Sam Sax, president of Gotham Productions; Earl Kramer, eastern sales manager for Universal, and N. Sharin, auditor from the Universal home office.

East Liberty

Manager F. P. McGovern, of the Alhambra Theatre, East Liberty, is getting some valuable advertising gratis at the present time. A new restaurant is soon to open adjacent to the theatre, and the eating house is advertising with 300 window cards and 10,000 heralds, on each of which is printed "right next door to the Alhambra Theatre."

BONNIE LILLIAN GISH in the Metro-Goldwyn-Mayer production of "Annie Laurie."

San Francisco

THE formal opening of the new Alhambra Theatre at Polk and Green streets, San Francisco, took place on the evening of November 5. The theatre is owned by T. & D. Jr. Enterprises, Inc., which has a chain of twenty-three houses, with affiliations with three other circuits. Henry Nasser, formerly of the Royal Theatre, and one of the owners, is manager.

An interesting feature of the program presented recently at the Imperial Theatre was the color picture, "Mona Lisa," made by Eugene H. Roth, who for many years managed the California and Portola Theatres of this city.

Mike Zar, well known film salesman of San Francisco, and who has also had wide experience in the management of moving picture theatres, has purchased an interest in Progress Features and is now a full-fledged partner of W. O. Edmunds.

Ned Marin, general sales manager for First National, was a recent visitor at the San Francisco branch, where a very successful sales conference was held. He was accompanied by Emil Jensen, personal representative of Joseph Schenk. The two later left for Portland, Ore., accompanied by district manager L. O. Lukan.

Eureka

B. B. Byard, of Eureka, was a recent visitor and announced plans for the erection of a 2,000 seat house. This exhibitor lives in the "sticks" and is proud of it, Eureka being in the heart of the great redwood district.

Exeter

E. V. Cook, of Exeter, was a recent visitor on San Francisco's film row and announced that the picking of oranges had commenced. The crop ripens a couple of months earlier here than in Southern California.

Berkeley

During the month of November at the Saturday afternoon matinees of the Oaks Theatre, Berkeley, an experiment in clean pictures is being made by the Rev. Laurance L. Cross, pastor of the Northbrae Community Church. The advertising of the initial matinee was donated by interested organizations and about eight hundred children attended.

Montana

Moving Picture World Bureau, Butte, Mont., Nov. 17.

MANAGER E. C. Shaffer, of the Columbia exchange, is on the road most of the time, but this week he is at his managerial desk to attend a rush of business.

Dave Farquhar, manager of Warner Brothers Salt Lake City exchange, is in Butte for a few days looking after Warner interests. There is some talk of opening an exchange for Warner Brothers in the Mining City.

C. P. Scates, manager of the American Theatre, who was recently sent here from Seattle by the Northwest Theatres Corporation, has inaugurated a series of musical programs to be given as a special attraction every Saturday evening, in conjunction with the regular movie programs.

C. J. Severson, the new local manager of the Universal exchange since the promotion of W. J. Heineman to the Salt Lake City exchange, has been out on the highline and on his return made hurried visits to Livingston, Great Falls and Billings in the interest of his "Jewels." Manager Severson was formerly head salesman for Universal under Mr. Heinaman. He is also an exhibitor, owning the Liberty Theatre at Wolf Point where Mrs. Severson has charge during his absence.

W. J. Sullivan, who for the past several years has been manager of the Rialto Theatre, has been retained by North American Theatres as head of the Rialto.

Manager W. M. Hughart of the local Pathe exchange has been to Salt Lake City recently to meet Sales Manager Frank Harris. Since his return he has been holding a series of conferences here for his salesmen.

Dave McElhinney, manager for the P. D. C. exchange, has gone to northern Montana in the interest of his company with the new product.

Cleveland

Moving Picture World Bureau, Cleveland, O., Nov. 17.

CLEVELAND saw a unique film coincidence this week. L. K. Sidney, manager of the de luxe houses of the Loew circuit, arrived in town to find his brother, Jack, on the stage bill at the Allen. Together, the two went out to the Park to see brother George, who was featured on the screen in "Millionaires."

The Circle Theatre, an East End house, operated by Martin Printz, has relinquished Pantages vaudeville in conjunction with its pictures, and is playing tabloid musical comedies instead.

Weekly "Discovery Night" programs at the State, amateur night with a new name, have been found to be a big draw in Cleveland, and have been instituted in five of the Loew houses, including the Liberty, Doan, Park and Metropolitan, as well as the State. Bob Pank, of the main office of Loew's Ohio Theatres handles the bookings in conjunction with Thomas Carroll, manager of the State.

The Heights Theatre, Euclid boulevard and Coventry road, is the newest addition to the Loew's Ohio chain. The latter group has acquired ownership and control of the theatre from Louis Israel and M. Makoff, who built the house. Ed E. Ebel continues as manager of the house, which has a seating capacity of 1,000.

Detroit Gets More Kunsky-B. & K. Concerts

Illinois

Moving Picture World Bureau, Chicago, Ill., Nov. 19.

IN one of the largest life insurance deals in Chicago this year, Balaban & Katz have completed araringements for a $750,000 policy on the life of Paul Ash, the Oriental Theatre headliner.

Sam Katz, president of the Publix Theatres, was in the city last week visiting the executive staff of the Balaban and Katz circuit.

The Great States Theatre Circuit plans to add a number of houses to their expanding chain of theatres in this territory, according to word from their head offices.

Barney Brotman is adding to his theatre chain and last week took over the Moline Theatre from A. F. Shellbarger. This gives the Brotman circuit six houses; others will be added from time to time.

Eddie Rosecan has been named as general manager of the Johnson circuit, headquarters at 845 South Wabash avenue, and Earl Johnson, the head of the chain, will devote more of his time to his big theatre on the west side.

A. J. Meininger, known as "Happy," formerly with the Ascher circuit here and lately with the Fisher circuit in Wisconsin, is now manager of the LaSalle Theatre at LaSalle, Ill., where his many friends in the trade hope he will be successful in his usual way.

Ben Beadell, well known to Film Row, has been named as manager of the Pearl and Alcyon Theatres at Highland Park, Ill., both houses belonging to the Louis Laemmle circuit. Lou Weil has returned to the management of the Bryn Mawr Theatre of the Gumbiner circuit.

Moline

The Sussman and Lamm circuit have appointed H. L. Whelpley as manager of their Moline Theatre.

Denver

Moving Picture World Bureau, Denver, Col., Nov. 17.

THE Alladin, Denver's newest and most beautiful first run theatre, opened its doors to the public last week. Modeled after the Taj Mahal Temple of Agra, India, it has decorations and novelties in keeping with the atmosphere of the Orient. The capacity is 1,200 seats. The manager of the new house is Harry E. Huffman, president of the M. P. T. O. of Colorado.

Buddy Hooten, manager of Universal's first run here, the America, is creating unusual interest among theatre goers in the publication of what he has named "The Rocky Mountain Canary." The paper is cleverly arranged, has good, pure reading matter, and has a real circultion.

Salida

Frank R. Kelly of Salida, Colo., owner and manager of the Empress Theatre, was re-elected to the Colorado State Senate by the voters of his district. Mr. Kelly has served several terms as state senator and is a recognized leader in this branch of the state legislature.

All Kansas Wanted to Get In on the Free Ad

Kansas City, Mo., Nov. 18.—After several months of "thinking it over," the Kansas State Censor Board has taken the slogan tag "Kansas Grows the Best Wheat in the World" from films they have censored for Kansas. Requests had been pouring in from other industries besides the wheat growers, asking for the same fine, free space on the film for advertising and boosting their own projects. They could not all be accomodated, according to Miss Emma Viets, state Censor, and so the wheat was stacked away and a sunflower was substituted. The sunflower is the state flower and as sunflower growing is non-competitive it has been adopted for use in the future.

Ohio

Moving Picture World Bureau, Cincinnati, O., Nov. 17.

THE two outstanding events in central Ohio during the past week were the M. P. T. O. Ohio convention held at Columbus, and the formal opening of the new Keith-Albee Theatre, the Palace, in that city, both occuring at the same time. The Palace, which represents a total expenditure of $3,000,000 and has a seating capacity of 4,000, is said to be the final word in construction, comfort and convenience.

Cincinnati film and trade circles are extending congratulations to J. A. Ackerman, who was re-elected vice-president of the M. P. T. O., Ohio, at the Columbus convention last week. Ackerman is the right man in the right place, and there's no maybe about it.

The Lyric Theatre, Cincinnati, is holding "Stella Dallas" over for a third week. General Manager Libson reports a phenomenal business with the picture.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., Nov. 18.

GRANITE FALLS, MINN., has at last triumphed over the blue law element and has passed an amendment permitting motion pictures to be shown on Sunday, after three previous attempts to permit Sunday shows had been defeated at the polls.

Joseph Flaa, manager of the Revillo auditorium at Revillo, S. D., was elected to the South Dakota state legislature.

Baudette

Fire destroyed the Grand Theatre at Baudette, Minn., last week. It was owned by Al Peterson of International Falls, Minn. The theatre was a total loss.

Fertile

A. W. Hyland has opened a new theatre at Fertile, Minn.

Moving Picture World Bureau, Detroit, Mich., Nov. 18.

THE Kunsky-Balaban and Katz interests will inaugurate their sixth season of symphonic concerts next week, but instead of giving them at Sunday noon, as in the past, they will be offered each Tuesday at 5:30 P. M. Eduard Werner, conductor of the Michigan Theatre Orchestra, will continue to direct the concerts, with musicians picked from the five Kunsky-Balaban and Katz theatres and numbering about 90. These concerts have been instrumental in building business during the Capitol's weakest box office hours.

After more than two months in which no picture remained longer than one week downtown, the Adams and Madison Theatres hit upon productions which seem to be "in" for runs. They are "We're in the Navy Now" and "The Temptress."

Pontiac

A. J. Kleist is erecting a theatre to be known as the Eagle in Pontiac. It will seat 1,400 and will be ready for an opening early in the Spring of next year. All seats will be on one floor, with offices upstairs. The building is to be ten stories high and represents an investment of more than half a million dollars. The Eagle will give Mr. Kleist five theatres in Pontiac.

Old timers in the Detroit film trade are planning a celebration some time during the winter which will bring together in Detroit all the veterans of the trade who have held posts in the city. The affair is taking on an official aspect and just as soon as the date is determined, entertainment features will get under way.

Two Michigan theatre owners have already struck out for California to spend the winter. They are Hunter Robbins, of Robinhood Theatre at Grand Haven and P. S. Schram of Kalamazoo. They will return in the Spring.

Canada

Moving Picture World Bureau, Ottawa, Can., Nov. 18.

MANAGER RAY TUBMAN of the Regent Theatre, Ottawa, published an edition of his famous newspaper, the Regent News, on Saturday, November 13, which contained reports of the three major football games at Ottawa, Toronto and Kingston during the afternoon. Copies of the theatre's four-page newspaper were distributed among patrons of the Regent during the evening and were also used as inserts in the daily newspapers sold by newsboys in the vicinity of the theatre. The edition also contained Regent announcements regarding coming attractions. The current attraction was "The Four Horsemen of the Apocalypse."

Kingston

Manager E. O. Smithers of the Capitol Theatre, Kingston, Ontario, took advantage of the football boom locally to invite the three teams of Queen's University, Kingston, to a performance of "The Quarterback." About 75 players of the college attended in a body and, during an exciting sequence of the film story, the theatre resounded with the Queen's University yell for Richard Dix. Manager Smithers declared that it was the first time that his theatre had been turned into a football stadium.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Posts Entire Staff on Coming Features To Realize Full Personal Exploitation

RECENTLY H. M. Addison, of the Binghamton Theatres Company read in Moving Picture World a reference to the fact that many employees did not know much about coming attractions. He did a little investigating and was surprised to find how little his staff knew of coming features. Some of them did not even know what stars would appear.

The company controls several theatres in Binghamton, N. Y., and Mr. Addison promptly proceeded to remedy the condition by issuing a bulletin to all employees. By all employees he does not merely mean the ushers and the cashier. The sheet goes to the musicians and stage hands, in fact everyone connected with any of the theatres, so that all may know about the attractions at all the houses, and not merely his own connection.

Mr. Addison writes that it is already bringing results. We give a couple of samples, though his bulletin is issued for an entire month.

Nov. 1-2-3—"SUNNY SIDE UP"

Adapted from the novel "Sunny Ducrow." A comedy drama of a girl who wins out through her sunny disposition. With Vera Reynolds, Zasu Pitts, and Ethel Clayton.

Nov. 4-5-6—"YOU NEVER KNOW WOMEN"

A Paramount picture starring Florence Vidor with Clive Brook and Lowell Sherman. A romantic drama revolving around a Russian actress.

With this bulletin he sent out a second sheet that might be useful to you. We give it entire.

A LITTLE COMMON SENSE!

Our theatres are operated for the benefit and convenience of our patrons. Without patrons there would be no theatre. These are simple facts easily understood. So then it behooves every man and woman employed here to remember this always, and to treat all patrons with courtesy and careful consideration. Any member of our force who lacks the intelligence to interpret the feeling of good will that this theatre holds towards its patrons cannot stay here very long.

New customers are just as valuable to us as old customers. Remember that: For each new customer is an old customer in the making. See that you do your part to make him want to come back here, with his family and his friends. Impress upon him the fine good-fellowship of the place; the "No-trouble-to-help-you" spirit. Never be perky, pungent or fresh. The patrons pay your salary as well as mine. He is your immediate benefactor.

Have everyone feel that for his money we want to give him more sincere attention than he ever received at any theatre.

The employee who helps to follow these rules is never out of a job, nor does he escape the eye of the boss. Each member of our force is valuable to us only in proportion to his ability to serve his patrons.

Snap judgment of men ofttimes are faulty. A man may wear a red necktie, a green vest and tan shoes, and still be a gentleman. The unpretentious man with the soft voice may possess the wealth of Croesus. The stranger in cowhide boots, broadrim and rusty black hat, may be president of a railroad or a senator from over the ridge.

You canot afford to be superior or sullen with any patron of this theatre. I said so!

It is the business of a good theatre to cater to the public. It is the avowed business of the Binghamton Theatre to please the public more than any other theatre in the world.

A theatre has just one thing to sell—that one thing is amusement. The theatre that sells poor amusement is a poor theatre; the theatre that sells good amusement is a good theatre. It is the object of the Binghamton Theatre to sell its patrons the very best of amusement in the world.

BINGHAMTON THEATRE CO., INC.

His South Sea Lobby Got Into the Papers

Howard Amos put up such an enticing South Sea Beach for Aloma at the Rex theatre, Sumter, S. C., that the newspaper gave him an elaborate write-up, which helped business not a little.

A wagon load of sea sand, with a few rocks made the lobby floor over and a load of Spanish moss carried the idea up the walls and over the ceiling. A moon, made from a tin tub covered with blue tissue was more effective than it sounds and a dancing cutout from the 24-sheet gave the final touch.

A novel shadow box was made by building the sand up around a shallow box over which was stretched a one sheet, made transparent, and lighted from below. A very effective box for general display could be made along the same lines. If the back is several inches higher than the front, it can be seen more readily.

Free Telegrams to Endorse Fig Leaves

Harold Cunningham, of the Strand theatre, Lowell, Mass., effected a fine hook-up with the Western Union on his showing of Fig Leaves.

A uniformed messenger distributed blanks to patrons as they entered and the screen announced that patrons who enjoyed the picture so much that they wanted their friends to see it were at liberty to fill in the blanks and turn them in at the box office.

Most of these messages were purely local, involving only delivery, and most of the remainder were to nearby towns, so the expense was not great. The W. U. figured to get a profit through encouraging the use of the wire for local messages.

A perambulating truck was loaded with apple boughs and the explanation that these were not fig leaves, but that there were plenty of fig leaves at the Strand.

The largest food store made a tremendous drive on canned fig pudding, these tins being provided with special wrappers, hooking in to the show. Two dry goods stores showed gown displays and a beauty shop gave free matinee tickets to all patrons who took an Olive Borden Bob.

Business, very naturally, was well above the average.

Saw Three Bad Men

Each month the Omaha News gives a birthday party to all children born during that month, and there is considerable competition for the privilege of entertaining these parties because of the exploitation given the newspaper to the selected attraction.

R. D. Goldberg captured the September party with Three Bad Men and showed the picture to a capacity morning matinee.

A NEAT TENT EFFECT FOR A POLITE LOBBY

Planned by the Regent Theatre, Harrisburg, for Bigger Than Barnum's. The tent lobby and the street parade seem to be standard stunts for this F. B. O. Circus release, starting with the premiere at the Colony.

Blacksmith in Lobby Helped Sell Men of Steel

Seventeen

With characteristic enterprise J. M. Blanchard, of the Strand Theatre, Sunbury, Pa., got out a six-page extra to celebrate the seventeenth anniversary of that theatre.

When the Strand was a two-year-old and this department was toddling through its first year, Mr. Blanchard was one of the most regular and valued contributors to these pages. We have not heard from him so often of late, but he is a welcome caller now and then.

Mr. Blanchard is as much a part of Sunbury as the Fire Department or the police force and he has made the Strand an institution. Some years ago he sold into the Commerford Circuit, but he remained resident manager and the house lost none of its individuality.

Here's wishing Mr. Blanchard and the Strand equal good fortune for the next seventeen years.

Another Net Banner

Recently it was shown how a tennis net was used as the foundation for a lobby display.

Now comes the Liberty theatre, Terre Haute, Ind., with a tennis net for a cross-street banner, the lettering being cut from a 24-sheet on Battling Butler.

Municipal permission was necessary to string the net, but, but this was readily gained, and the display was very effective.

It backed up displays in two sporting goods stores, several soda fountains and a magazine insert.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

As incidents of timely interest have been a feature of this theatre since its inception, an Armistice Overture was included in the program which started Nov. 6, during which week Armistice occurred. The photoplay attraction was Corinne Griffith in "Syncopating Sue," a First National picture, which took up 1 hour and 11 minutes of the full running time of the show, which was 1 hour and 54 minutes. Besides the special overture there were two other incidents on the stage, the three presentations requiring 32 minutes altogether. Rounding out the show was the usual Mark Strand Topical Review, included in which were the fire scenes at the Charlie Chaplin studio. The review took up 11 minutes.

The first presentation of each deluxe performance of the day was the Armistice Overture, which was especially arranged by Mayhew L. Lake, this orchestral work is an allegorical fantasie depicting the departure of our soldiers abroad, while in the trenches, and their return to this country. During the playing of this number explanatory titles were thrown on the screen and with the concluding measures the draw curtains opened disclosing in a circle the picture of Victory and on each side of which was a soldier and a sailor. The black curtain in which was this circle was then raised showing twenty-five soldiers, marines and sailors standing at attention before a huge American flag which served as the background of the setting. The draw-curtains were closed over the scene with the last note of the overture, which took 8 minutes in the presentation. Red, white and blue lights were the keynote of the lighting effects.

The second incident were Joseph and Antiseri, billed as the Royal Guitarists and who did their work on the apron of the orchestra stage. This pair in tuxedos played the guitar for 6 minutes, their routine including both the popular numbers and the classics.

Following the Topical Review and the Chaplin fire scenes came a new edition of the Mark Strand Frolic, running 18 minutes and offering the following: "The Call of the Sixties," introduced Dave Claudius and Lillian Scarlet in front of a silk drop on which was thrown verses of well-known songs of the Sixties as the duo played the accompaniment on banjos. They also played for a dance by the Mark Strand Ballet Corps, closing the first episode; "My Lady of the Slipper" introducing Fay Adler and Ted Bradford in acrobatic dances, the young lady making her entrance from a huge silver slipper which was placed center stage, the backing being a black cyclorama; "Orientale," opening with "Song of India" sung by Ciccolini, tenor, "in one" before the draw curtains of the small production stage and following by a dance "Orientale" featuring Glenn Ellyn and closing with a whirlwind dance by the ballet corps.

How about those Christmas Ticket books? Started to sell yet?

THIS MAN OF STEEL SOLD MILTON SILLS IN CLEVELAND
M. A. Malaney put a blacksmith into the lobby of Loew's State, Cleveland, with an anvil and hammer connected to a sparker that did away with the necessity for a forge. It held the crowd until they bought tickets.

Rib Ticklers

Meet the "Rib Tickler." This is nothing more than a thin strip of wood about an inch wide and a foot long, stained some bright color. You are supposed to run it over your slats to get a laugh.

It was invened by Theo. P. Davis, of the Best theatre, Parsons, Kans., and the copy used by Mr. Davis read: "This is a rib tickler. You won't need it if you see The Cohens and Kellys, the screamingest comedy made in years. At the Best theatre."

These were placed in parked cars for two days before the showing.

Try it on your next big comedy and see how well its works.

Good Copy

Interviews with old settlers who can remember when the Western bad man was in his prime are giving certain sections fine copy on Three Bad Men.

In Sioux City, for example, a Fox exploitation man worked with Earl Skabdahl, of the Royal Theatre, to get interviews with old-timers in the local paper, supplying pen and ink sketches to go with the stories written by a staff man, and he wound up with a special showing to entertain the members of the Pioneer Club, to which only men over 75 years of age are eligible.

It ran the business up.

Gave Accessory Cap to Uniformed Attendants

Offered a Suit for the Best Ship Model

Several good stunts were worked by Manager Carpenter, of the Madison theatre, Detroit, on Mare Nostrum, but the most attractive was a contest in model ship building.

Browning, King & Co. devoted a window to the display and offered a $25 suit for the best model submitted, with a ticket to each entrant. As ship models are a juvenile fad at present, there was no lack of interesting entries, and parents and friends were interested in the picture through the contest.

Novelty Caps Used as A Semi Uniform

Most managers who use novelty caps to put over a picture merely hand them out to the small boys and let them do the rest.

Rodney Bush, of the Galax theatre, Birmingham, Ala., made a more thoughtful use of his supply on The Cat's Pajamas. He made them a semi-uniform.

A supply of 300 was distributed to boys selling peanuts and pop in the ball field, news carriers, drug store and soda bar attendants and similar lines. The caps were printed with the title on the front and the house and date on the rear elevation

This gave a better ordered appeal than their promiscuous wearing, particularly as the four leading drug stores were lined up, their soda clerks and table boys adding the cap to their white jacket uniforms.

The lobby novelty was a caricature cat dressed in a suit of pajamas loud enough to abolish sleep. People thought The Cat's Pajamas must be funny when they saw the pajamas

A SHIP MODEL CONTEST HELPED MARE NOSTRUM IN DETROIT
A prominent girl offered $25 for the best model and a free ticket to the Madison Theatre to all entrants. As ship models are a juvenile craze right now, there were plenty of entries and a wealth of interest.

Scanlon Tells How to Make the Magic Light

John H. Scanlon, of the Alhambra theatre, Torrington, Ct., writes that they have had the lobby all dolled up and that hereafter most of the stunt work will be pulled away from the house. In other words, he will use the store windows for his lobby displays.

For Men of Steel he used a familiar device, but he sends in a drawing that gives a clear description. With this diagram you can make one yourself.

The effect shows a light burning brightly at the top of a sheet of plate glass, apparently drawing current from a pair of magnets suspended just above the bared ends of insulated wires. The glass is supported at the bottom by two blocks of wood.

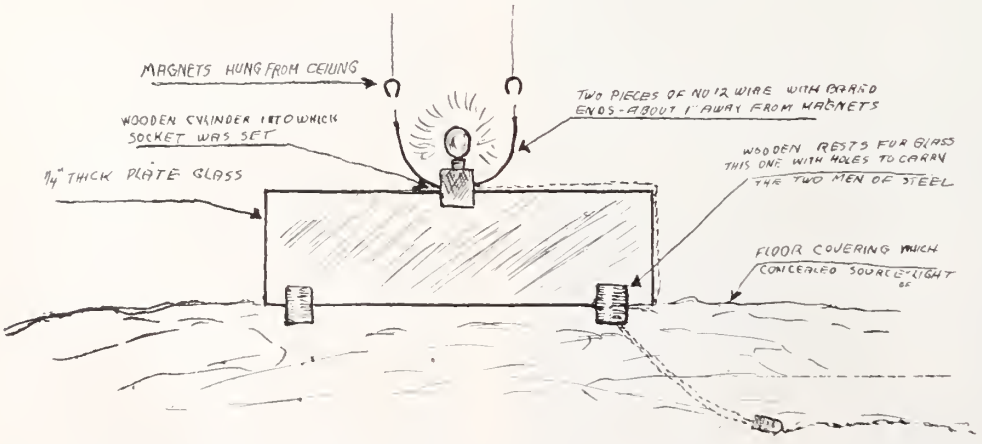
In reality the current is supplied from a light socket run under the drapery covering the floor of the window. The right hand block is drilled and two No. 36 wires come up through the fabric and into the block.

These wires are shellacked to the glass so closely that they are invisible, though in some instances tinfoil has been used to cover the wire. Mr. Scanlon writes that the bare wire is just as good. The trick lies in getting the wire to lie flat, and a drop of shellack on the finger tip is the best way to get the wire around the corners of the glass.

A ticket was offered to everyone who could tell how it was done, and out of more than 300 answers only 25 were even reasonably correct. Most persons figured that the current came through the magnets.

It is not to be assumed that only 300 persons were interested. The display had them lined up all day, but 300 took the trouble to enter the store and record their ideas. The rest just "gave it up."

The glass was lettered for Men of Steel, but that detail has been omitted in the sketch.


MAGNETS HUNG FROM CEILING
WOODEN CYLINDER INTO WHICH SOCKET WAS SET
¼" THICK PLATE GLASS
TWO PIECES OF NO 12 WIRE WITH BARED ENDS - ABOUT 1" AWAY FROM MAGNETS
WOODEN RESTS FOR GLASS THIS ONE WITH HOLES TO CARRY THE TWO MEN OF STEEL
FLOOR COVERING WHICH CONCEALED SOURCE OF LIGHT

A FINE WINDOW STUNT FOR MEN OF STEEL FROM SCANLON
The idea is not new, but Mr. Scanlon's sketch gives you the work details. The dotted lines show the course of the fine wire, which is shellacked to the quarter-inch plate of glass. It makes real interest.

Original Mantrap

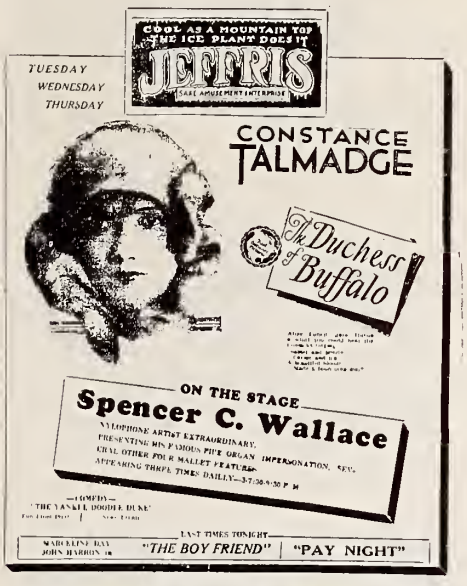
E. R. Rogers, of the Tivoli theatre, Chattanooga, used apple cutouts lettered to "Adam, from Eve," on the face and back printed with text for the play and the announcement that this was the original Mantrap.

He also revived the book perambulator, getting much attention, and capitalized the outdoor locales with a display of camping goods in a sporting goods store window.

Cropping Full Length Figures Saves Half a Page

Misdirected Glance Carries Eye Outside

We don't know whether H. G. Olson placed this cut in the display for the Jeffris Theatre, Janesville, Wis., or whether it is plan book, but the face is turned the wrong way. It is not good practice to have a portrait looking away from the type, and when a cut is placed like this it is apt to carry the glance over to the next advertisement instead of directing the attention to the advertisement it is supposed to be working for.



LOOKING AWAY

This looks as though it were part of a plan book cut, but if we had a cut like this, we would use the caw to get Norma to look at her own announcement. Apart from this, the layout is good, and there is a nice balance between the top lines and the eight point talk below. This space is not up to the Olson standard. He does better when he places less dependence on the supplied cuts.

Ruffner Plays Fight With a Nice Display

Ralph Ruffner, of the Capitol Theatre, Vancouver, B. C., writes that he is sending in his little better than a half page on the Dempsey-Tunney fight just to make managers in the States envious, for Ruff can play the picture without interference, though the actual fight may not be seen here outside the State in which the battle was fought. Ruff writes that at the regular admission of 55 cents, he played the attraction to more money than he ever took in at any price.

But it took some nice figuring to get this just right. This looks like a simple and natural layout, but Ruff had a lot of figuring to do. He knew that the big smash was the fight. This had to be played to the limit, and yet he had two other good sales features, and he did not want to lose either.

He solved this problem by pulling in his checkered border to make two ears, which held his musical attraction and Norma Shearer well apart from the fighters, and yet held all three together with the top line. Norma Shearer is a good seller for the Capitol, and he was not going to let even a heavyweight champion knock her out. His musical offering also has sales value to a class of persons who are not interested in the fighting, and they, too, had to be sold apart from the scrap.

And to top it all, the cuts supplied gave him 15-inch figures of Dempsey and Tunney, which seemed to call for a full page space. And yet a full page would have sold no more seats than a half, so the cuts were sawed, to give half length figures that were just as good from a sales angle.

The net result was that Ruff's big business was materially contributed to by patrons who came from below the Canadian border, even from Seattle.

The sales copy is characteristic; not as jazzy as Ruff would have written for the States, but still interesting and readable.

It's not often that we get a sample from Ruff these days, but he is still clicking seven days a week.

Maximum of Type in This Boston Display

While most Boston managers seem to regard all hand lettering as more or less essential, the Fenway does nicely with a maximum of type, as shown in this 50x2, rather a small space in which to display two attractions, yet reasonably large for Boston.

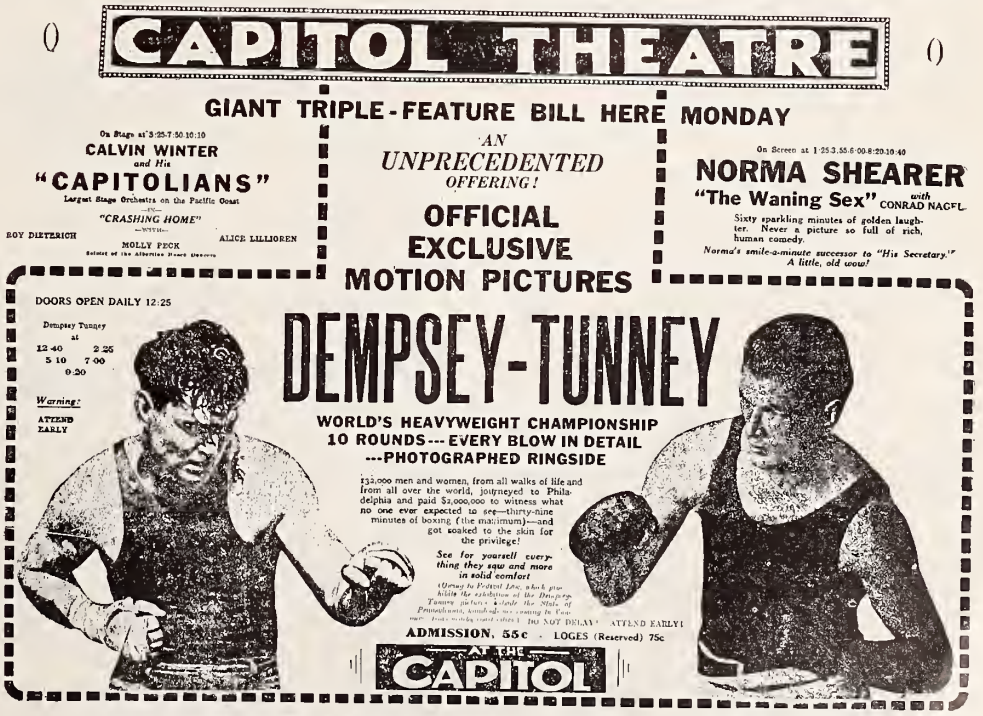
The second title, The Great Deception carries a cut of the submarine that clouds the title without yielding a compensating value in scene action. At first glance it looks more like a broom than the coming tower of a submarine, but Colleen Moore in It Must Be Love comes through very nicely, and apparently she was elected to do the selling.

This seems to have been set in larger measure and then reduced in cut form, for the line just below the stars in The Great Deception is only about three points high, and they do not make type that small. Apparently the design was made four column width and then reduced, and this is both better and cheaper than using hand lettering, if you use not smaller than eight point. The printer can supply the type lines to be pasted on the sheet and a neater job will result than where the lettering is all pen work.

GOOD FOR BOSTON

Crowded Drawings Lack Real Punch

Probably in Nova Scotia the theatres are glad to get what help they can, but we do not particularly like this set of triangular sketches on Sporting Life used by the Casino theatre, Halifax. The management has

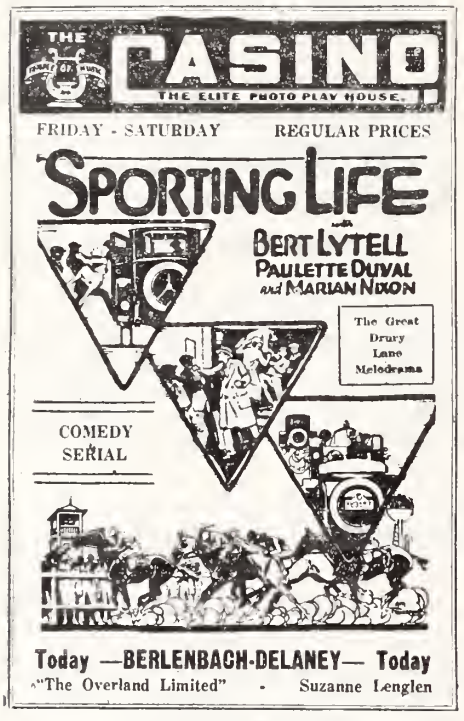

CAPITOL THEATRE
GIANT TRIPLE-FEATURE BILL HERE MONDAY
On Stage at 3:25-7:50-10:10
CALVIN WINTER and His
"CAPITOLIANS"
Largest Stage Orchestra on the Pacific Coast
"CRASHING HOME"
BOY DIETERICH
ALICE LILLIOREN
MOLLY PECK
AN UNPRECEDENTED OFFERING!
OFFICIAL EXCLUSIVE MOTION PICTURES
On Screen at 1:25-3:55-6:00-8:20-10:40
NORMA SHEARER
"The Waning Sex"
with CONRAD NAGEL
Sixty sparkling minutes of golden laughter. Never a picture so full of rich, human comedy.
Norma's smile-a-minute successor to "His Secretary." A little, old wow!
DOORS OPEN DAILY 12:25
Dempsey Tunney at
12.40 2.25
5.10 7.00
9.30
Warning: ATTEND EARLY
DEMPSEY-TUNNEY
WORLD'S HEAVYWEIGHT CHAMPIONSHIP
10 ROUNDS --- EVERY BLOW IN DETAIL
---PHOTOGRAPHED RINGSIDE
$30,000 men and women, from all walks of life and from all over the world, journeyed to Philadelphia and paid $2,000,000 to witness what no one ever expected to see—thirty-nine minutes of boxing (the maximum)—and got soaked to the skin for the privilege!
See for yourself everything they saw and more in solid comfort
DO NOT DELAY! ATTEND EARLY!
ADMISSION, 55¢ LOGES (Reserved) 75c
AT THE CAPITOL

HOW THE LATE RALPH RUFFNER HANDLED THE BIG FIGHT

Three Bad Men Is a Very Useful Display Title

laid out a fairly good display, but there is no strong punch to action sketches too small to get over easily. One good smash cut would have been better than these three triangles.

The space is about a two sevens and these triangles have inch and one half sides, which is too small for the proper depiction of action. The race scene at the bottom is better done, but this could not be cropped out and used alone since the peak of the lower triangle cuts into the last horse. Had it been possible, it would have been better practice to have routed the triangles, but the cut is so designed that it must be used in its entirety or not at all.



TOO UNIMPRESSIVE

Most art departments now realize that managers may want to reshape a cut and provide a design that may be taken apart and used in sections, but this is an exception to the rule.

The Casino has done well with the material at hand, but it did not have much to start with.

Three Bad Men Is Very Useful Title

Probably the Fox production staff selected Three Bad Men as a title because it fitted the play and sounded attractive, but they could not have done better had their sole idea been to gain a good title to advertise. With six letter and one figure, it's almost impossible to sink the title. Here is how the Regent Theatre, Elmira, N. Y., turned the trick in a space about five and half by two.

With the title so well displayed and evidently getting interest, no great amount of selling talk seems to be required, so here it is kept to a minimum. The cast is told above and below is the simple appeal of contrast with The Covered Wagon.

This probably worked as well as larger spaces in a town where large spaces are not generally used. This is a very good example of straight type work with no particular attempt at display. It might be noted that the top lines are practically as

SEE
GEORGE O'BRIEN
OLIVE BORDEN
And Supporting Cast of
25,000
Including J. Farrell MacDonald, Tom Santschi, Frank Campeau in the Greatest of All Western Dramas
3 BAD MEN
AT THE
REGENT
TODAY AND ALL THIS WEEK
YOU'VE SEEN "THE COVERED WAGON" AND "THE IRON HORSE," NOW SEE THE GREATEST OF THEM ALL.
IT'S A JOHN FORD PRODUCTION

THE USEFUL TITLE

well displayed as though there were white space between the numerals and the title because the two lines between are so light as not to detract. They would be even less in the way were they in Roman instead of full face.

Toronto Produces Nice Pirate Space

Using a four-sevens, the Regent Theatre, Toronto, gets out a nice space for Fairbanks in The Black Pirate, using 28 inches in the fourth week of its run.

A TORONTO PIRATE AD

The six point italic below the top line tells that the picture is still going strong, but points out that other big pictures are to be shown and urges the reader to see it before it is withdrawn.

This is about the best angle for a run. In the fourth week the selling talk has been about exhausted, and all that remains is to "see it" and "see it again."

The space differs from most displays in that it cites the London approval rather than the New York success.

Plenty of Cut Used to Splash Bad Men

Feeling that it had something worth the cost, the New Theatre, Baltimore, went beyond its usual space for Three Bad Men and took 150 lines over four, which is nearly an eleven inch drop, but it got something worthwhile for the money.

A THREE SHEET VALUE

Like so many Fox cuts, there is far too much detail in the drawing to give real strength, but it makes a nice showing here and the presswork did not smear up the close lines.

There are two good selling banks, and in every way the New conveyed the idea of bigness. It has done better with this title than any other theatre to date; and there has been some very good work shown on this big picture. In layout, typography and cut work this makes a fine smash.

Shire Made Drive to Sell Tin Gods

Charles F. Shire, of the Lincoln theatre, Lincoln, Neb., made a special drive on Tin Gods and used it to put over the house for the season, since the picture was the first big September opening.

He sent out a crew of three men to cover 37 feeded towns, one of the men doing the posting, while a second did the tacking and the third put heralds into the houses and negotiated for a mailing list from the local postmaster. This campaign was not only on Tin Gods but for Paramount Week and institutional advertising for the season.

Eleven county newspapers, published by the same press, carried a full-page mat on the Meighan picture, and 500 radiator cards were distributed to Ford owners, most of whom kept them on their cars.

As it was the "rush" season at the State University, Mr. Shire sent letters to the presidents of all fraternities suggesting the Lincoln as the best place at which to entertain prospective candidates and offering to reserve special blocks of seats as might be required.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Eagle of the Sea"

Frank Lloyd Makes a Gorgeous Presentation of a Story of Pirates, Love and Politics in 1818

Adolph Zukor and Jesse L. Lasky present
A Frank Lloyd Production,
"The Eagle of the Sea,"
with Florence Vidor and Ricardo Cortez.
Adapted from novel, "Captain Sazarac," by Charles Tenney Jackson.

CAST:

Louise Lestrom.....Florence Vidor
Capt. Sazarac.....Ricardo Cortez
Col. Lestron.....Sam DeGrasse
John Jarvis.....Andre Beranger
Crackley.....Mitchell Lewis
Beluche.....Guy Oliver
Gen. Jackson.....George Irving
Dominique.....James Marcus
Don Robledo.....Ervin Renard
Bohon.....Charles E. Anderson

Length—7,250 Feet

Under a guise of plot to rescue Napoleon from St. Helena, Spanish diplomats seek to embroil England and the United States. Jean LaFitte, the pirate, denounces their disloyalty and enlightens Louise Lestron, who has given her fortune to the cause. When she is abducted he turns pirate again and rescues her. Colorful, spectacular drama.

Reviewed by Epes W. Sargent

JEAN LAFITTE, the Robin Hood of piracy, comes into his own in the screen version of Charles Tenney Jackson's "Captain Sazerac," known on the screen as "The Eagle of the Sea."

Lafitte, gentleman buccaneer, has been a favorite figure in fiction and on the stage. Now Frank Lloyd has used the Jackson story in an effort to find a successor to "The Sea Hawk." He has spared neither money, time nor patience in the reincarnation of the New Orleans of 1818, and he has assembled a wonderful cast, but he has not quite achieved his former standard, largely because the story does not make for centralized interest nor for dramatic suspense. There is action aplenty, vivid sea fights and adventure by land, but the scenario has been developed to give two minor characters a greater share of the interest than is beneficial to the main figure, and the dramatic tension is broken.

Visually the picture is splendidly done. The street and levee scenes bring back a vision of what New Orleans was in the old Creole days. The sea battles are staged with all the force of the fights in the earlier picture, but the character of Sazerac, which is the name assumed by Lafitte in his excursions into society, is not sufficiently strong to counteract the greater appeal of the husky villain of Mitchell Lewis, and the story value falls.

Ricardo Cortez, as Sazerac, is by no means colorless, but the role is played with too great restraint. It is a finely drawn character but it lacks the swashbuckling dash that should dominate the leading role. By far the greater credit goes to Lewis and to Andre Beranger, as a crack-brained follower of Lafitte. Here the line is finely drawn between eccentricity and absurdity; a quantity contributed by the player rather than the scenarist. Florence Vidor suffers both from a thankless role and unbecoming costumes. She is at her best in modern dress. As Louise she does not materially advance her reputation.

It is as a spectacle rather than a story that "The Eagle of the Sea" will appeal. The charming sets and spirited scenes at sea should give visual satisfaction, and the picture ranks above the program class, though it does not attain the mark aimed at.

"Upstage"

Monta Bell Film Starring Norma Shearer Is Unusually Fine Story of Vaudeville Stage

Reviewed by C. S. Sewell

VAUDEVILLE FURNISHES the background for "Upstage" the newest Metro-Goldwyn-Mayer picture starring Norma Shearer, which is being offered as a Monta Bell production based on an original story by Walter DeLeon, a popular author who writes largely of this phase of stage life.

As is quite generally known in the parlance of the theatre "upstage" is synonymous with getting a "swelled head" and this is a story of a small town girl who looking for a job as a stenographer by chance is selected by a dancer as his partner. She makes good on her swell appearance, gets very much upstage, goes with another act, flops and lands in a chorus. She learns her lesson, and when a tragedy holds up a knife-throwing act she goes on in the other woman's place, proves that she is a real trouper and decides to stick for life with her former partner.

In the hands of Miss Shearer, Monta Bell and a capable supporting cast, Mr. DeLeon's simple little story emerges as a picture that offers unusually satisfying audience entertainment, ranking quite a bit above the usual program offering.

Although certain permissible liberties have been taken for dramatic effect, those responsible for this production certainly know their Broadway and vaudeville and the back-stage scenes which comprise a large percentage of the footage, as well as the general atmosphere of "the proffession" is exceptionally convincing and well done.

There is a lot of real human interest in this story and especially in the climax which is entirely an emotional one there is such intense drama and sincerity that it gets down under your skin and tugs at the heart. We don't recall having seen a more finely handled, better acted or more effective situation that where Miss Shearer doubles for the dead child's mother, goes on and allows the stricken father to throw battle axes that encircle her body. The suspense here is tremendous and there is a whale of a punch when instead of the familiar hokum of having the act finish OK, Norma falls in a faint as the last ax is thrown and lands just where her head would have been, and there will be a catch at the throat of those of the stage when the old actor says "My God, what a trouper." So finely handled is this scene that you can just feel Miss Shearer's gameness. It certainly lives up to the idealistic slogan that regardless of everything "the show must go on."

In contrast to the tremendous drama of the climax is the comedy of the earlier scenes in the vaudeville office, much of which lies in the witty slangy titles of the manager finely protrayed by Tenen Holtz.

Oscar Shaw, a real vaudevillian and musical comedy performer, gives a good performance opposite Miss Shearer, while Dorothy Philips and J. Frank Glendon, both of whom have been stars in their own right score in the roles of the knife-throwing team.

Monta Bell has made pictures showing more sublety and sophistication than "Upstage" but we don't believe that any of them will prove more popular with the majority than this simple little story of vaudeville that presents the human side of these people.

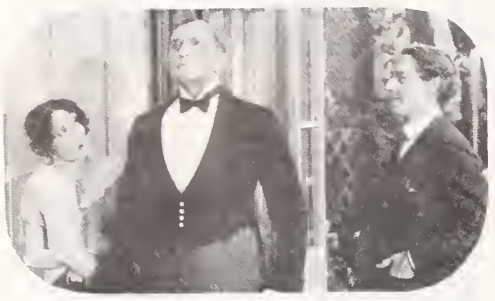
Norma Shearer
in "Upstage"
A Monta Bell Production.
A Metro-Goldwyn-Mayer Picture

CAST:

Dolly Haven.....Norma Shearer
Johnny Storm.....Oscar Shaw
Sam Davis.....Tenen Holtz
Dixie Mason.....Gwen Lee
Miss Weaver.....Dorothy Phillips
Mr. Weston.....J. Frank Glendon
Wallace King.....Ward Crane

Length—6,048 Feet

Small town girl accidentally gets job with chap in vaudeville act, gets conceited and finally flops badly. Learns her lesson, goes on and saves another act and is reconciled and agrees to stick for life with her partner. Excellent human interest drama and romance of back-stage.



"Everybody's Acting"

Exceptionally Strong Cast Gives Even Values To the Story of a Pretty Waif of Stageland

Reviewed by Epes W. Sargent

STRONGLY REMINISCENT of sections of a score of other plays, "Everybody's Acting" is the pleasant little comedy drama of an orphan adopted by four actors and a newspaper man when her father shoots her mother and forfeits his own life.

Grown to young womanhood, she makes her debut with a San Francisco stock company and attracts the attention of a handsome young taxi driver, who proves to be the son of a wealthy business woman.

To impress the old lady the foster fathers stage a drawing room comedy with the aid of properties from the theatre storeroom, and she is much impressed, but Doris blurts out the truth. Mrs. Potter sends the boy to China, but the fathers smuggle Doris aboard and then persuade Mrs. Potter that the newspaper editor can do more to advance her social position than her other efforts.

It is a simple story, but well told and most excellently acted. Raymond Hitchcock gets over as the other half of a song and dance team, of which Ford Sterling is the head. Sterling plays with restraint, but dominates his scenes. Betty Bronson makes a charming lead, playing with sureness of touch, and Louise Dresser gets a change from sobby mother roles to shine as the cold and calculating business woman and does remarkably well.

Adolph Zukor and Jesse L. Lasky present
"Everybody's Acting"
With Betty Bronson
A Marshall Neilan Production
A Paramount Picture

CAST:

Doris Poole	**Betty Bronson**
Michael Poole	**Ford Sterling**
Anastasia Potter	**Louise Dresser**
Ted Potter	**Lawrence Gray**
Thorpe	**Henry Walthall**
Ernest Rice	**Raymond Hitchcock**
Clayton Budd	**Stuart Holmes**
Peter O'Brien	**Edward Martindel**

Length—6,139 Feet

Doris Poole, orphaned daughter of traveling players is adopted by four actors and an editor. Grown to maturity she falls in love with a supposed taxi driver in reality a wealthy man. The five foster fathers outwit his masterful mother. Interesting human-interest drama.

"Josselyn's Wife"

Pauline Frederick Scores in Emotional Role in Story Based on Novel by Kathleen Norris

Reviewed by C. S. Sewell

Tiffany Presents
Pauline Frederick in
"Josselyn's Wife"
Suggested by Kathleen Norris' story
Directed by Richard Thorpe

CAST:

Lillian Josselyn	**Pauline Frederick**
Thomas Josselyn	**Holmes Herbert**
Pierre Marchand	**Armand Kaliz**
Ellen Marchand	**Josephine Hill**
Flo	**Carmelita Geraghty**

Length—5,800 Feet

After Lillian Josselyn is happily married a former lover visits them and starts to reopen the affair. He is murdered and Lillian and her husband take blame but a model confesses her guilt. Strong drama with mystery element.

TIFFANY made an excellent selection in casting Pauline Frederick in the title role of "Josselyn's Wife," suggested by Kathleen Norris' popular novel of the same title.

The story hinges on the fact that a woman now happily married is confronted with a former lover who seeks to reopen the old illicit relations. This situation, while by no means new, gives Miss Frederick a thoroughly congenial role with effective opportunities for dramatic work. Most patrons will probably surmise that a tragedy is imminent before the situation is straightened out, but Director Thorpe has handled the

development in such a manner that the interest is held at high pitch, with strong tension and suspense and has introduced an element of mystery.

In the climactic scenes where husband and wife, both innocent and estranged from each other, take the blame for the murder, there is forceful drama and Miss Frederick finely handles the emotional scenes, establishing strong sympathy. Holmes Herbert is exactly suited to the role of the trusting, easy-going husband.

"The City"

One of Clyde Fitch's Biggest Stage Hits Is Made into Interesting Film by William Fox

Reviewed by C. S. Sewell

ONE OF THE LATE Clyde Fitch's greatest successes "The City," a melodrama of the havoc wrought by the city on a small town family that felt they were cramped in their former surroundings, has been transferred to the screen by William Fox with a cast of featured players.

There is effective drama in the opening sequences with the death of the father and after a visit from a blackmailer who threatens to expose the fact that her husband was a former convict. When the family moves to the city and the son runs for public office it becomes obvious that the blackmailer will show up again and that the family will eventually return to their village environment. This weakens the suspense, but the events leading up to this, with the villain coercing the daughter into a marriage and the exposure that he is a dope fiend, the mother's neglect while pursuing social ambitions and the hero being wrapped up in politics, and his eventual awakening to his responsibility and return of self-respect, make a good human-interest melodrama along popular lines.

Although Robert Frazer nominally has the leading role, it is the villain who dominates the entire action and Walter McGrail gives an excellent performance in this role of about as black-hearted a cad and scoundrel as you would want to meet. Nancy Nash, a newcomer, acquits herself well as the flapper daughter and George Irving is excellent as the father.

William Fox presents
"The City"
R. William Neill Production
Based on play by Clyde Fitch

CAST:

Cicely Rand	**Nancy Nash**
George Rand Jr.	**Robert Frazer**
George Rand, Sr.	**George Irving**
Mrs. Rand	**Lillian Elliott**
Jim Hannock	**Walter McGrail**
Chad Morris	**Richard Walling**
Elinor Vorhees	**May Allison**
Vorhees	**Melbourne MacDowell**
Sarah	**Bodil Rosing**

Length—5,500 Feet

On death of Rand a wealthy reformed crook, family moves to city and Rand, Jr., is candidate for mayor. Hannock a dope fiend blackmails Rand and dupes Cicely into a marriage. Rand at last learns lesson of unselfishness and family return to village. Stirring melodrama.

"Stepping Along"

Johnny Hines Has an Amusing Comedy in Story of a New York Newsboy Who Goes Into Politics

C. C. Burr Presents
Johnny Hines in
"Stepping Along"
Based on story "The Knickerbocker Kid" by Matt Taylor
A First National Picture

Johnny Hines	**Johnny Hines**
Molly	**Mary Brian**
Moreland	**William Gaxton**
Fay	**Ruth Swyner**
Prince	**Edmund Breese**
Mike	**Dan Mason**
Boss O'Brien	**Lee Beggs**

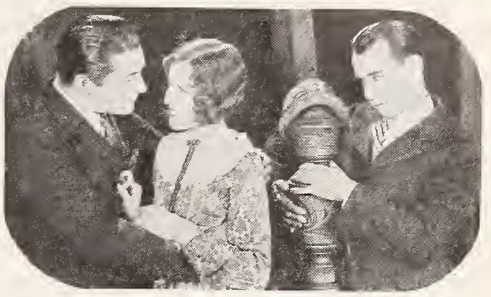
Length—7 reels

Johnny, a newsboy studying to be a lawyer, runs for office against a crook who steals his birth certificate and claims Johnny is not a citizen. The plot is uncovered and Johnny elected and finds happiness with his girl ,whose stage career fails. Fast-moving comedy.

Reviewed by Sumner Smith

ONE OF THE SNAPPY, popular Matt Taylor stories, "The Knickerbocker Kid," comes to the screen as "Stepping Along," a Johnny Hines starring vehicle directed by Charles Hines for C. C. Burr and distributed by First National. That it will please Hines audiences hugely seems assured, for its world premiere last week at the Bronxville Theatre, New York, evoked a warm greeting both from the audience and visiting critics. It combines story, gags, action and good acting. Mary Brian, who plays opposite Johnnie Hines, is a distinct asset. Dan Mason contributes some of his inimitable work.

The story concerns a newsboy studying to be a lawyer. The locale is New York. He is in love with a girl when a city slicker enters the scene. Both of them run for



assemblyman. The slicker steals the newsboy's birth certificate and proclaims him not a citizen, but the paper is recovered and the newsboy is elected. The girl's stage career fails, but love recompenses her.

This picture has many features of especial interest. It is typically New York, showing the Bowery, Fifth Avenue, even Coney Island. There are splendid scenes of the latter which feature much comedy wound around midgets dressed like babies. Broadway and the theatrical life is seen through the medium of scenes of George White's famous Scandals girls, who do the "Black Bottom" dance. A trick dog, Rex, also provides his bit of entertainment.

"Red Hot Leather"

From Familiar Material Al Rogell Builds Peppy Entertaining Western with Jack Hoxie as Star

Reviewed by C. S. Sewell

WHILE JACK HOXIE'S performance in the Universal Blue Streak Western "Red Hot Leather" is thoroughly up to his usual standard and should please his fans, it is due principally to the skill of Albert Rogell who wrote the story, scenarized and then directed it, that picture ranks above the average of the usual program western.

So far as the plot goes there is not a single thing that is new, in fact it hinges on such a familiar situation as the necessity for the hero to win in a rodeo in order to get the money by a certain hour in order to save the ranch, and of course there is the inevitable romance with the girl who helps him and plenty of villainy even to the stealing of his horse to prevent him from competing and the final disclosure that there is oil on the property.

Out of these ingredients, with the addition of a sick father whose recovery depends on the hero winning, Mr. Rogell has fashioned a picture that plays on the basic elements of "western" appeal and utilizes all of the angles that make this type of entertainment perennially popular. He has built up the story so that action and interest is cumulative working up to the exceedingly fast climax in which the hero in jig time subdues an unmanageable horse, wins a relay race, dashes to the lawyer's office with the money and then wins the girl. Paradoxically speaking, although you are sure as to the outcome, somehow there is a good deal of suspense in watching how it works out and satisfaction at the hero's triumph.

Carl Laemmle presents
Jack Hoxie in
"Red Hot Leather."
Directed by Al Rogell.
Universal Blue Streak Western.
CAST:

Jack Lane	**Jack Hoxie**
Ellen Rand	**Ena Gregory**
Daniel Lane	**William Malen**
Ross Kane	**Tom Shirley**
Morton Kane	**W. H. Turner**
Dr. Marsh	**George French**

Length—4,555 feet.

Faced with the loss of their ranch, which would cause the death of his sick father unless notes are paid, Jack Lane wins races at the rodeo despite crooked work and also wins a pretty nurse who aided him. Fast-moving, peppy, actionful western.

"His New York Wife"

Alice Day, Newest Mack Sennett Star to Go Into Features, Makes Good in Comedy Drama

J. G. Bachman presents
"His New York Wife"
Directed by Albert Kelley
A Preferred Picture
CAST:

Lila Lake	**Alice Day**
Philip Thorne	**Theodore Von Eltz**
Alicia Duval	**Ethel Clayton**
Julia Hewitt	**Fontaine La Rue**
Jimmy Duval	**Charles Cruze**
Lila's Aunt	**Edith Yorke**

Length—5,294 feet

Lured to New York with false promises of having her play produced, Lila accepts a job as social secretary and gets into a mix-up by posing as a chap's wife. Her sweetheart misunderstands but all is straightened out. Interesting drama and romance.

Reviewed by C. S. Sewell

HEADING THE CAST of the Preferred Picture "His New York Wife" is Alice Day, the newest of Mack Sennett's comediennes to join the ranks of stellar players in feature productions.

Miss Day's role, in which she gives a thoroughly enjoyable performance is that of a small town girl, who, lured to New York by false promises is forced to take a job where she has to masquerade as the wife of a young rich chap who has gone away with his real wife to avoid reporters.

Between the efforts of the reporters and several private detectives who seek to get something on the supposed wife, and complicated by the fact that the lawyer who is

in love with Alice gets mixed up in the affair and believes that she is really the young chap's wife, the story proves moderately interesting and several amusing situations are developed, and the picture should prove an average program attraction, for their is quite a bit of heart interest and pathos and a pleasing if not altogether probable romance in addition to the comedy angles.

In addition to being a very attractive little lady, Alice Day is an excellent actress and should duplicate in features her success in comedies.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Columbia

WHEN HUSBANDS FLIRT. Here's a fine comedy drama that got more hearty laughs than many of the big comedy specials. Tom Ricketts was a wow. My house sure liked it. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

F. B. O.

ARIZONA STREAK. (5 reels). Star, Tom Tyler. Loks like a dandy bet for a program daily change house or where they like the westerns. Tom and his pals put their stuff over in fine shape and had the big Saturday crowd with them every minute. Draw general class, city 15,000. Admission 40-50. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

BETTER MAN. Star, Richard Talmadge. I believe this was his best show to date. More story and action in this one. He draws fairly well at the box office and is liked also. Tone and appeal good. Special nope. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Penn.

HANDS ACROSS THE BORDER. (6 reels). Rarely is a western given such an elaborate production. Full of action leading up to a thrilling climax. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

HANDS ACROSS THE BORDER. (6 reels). Star, Fred Thomson. This picture not quite as good as the others that we have had; although it went over very well with the few who saw it. Had opposition so didn't make expenses. Thomson a very good drawing card here and usually brings them in. Tone good, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

IMPOSTER. (5,481 feet). Star, Evelyn Brent. Very good and pleased all. This star takes well here. Giles Master, Strand Theatre, admission 10-35, Gallup, population 3,000, New Mexico.

LONE HAND SAUNDERS. Star, Fred Thomson. A good western that played to good business. Thomson is coming fine. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Penn.

MULHALL'S GREAT CATCH. Star, Lefty Flynn. A fair program picture that was played here to a disappointed Saturday night house. Fans expected lots of action but, instead, witnessed a nice little comedy drama that would have gone over much better on, say, a Tuesday night. Tone O. K. Fair appeal. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amusement Theatre, Melville, Louisiana.

THAT MAN JACK. (5,632 feet). Star, Bob Custer. Good western. A fine Saturday night show. Tone good, appeal fine. Sunday and special no. Draw farming class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Miss.

TWO GUN MAN. Star, Fred Thomson. An excellent western of high class calibre that was marred only by some poor photography. The scenes were well selected but the dark grey screen results were not in keeping with the splending acting and direction. Heard lots of good comments and can recommend the picture to all. Tone fine, appeal strong. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

> Boys, we volunteer these reports as unbiased tips on pictures we have played. You can depend on us, as brother exhibitors, to play fair; these tips are not paid for—they are given to you for better booking your shows.
>
> Because we set the example by sending tips we have the right to urge you to do likewise. If we are helping you, as we try to do, turn in and help us by sending your picture tips.
>
> OUR GANG.

TWO GUN MAN. Star, Fred Thomson. Good, as all his feature are. Never disappoints. Don't believe he would let a poor picture pass. We all have confidence in Fred—and like him. Tone O. K. Appeal 90 per cent. Sunday yes, special, no. Draw general class, town 3,600. Admission 10-20.

First National

AMATEUR GENTLEMAN. Star, Richard Barthelmess. Some one should tell Barthelmess to get off his foot. Everybody wants to see him in pep and action pictures. This namby-pamby pictures shows him up in role of needle-worker—sleep stuff. A flop here. Johnny Jones, Orpheum Theatre, Quincy, Illinois.

CLOTHES MAKE THE PIRATE. (8,000 feet). Star, Leon Errol. So good—we didn't run it the second day as it was booked. Closed the house and gave the seats a rest on the second day. Sunday, special or fine no. Draw merchant, farming classes, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

DANCER OF PARIS. (6,200 feet). Star, Dorothy Mackaill. A dressed up masterpicture. It is beautiful. Looks like a million dollars. The story is good. Here is one author who has a box office value. And the paper is something to rave about. The six sheet and one of the one sheets are works of art, and seat-selling knockouts. They are pretty enough for any man's lobby. People talked about the picture before it came, talked about it during the run and are still talking about it—and they talked nice. But I do wish some one would spank the camera man or the director, and make him keep his camera in focus. I—and my patrons—want our pictures sharp and clear. We like to see the pictures, not guess at what is going on on the screen. Even if Dorothy should happen to have a pimple on her nose when the particular scene is being shot, we would rather see the pimple than have her poor little nose "soft-focused" out of existence. Tone and Sunday questioned. Special yes, appeal good. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

DARK ANGEL. (7,211 feet). Star, Ronald Colman. Said by many to be the best production shown this summer. Splendid acting on part of Vilma Banky and Colman, and the direction was perfect. Battle scenes very realistic and some excellent trick photography where the Dark Angel appears. Can be recommended—for any audience that thinks! Fine tone, appeal 100 per cent. Sunday and special yes. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FAR CRY. Stars, Blanche Sweet, Jack Mulhall. Just an ordinary picture; nothing to brag about. Tone O. K. Fair appeal. Sunday yes, special no. Draw town and rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

HALF WAY GIRL. (7,500 feet). Star, Doris Kenyon. Didn't draw for me. Didn't like it personally. Seems that the only pictures that draw a crowd now are the westerns. Appeal 50 per cent. Sunday or special, no. H. L. Beudon, Grand Theatre, Port Allegany, Penn.

HALF WAY GIRL. (7,500 feet). Star, Lloyd Hughes. Here is a one hundred per cent picture and buy it if you can and boost it This is good enough for any exhibitor, big or little. Had a carnival for opposition so didn't make expenses. Had very few out to see it. Tone fine. Sunday yes, special no. Draw general class, town 600. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

SINGLE WIVES. (6,345 feet). Stars, Corinne Griffith, Milton Sills. Too old to be of any use now unless the two popular stars mean something to you; in that case book it for one day only. Tone none, appeal 60 per cent. Sunday, special no. Draw most classes, town 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Penn.

SO BIG. (9 reels). Star, Colleen Moore. The poorest thing we have seen Colleen in yet. They like her in something lively, though her acting in this is fine. H. L. Beudon, Grand Theatre, Port Allegany, Penn.

WILDERNESS WOMAN. Very entertaining. Good print—good comments. Tone good, appeal 80 per cent. Sunday no, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

Fox

MARRIAGE LICENSE? (7,168 feet). A good picture that drove home a good moral. Fair business. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Penn.

MORE PAY—LESS WORK. Peter B. Kyne story. This is a dandy show. The best of the four that Fox has produced this year of the Kyne stories. Lots of comedy and a pleasing story. Cappy Ricks stories always get a crowd here. Tone O. K. Sunday yes, special, no. Town 3,200. Admission 10-30. Chas. Lee Hyde, Grand Theatre, Pierre, So. Dakota.

MY OWN PAL. (6,008 feet). Star, Tom Mix. I call this a darn good picture that drew me a capacity crowd. Had everything in it and pleased everyone. This is the kind Tom is good in and I believe they will all have to go some if he is kept in this kind of pictures. Tone good, appeal fine. Sunday yes, special no. H. L. Beudon, Grand Theatre, Port Allegany, Penn.

OUTSIDER. Star, Lou Tellegen. Really a good program attraction in spite of some of the knocks seen in this department. The story holds the attention all the way and the direction was good. Good mid-week attraction. Tone O. K. Appeal good. Sunday yes, here, special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35, specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RUSTLIN' FOR CUPID. Stars, O'Brien, Stewart. This is a fair Peter B. Kyne western story and the picture pleases the western fans. Tone and Sunday O. K. Special no. Draw from town 3,200. Admission 10-30. Chas. Lee Hyde, Grand Theatre, Pierre, So. Dakota.

YANKEE SENOR. (4,900 feet). Star, Tom Mix. Mix is falling fast here and such pictures as this one are the reason. Very little entertainment value in this picture and I got a very badly cut up print. Giles Master, Strand Theatre, admission 10-35, Gallup, population 3,000, New Mexico.

Gotham

PHANTOM OF THE FOREST. Star, Thunder, dog. Very good dog picture. Did very good business for us on Friday and Saturday. Tone O. K. Appeal good. Sunday if you want this kind. Not special. Draw town and rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

Metro-Goldwyn

BATTLING BUTLER. (6,970 feet). Star, Buster Keaton. Just a picture; no punch to it. The Our Gang comedy, Spooks, on same bill, licked Keaton to death. That's what held up show. Tone fair, appeal zero. Sunday, special no. Johnny Jones, Orpheum Theatre, Quincy, Ill.

BLARNEY. Star, Ralph Graves. Here, rotten. Tone, Sunday or special no. Draw merchants, farming class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

BRIGHT LIGHTS. (6,260 feet). My patrons were greatly pleased with this one. Personally I think it the best Ray I've played. Grafton Hayne, Alvin Theatre, Lynn Haven, Florida.

BROWN OF HARVARD. (7,941 feet). Star, William Haines. This is a good attraction; well titled, well directed, well acted and a pleasure to run. This is the kind of picture the public wants. Tone O. K. Appeal 90 per cent. Sunday, special yes. Draw general class, town 3,600. Admission 10-20. William A. Clark, **Sr., Castle Theatre** (400 seats), Havana, Illinois.

BROWN OF HARVARD. (7,941 feet). Star, William Haines. This was a good college boy picture. Amusing, but failed to draw. School orchestra came and put on musical program both nights. Had around a hundred second night. Tone good, appeal 50 per cent. Sunday, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

HIS SECRETARY. (6,423 feet). Star, Norma Shearer. Good entertainment. Did not pull for me but those that saw it liked it and said so. Had nearly as many the second night as the first, and that speaks for itself. Tone and appeal, good. Sunday yes, special, no. Draw small town and farm classes, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

LA BOHEME. (8,530 feet). Star, Lillian Gish. Great big special. Got away to big start. A real special, drawing big to advanced prices. Tone good, appeal great. Sunday yes. Draw mixed class, city 40,000. Admission advanced. Johnny Jones, Orpheum Theatre, Quincy, Illinois.

SPORTING VENUS. Star, Blanche Sweet. Very good picture for the masses. Chuck full of pep. Go after it. Tone good, appeal great. Sunday yes, special no. Johnny Jones, Orpheum Theatre, Quincy, Ill.

TEMPTRESS. (8,221 feet). Fred Niblo prod. This is a marvellous picture and the little actress, Greta Garbo, is magnificent. I don't blame John Gilbert for falling for this little marvel. She certainly received many nice compliments here and the picture was a wonderful vehicle for her talents. Go after this for it is a BIG PRODUCTION of the first water. Appeal 100 per cent. Special yes. Draw from town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

TORRENT (Ibanez). (6,769 feet). Star, Greta Garbo. Very fine picture that didn't take in film rental for me. Greta is very easy to look at and a real little actress. Ending didn't please them; but you can't have them in each other's arms at the end of every film. Tone good, no appeal here. Sunday yes, special questioned. H. L. Beudon, Grand Theatre, Port Allegany, Penn.

> The reason I keep beefing about "Send tips every week" is this: one week recently eight envelopes containing just fifteen reports blew in; the following week somewhere around two hundred tips fell on the desk. Mechanical restrictions made it impracticable to allow the pages to fluctuate so radically, and so if you can take five extra minutes every week instead of twenty or so at some wider spaced times, it will keep the dependable tips going in much closer to playing time and make them even more valuable as a booking aid. VAN.

WALTZ DREAM. Star cast. Not a small town picture but a real good one; would need a censor for small town use. Tone poor, appeal fair. Sunday no, special yes, as above. Draw farm class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Miss.

Paramount

ALOMA OF SOUTH SEAS. (8,544 feet). Star, Gilda Gray. A decidedly worth while picture in every respect. Story is interesting, characters well portrayed and advertising excellent. Miss Gray does some wonderful dancing and acts as well as any of the big screen stars. Draw general class, city 15,000. Admission 40-50. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

BORN TO THE WEST. (6,045 feet). Star, Jack Holt. As usual this was a dandy western show that pleased all that saw it. It was done in the usual fine Paramount style. Tone and appeal good. Not a special. Draw better class, town 4,500. Admission 10-20. Carl A. Anglemire, "Y" Theatre (400 seats), Nazareth, Penn.

CAMPUS FLIRT. Star, Bebe Daniels. What a wow! Yes, sir, some picture, and we don't mean maybe! A very unusual business, which goes to show how Bebe is building up a following. Snap into this one, quick. It's a sure bet for anyone. L. V. Hepinger, Orpheum Theatre, Clarion, Penn.

NEW LIVES FOR OLD. (6,795 feet). Star, Betty Compson. Such a title for a war story and picture! It hardly drew half that it would had it had the title and advertising to show what it was about. It pleased nearly all who came to see it. Appeal here none. Sunday maybe, special no. Draw miners, farming class, town 1,500. Admission 10. A. Catalano, Victory Theatre Rossiter Pennsylvania.

NOT SO LONG AGO. (6,943 feet). Star, Ricardo Cortez. Just a long drawn out affair that failed to please my audiences and will hardly get by as a program attraction. If you have this under contract, don't promise anything big and perhaps it will get by as a regular program. Failed to draw or please my people. Tone, O. K. Appeal, 65 per cent. Sunday, O. K. Special, no. Draw from town 6,000. Admission, 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

PATHS TO PARADISE. (6,741 feet). Star, Raymond Griffith. Good program; but a very poor print. Tone fair, appeal 60 per cent. Sunday or special, no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

RAINMAKER. (6,025 feet). Stars, William Collier, Jr., Georgia Hale. **A real** heart interest story. It was very entertaining, has quite a lot of action and an ending that made them weep, then smile joyously. I was very favorably impressed with the picture myself and so was everyone who saw it, but in spite of hard work it failed to draw. I think the title and paper were to blame. The title didn't seem to have much box office value. The original title to the story, Heaven-bent, was nothing to rave about, as a box office bet, but I do believe it would have been better than the title used. I think that when a producer can't find a better box office title, he would do well to use the known title of the story wherever possible. The work of Torrence and Collier was wonderful. The girl was all right, but we weren't wild about her looks. Tone, Sunday and special, O. K. Fair appeal. Draw all classes; town 3,000. Admission, 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

SACKCLOTH AND SCARLET. (6,732 feet). Star, Alice Terry. A picture that didn't please a single patron. Here is was just a no-good picture. Sunday or special, no. Draw mixed class, town 800. Admission 15-25. Jerry Wertin, Winter Theatre (240 seats), Albany, Minnesota.

WILD, WILD SUSAN. (8,774 feet). Star, Bebe Daniels. A very nice comedy drama that will please. The last two reels go big; a haunted house furnishes plenty of laughs and thrills. one fair, appeal 90 per cent. Sunday yes, special no. Draw mixed class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

Producers Dist. Corp.

UNKNOWN SOLDIER. (6,300 feet). Star cast. One of the best war dramas yet produced and pleased 100 per cent. It is a knockout that can be bought reasonable, and it sure has the hokum that the average movie audience will eat up. Go after this one and it will make you some real money. Yes as special. Draw from town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

UNKNOWN SOLDIER. (6,300 feet). Star cast. A good one but with a sad ending and the public don't care for this type any more, here. Small town draw. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

UNKNOWN SOLDIER. (6,300 feet). Star Chas. E. Mack. You need not be afraid to get behind this picture; it surely is "the goods." The war scenes are very impressive. Tone good, Sunday yes. Draw mill and farm class, town 1,000. Admission 25. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

UP IN MABEL'S ROOM. Star, Marie Prevost. This is a very good show for the larger theatre; small town showmen had better be careful—it did not do the usual amount of business. Tone none, appeal 60 per cent. Sunday, special no. Draw most classes, town 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Penn.

VOLGA BOATMAN. (10,600). One of the best pictures we have had the pleasure of running. More compliments on it. All we lacked was music to put it over big, but that was no fault of the picture. Jas. A. Banks, Lyric Theatre, Saratoga, Wyoming.

VOLGA BOATMAN. (10,600 feet). Star cast. One of the best pictures of the year; dealing with foreign stuff hasn't universal appeal, thus lacking as 100 per cent box office attraction. If you can get them in they will like and will increase with longer run. Tone O. K. Appeal 80 per cent. Sunday, special yes. Draw general class, town 3,600. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Ill.

United Artists

SPARROWS. Star, Mary Pickford. This picture had absolutely no entertainment value as it was all considered filth and slime, many of my patrons walked out and everyone was disappointed. See this if you can before you buy it and then maybe you won't. Admission 10-35. Giles Master, Strand Theatre, Gallup (population 3,000), New Mexico.

Universal

DARING DAYS. Blue streak western. These Blue Streak westerns I have played

were the poorest on the market I had and seem to get worse; cheaply made and no story. Giles Master, Strand Theatre, admission 10-35, Gallup, population 3,000, New Mexico.

FLAMING FRONTIER. (8,828 feet). Star, Hoot Gibson. A week to fair business. Not a big special. However, a very good western. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Star Theatre (700 seats), Easton, Penna.

FLAMING FRONTIER. (8,828 feet). Star, Hoot Gibson. Didn't care much about this one; too draggy and long drawn out. We think the funniest sight is when Hoot tried to look sad and broken hearted; people laughed—thought he was acting funny. He's all right if you keep him in honest-to-gosh westerns. H. L. Beudon, Grand Theatre, Port Allegany, Penn.

HIS PEOPLE. Star cast. This is a good one but did not pull for me. I don't know why, as it is good. The only thing—it is long; could be cut to advantage. Tone good, appeal should be also. Sunday, special yes. Draw town, farm class, town 600. Admission 10-30, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

HIS PEOPLE. This is a very good Jewish drama that will go well where you have Jewish people and also a few of the Irish in your audience. Not a big picture, but a good one. Appeal 85 per cent. Not special. Draw from town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

MIDNIGHT SUN. (9 reels). Stars, Laura LaPlante, Pat O'Malley. A wonderful production; elaborate, beautiful. Pat O'Malley sure plays a good part, unusual for him to take a part of this type. It will go good anywhere, boys. Tone good, appeal 100 per cent. Sunday, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

MIDNIGHT SUN. (9 reels). Stars, Laura LaPlante, Pat O'Malley. Just fair and not the wonder that they made out it is. Giles Master, Strand Theatre, admission 10-35, Gallup, population 3,000, New Mexico.

MY OLD DUTCH. (7,750 feet). Star cast. A very good picture but nothing extra. Tone fair, appeal 80 per cent. Sunday yes, special no. Admission 20-35. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

ROLLING HOME. (6,831 feet). Star, Reginald Denny. This is an excellent Denny subject and will please as all his other pictures do. He does not draw as well as many other stars but never fails to please my patrons. Rolling Home will back you up in any advertising campaign. Appeal 90 per cent. Special yes. Draw from town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

SADDLE HAWK. Star, Hoot Gibson. This may have been a good picture but the print that I got was so poor that none knew what it was all about. Giles Master, Strand Theatre, admission 10-35, Gallup, population 3,000, New Mexico.

TEASER. (6,300 feet). Stars, Laura LaPlante, Pat O'Malley. A good picture. No praise, no kicks. No for Sunday or special. Draw mill and farm class, town 1,000. Admission 25. L. E. Parsons, Parsons Hall, Marcellus, New York.

TEXAS STREAK. Star, Hoot Gibson. Another good western from Hoot. He is a good, dependable western star for us. Tone and Sunday O. K. Special no. Draw merchant, farmer classes, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

Warner Bros.

ACROSS THE PACIFIC. (6,954 feet). Star cast. Went over big. Good rip-roaring war drama. Well liked. Tone O. K. Good appeal. Sunday yes, special no. Draw mixed class, city 40,000. Admission 10-50. Johnny Jones, Washington & Orpheum Theatres, Quincy, Ill.

BELOW THE LINE. (6,082 feet). Star, Rin-Tin-Tin. Good picture that drew well for me. Lots of action and acting of dog fine. These are the kind of pictures that keep the little town fellow in business. Tone good, appeal 100 per cent. Sunday yes, special no. H. L. Beudon, Grand Theatre, Port Allegany, Penna.

BROADWAY AFTER DARK. Good enough. In fact all Warners that I've played have been good. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

FOOTLOOSE WIDOWS. Star, Louise Fazenda. About as good a comedy drama as you would want to see. Has everything that pleases the crowd. Louise Fazenda is great. It is Florida stuff and calls the bluff but might not be very popular with the Florida boomers. Draw general class, city 15,000. Admission 40-50. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

SEVEN SINNERS. Not a bad crook comedy drama. Has lots of unexpected turns and holds interest fairly well. Old Claude Gillingwater scores in this one. Marie Prevost is good but not at her best. Draw general class, city 15,000. Admission 40-50. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

UNKNOWN LOVER Nothng to rave about, just an average program picture. Bought this one some time ago; owing to price Vitagraph gave me, made a little money, notwithstanding a bad, rainy night. Tone fair, appeal 85 per cent. Sunday yes, special no. Admission 20-35. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

WHY GIRLS GO BACK HOME. The "new thought" people tell you you can get anything you want if you only want it hard enough. Patsy Ruth Miller wanted a certain actor for a husband and she wanted him so much that nothing could keep her from getting him and developing into a stunning beauty while she did it (in the picture of course) while Clive Brook out-Barrymored Jack Barrymore as a matinee idol. Good comedy drama with clever reason for girls going back home. Dave Adams, Auditorium Theatre, Concord, New Hamp.

Transposed

In last week's Straight From the Shoulder the headings for United Artists and Universal were transposed by the printer. The pictures under the two heads are so well known to exhibitors that this is less a correction than an apology to the producers because the printer could not be reached in time to make a change when the departure from our dummy was discovered.

Miscellaneous

BLUE BLOOD. Just a dandy melodrama. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (500 seats), Wirt, Oklahoma.

GIRL WHO WOULDN'T WORK. Drew better than The Half Way Girl, and pleased them all. Appeal 100 per cent. Sunday, special no. H. L. Beudon, Grand Theatre, Port Allegany, Penna.

ONE OF THE BRAVEST. Star, Ralph Lewis. A good fire picture which needs co-operation from the firemen to put across. As it was it failed here. Tone good, appeal 70 per cent. Sunday yes, special no. Draw most classes, town 2,900. Admission 10-25, 15-30. A. E. Andrews Opera House (486 seats), Emporium, Penna.

Short Subjects

BATTLING BREWSTER. (Serial). Getting better all the time. People go wild about it. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

BROKEN CHINA. (Educational-Bobby Vernon). As usual, we must report Bobby's effort as being "all there!" Plenty of laughs and oodles of action kept the audience giggling throughout the its entire 2,000 feet. No one can ever accuse Bobby of "posing" as that boy is continually on the jump. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DIZZY DADDIES. (Pathe-Findlayson). Positively a REAL laugh producer. Jim Findlayson's antics in this as Old Dad had the house in one continual uproar from the opening shot to the final fadeout. Heard lots of good comments on this number as the patrons passed out (of theatre) and several people wanted to know when we'd have another comedy just as good. one O. K. Great appeal. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FOX HUNT. (Pathe-Spats). This was a good one; in fact the Spats are the best we have played. If anybody knows of anything better please tell us about them. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

GIMME STRENGTH. (Educational-Jimmie Adams). Not so funny here for us. A weak sister as a comedy. Well, they can't make them all good, that is sure. Tone good, appeal fair. C. A. Anglemire, "Y" Theatre, Nazareth, Penna.

GOING CRAZY. (Educational-Lige Conley). A foolish comedy that didn't cause any broken sides (from unrestrained laughter). Tone O. K. Appeal weak. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HOLD YOUR HAT. (Educational-Al St. John). This one was a scream. Everybody had a good laugh out of it. Tone and appeal good. Carl A. Anglemire, "Y" Theatre, Nazareth, Penna.

HURRICANE. (F. B. O.-Alice Ardell). This is a good two reel comedy and had a good many laughs in it, which is the kind we are looking for. Ran it with Bigger Than Barnum's and it made a dandy good program. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

MAD RACER. Star, Earle Foxe. A Fox two-reel gem. If Fox's features were as good as this comedy they wouldn't have to get them to you with Jones or Mix. This will make any program good, as it has thrills, laughs and action. Draw mixed class, town 7,000. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Penna.

MAN ABOUT TOWN. (Pathe-comedy). This is a right good comedy and got several laughs. Just a little better than the average run of comedies. W. C. Snyder, Cozy Theatre, Lamont, Oklahoma.

MY SWEEDIE. (Educational-Neal Burns). A fair comedy; one or two good laughs and that was all. We have had better Christie comedies. Good tone. C. A. Anglemire, "Y" Theatre, Nazareth, Penna.

SHORE SHY. (Educational-Billy Dooley) A good laughmaker, with Billy Dooley taking the cake. I don't blame him for becoming Shore Shy after this comedy. Tone and appeal good. C. A. Anglemire, "Y" Theatre, Nazareth, Penna.

SNOWED IN. (Pathe-serial). Star, Allene Ray. Just played the third chapter last night and Snowed In is staring out fine. Deep mystery in all three chapters. Think it will compare favorably with Green Archer. A. E. Shaw, Globe Theatre, Savannah, Missouri.

SOMEBODY'S WRONG. (Educational-Cliff Bowes). A fine little one reeler for us. Good tone and appeal. C. A. Anglemire, "Y" Theatre, Nazareth, Penna.

TIME FLIES. (Educational-Lupino Lane). This is a comedy knockout; a scream and pleased 'em all. C. A. Anglemire, "Y" Theatre, Nazareth, Penn.

WHO HIT ME? (Educational-St. John). Some good laughs in this comedy. Al twists himself up into several knots. Tone and appeal O. K. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WINDOW DUMMY. (Pathe-Ralph Graves). Only a comedy. Not many laughs. Ralph Graves very seldom causes our patrons to become hysterical. Tone O. K. Weak appeal. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ARTCLASS PICTURES CORP.

	Kind of Picture	Review	Feet
		1925	
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5.000

ASSOCIATED EXHIBITORS

		1926	
Hearts and Fists (John Bowers)	Logging camp melo.	Mar. 6..	5,438
North Star (Strongheart)	Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500

BANNER PRODUCTIONS

		1925	
Wreckage (May Allison)	Drama	Sep. 5..	5,957

BRAY PRODUCTIONS

Housing Problem	Novelty magazine	Oct. 16..	1,000
Table Manners	Nature special	Oct. 16..	1,000
Oh Monkey Be Good	Sunkist comedy	Oct. 16..	2,000
Pete's's Haunted House	"Hot Dog" cartoon	Oct. 16..	1,000
Punches and Perfumes	Fistical culture com.	Oct. 16..	2,000
On the Farm	McDougall Alley	Oct. 23..	2 rls
For the Love O' Pete	Lantz cartoon	Oct. 23..	1 rl
Getting Hitched	McDougal Alley	Oct. 30..	2 rls
Velocity	Novelty	Oct. 30..	1 rl
Fighting Fool (L. Sargent)	Fistical Culture	Nov. 6..	2 rls

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750

Dollars That Help 6,492 Exhibitors

DEPENDABILITY assures leadership — that's why Moving Picture World is glad to send an exhibitor a dollar for writing a letter telling of a major error in this Chart. With 6,492 exhibitors as subscribers, we owe this service to our leadership in the circulation field.

Producers give us footages and other pertinent information when we review pictures. Sometimes after that they change the length of the films and don't tell us of the changes. That is how some errors creep in here; though not our mistake, we gladly pay for correction.

We appreciate the interest our exhibitor friends take in telling us about these errors and to save other exhibitors we gladly give out our dollars for the trouble our friends take in writing. It's worth it to have that sort of friends helping us to retain the dependability leadership.

	Kind of Picture	Review	Feet
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540

Waldorf

Enemy of Men (Revier)	Drama	5,507
Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,505
Fate of a Flirt (Revier)	Comedy drama	5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama	4,781
Speed Mad (W. Fairbanks)	Racing melodrama	4,441
New Champion (W. Fairbanks)	Boxing melodrama	4,498
Great Sensation (W. Fairbanks)	Melodrama	4,470
Handsome Brute (W. Fairbanks)	Police drama	4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

		1926	
Page Me (Vernon)	Comedy	Feb. 27..	2,000
Keep Trying (Bowes)	Cameo comedy	Mar. 6..	1,000
Hold Your Hat (St. John)	J. White prod.	Mar. 13..	2,000
Light Housekeeping (Conley)	J. White prod.	Mar. 20..	2,000
Wireless Lizzie (Heirs)	Christie comedy	Mar. 20..	2,000
Home Cured (Johnny Arthur)	Comedy	Mar. 27..	2,000
Don't Stop (Bowes)	Cameo comedy	Mar. 27..	1,000
Whoa Emma (Adams)	Christie comedy	Mar. 27..	2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27..	1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27..	1,000
Quick Service (Bowes)	Cameo comedy	Mar. 27..	1,000
Fool's Luck (Lupino Lane)	Comedy	Apr. 3..	2,000
Dancing Daddy (Jack Duffy)	Christie comedy	Apr. 10..	2,000
Congress of Celebrities	Hodge-Podge	Apr. 10..	1,000
Felix Weathers the Weather	Sullivan cartoon	Apr. 10..	1,000
Nobody's Business (Hamilton)	Comedy	Apr. 24..	2,000
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24..	1,000
Lest We Forget	Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1..	1,000
Broken China (Vernon)	Christie comedy	May 8..	2,000
Felix Misses the Cue	Sullivan cartoon	May 8..	1,000
The Vision	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley)	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7..	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities	Sideshow folk	Aug. 14..	1,000

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Daffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28..	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4..	2,000
The Blue Boy	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham)	Comedy	Sep. 25..	1,000
Missing Links	"Life" Cartoon	Sep. 25..	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sep. 25..	2,000
Flaming Ice	"Life" Cartoon	Sep. 25..	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat	Oct. 2..	1,000
Pink Elephants (Al St. John)	Mermaid comedy	Oct. 2..	2,000
Wife Shy (Vernon)	Comedy	Oct. 9..	2,000
Kiss Me Kate (Phil Dunham)	Comedy	Oct. 9..	1,000
The Humdinger (Johnny Arthur)	Comedy	Oct. 9..	2,000
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy comedy	Nov. 6..	1 rl
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		...
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20..	6,500
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,576
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
Her Honor, the Governor (Frederick)	Melodrama	Jnly 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
Short Subjects			
In the Air	Fat men comedy	Feb. 20..	2,000
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plane Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22..	1,000
Pelican's Bill	Bray cartoon	May 29..	1,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Lightning Slider	Fighting Hearts	Jnne 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	Jnne 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	Jnly 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	Aug. 14..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
The Army	Bray cartoon	Sept. 11..	1,000

FIRST NATIONAL

	Kind of Picture	Review	Feet
		1925	
White Monkey (La Marr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25..	7,672
Halt-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2.	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,068
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,421
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29	7,323
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,886
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770

FOX FILM CORP.

Features		1925	
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,056
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,634
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,97.
When the Door Opened (star cast)	Cnrwood Canadian	Nov. 28..	6,51.
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,60
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,89.
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,708
Short Snbjects			
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
With Pencil, Brush and Chisel	Varieties	Sep. 19..	1,000
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling for Rest	Varieties	Oct. 10..	796
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Transients in Arcadia	O. Henry story	Oct. 31..	2,000
All Aboard	Helen & Warren	Oct. 31..	2,000
Peacemakers	Helen & Warren	Nov. 7..	2,000
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
Features		1926	
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,859

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10 ..	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Midnight Kiss	Comedy drama	Aug. 7..	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20.....	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
Short Subjects			
Old Virginia	Variety	Jan. 23..	1,000
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Woman of Letters	Helen and Warren	Mar. 13..	2,000
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
A Polar Baron	Imperial comedy	April 24..	2,000
Too Many Relations	Helen and Warren	May 15..	1,965
Canary Island	Varieties	May 22..	927
Wild America	Varieties	May 29..	960
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls

GOTHAM PRODUCTIONS

His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Peter, the Great)	Dog picture		6.000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000

METRO-GOLDWYN-MAYER

			1925
Zander the Great (Marion Davies)	Human interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564

	Kind of Picture	Review	Feet
		1926	
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16..	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23..	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461

PARAMOUNT

			1925
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,03.
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
			1926
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	5,283
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Coast Guard	Action serial	Feb. 13..	10ep.
Buried Treasure	Our Gang Comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	1,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27..	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6..	2,000
Mail Coach	Terry cartoon	Mar. 6..	1,000
Wandering Papas (C. Cook)	Hal Roach Comedy	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bnmper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28..	2,000
Scramhled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4..	.....
A Buggy Ride	Terry cartoon	Sept. 11..	1,000
Fourth Alarm	Our Gang comedy	Sept. 11..	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Masked Mammas (Dent-Bevan-Parr)	Sennett comedy	Nov. 6..	2 rls
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	2 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
Features			
The High Hand (Leo Maloney)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6..	5,479

PREFERRED PICTURES

Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhonn)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218

PRODUCERS DISTRIBUTING CORP.

		1925	
Friendly Enemies (Weber & Fields)	Comedy drama	May 16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenne (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkrant)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,900
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,730

RAYART

		1925	
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep. 26..	4,924
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

		1926	
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartune	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	55
Hair Cartoon	Marcus cartoon	May 1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1..	750
Song Car-tune	"Tramp, Boys are March'g"	May 8..	550
Sweet Adeline	Song Car-tune	June 5..	550

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon (Issue 8)	Marcus novelty	June 12..	850
When Do We Eat?	Novelty	July 10..	1,000
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
eelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

SAVA FILMS, INC.

Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

TIFFANY PRODUCTIONS, INC.

		Release Date	
...uet Model From Paris	Society comedy drama	Aug. 15	
Lost At Sea	Romantic comedy drama	Sept. 1	
The First Night	Farce comedy	Oct. 15	
Josselyns Wife	Society drama	Nov. 1	
Redheads Preferred	Whimsical comedy drama	Nov. 15	
Sin Cargo	Drama of the High Seas	Dec. 1	
One Hour of Love	Emotional drama	Dec. 15	
The Enchanted Island	Romantic drama	Jan. 1	
Flaming Timber	Woodland drama	Jan. 15	
Squads Right	War farce comedy	Feb. 1	
The Steeplechasee	Racing society drama	Feb. 15	
The Tiger	Modern drama	Mar. 1	
The Song of Steel	Society-business drama	Mar. 15	
Husband Hunters	Domestic comedy drama	Apr. 1	
Snowbound	Comedy drama of the North	Apr. 15	
Wild Geese (Special)	Human drama	May 1	
The Squared Ring	Society comedy drama	May 15	
The Broken Gate	Emotional drama	Jun. 1	
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300

UNITED ARTISTS

		1925	
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21..	10,157
		1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8.388
The Bat (all-star)	Mystery drama	Mar. 27..	8.219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,000

UNIVERSAL

Features		1926	
The Escape (Morrison)	Western-action	Apr. 24..	4,500
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Rustler's Ranch (Acord)	Western	June 5..	5.230
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,633
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Short Subjects			
Buster's Mix-up	Buster Brown comedy	Apr. 24..	2,000
In Quarantine (Snookums)	Newlyweds	June 5..	2,000
Snookums' Buggy Ride	Newlyweds	June 5..	2,000
Twin Sisters (Wanda Wiley)	Comedy	June 12..	2,000
Movie Madness (Edna Marian)	Comedy	June 12..	2,000
A Haunted Heiress (Marian)	Comedy	June 12..	2,000
Let George Do It	A series	June 19..	
Why, George!	Let George Do It	June 19..	2,000
George's in Love	Let George Do It	June 19..	2,000
George the Winner	Let George Do It	June 19..	2,000
Buster's Narrow Escape	Buster Brown series	June 26..	2,000
Wise or Unwise (Puffy)	Comedy	June 26..	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26..	1,000
Let Loose	Mustang comedy	June 26..	2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26..	1,000
Tin Bronc (Cobb)	Western	June 26..	2,000
Four-Square Steve (Cobb)	Western	June 26..	2,000
Buster Watch Tige	Buster Brown	June 26..	2,000
Frame Up (Hume)	Western	June 26..	2,000
Love Deputy (E. Cobb)	Short western	July 3..	2,000
Trapped (Fred Humes)	Short western	July 3..	2,000
There She Goes (Wanda Wiley)	Comedy	July 10..	2,000
Buster's Girl Friend	Buster Brown series	July 10..	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10..	1,000
Buster's Heartbeats	Buster Brown	July 17..	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17..	2,000
Love's Labor Lost (Edwards)	Comedy	July 17..	1,000
Do or Bust (Edwards)	Comedy	July 17..	1,000
Motor Trouble (Chas. King)	Comedy	July 17..	2,000
Mixed Doubles (Puffy)	Comedy	July 17..	1,000
Fire Barrier	Short western	July 24..	2,000
Village Cut-Up (Lake)	Comedy	July 24..	1,000
Under Desert Skies	Short western	July 24..	2,000
Thirteenth Man (Puffy)	Comedy	July 24..	1,000
Op'ry House Tonight (Lake)	Comedy	July 31..	1,000
Who's Next? (Edwards)	Comedy	July 31..	1,000
Thrilling Romance (Wiley)	Comedy	July 31..	2,000
Little Warrior (Sedgwick)	Short western	July 31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7..	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14..	2,000
When East Meets West	Mustang comedy	Aug. 14..	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14..	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14..	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21..	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21..	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21..	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21..	2,000
Don't Shoot (Mower)	Short western	Aug. 21..	2,000
Tiddly Winks (Lake)	Comedy	Aug. 28..	1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28..	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28..	2,000
And George Did (Saylor)	Comedy	Sept. 4..	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept. 4..	2,000
Buster Helps Dad	Buster Brown series	Sept. 4..	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4..	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11..	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11..	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11..	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep. 25..	1,000
Which is Which? (Chas. King)	Excuse Maker	Sep. 25..	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2..	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2..	1,000
The Collegians	Series of 10	Oct. 9..	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16..	....
A Man's Size Pet	Western comedy	Oct. 16..	2,000
Never Again	The Gumps	Oct. 16..	2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16..	1,000
Lots of Grief	Gump comedy	Oct. 16..	2,000
Pinnacle Rider (Mower	Mustang western	Oct. 16..	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23..	2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct. 23..	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct. 23..	1 rl
When Bonita Rode	Mustang western	Oct. 30..	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30..	1 rl
Jane's Engagement Party	What Happened to Jane	Nov. 6..	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6..	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6..	2 rls
Business Worries (Arthur Lake)	Comedy	Nov. 6..	1 rl
Please Excuse Me	Excuse Maker com.	Nov. 6..	2 rls
The Big Surprise	Gump comedy	Nov. 13..	2 rls.
Snookums' Outing	Newlyweds comedy	Nov. 13..	2 rls.
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13..	1 rl.
Better Luck	Gump comedy	Nov. 20..	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20..	2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20..	1 rl

WARNER BROS.

		1925	
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15..	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,200
		1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6.061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
While London Sleeps (Rin-Tin-Tin)	Dog drama		
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..	6,903

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

What Poker Hand Is Your Theatre Like?

EVERY EXHIBITOR would like his theatre to be a full house—pat! But in many cases the poker hand a theatre most resembles is an inside straight—it's a long chance that you can fill it on the draw.

You are the dealer. You can stack the cards and get away with it. If you want to get a look in on the money it's your own fault if you give yourself nothing to draw to.

Pictures, Projection, Music, Comfort—these are the four suits you have to deal out.

If you are anyways clever you will hand yourself an ace in at least three of them. Then you can afford to take a little chance on the picture you get in the draw.

Why Deal Yourself a Deuce When an Ace is as Handy?

You can't get away with a bluff. You have to have the goods when the public calls.

If you hold an ace in projection and another in music—you have to show the seats that stack up with them. If your seats and your projection are your pair and your music sounds like the deuce, and a punk picture comes along—you've only got aces and deuces.

In that case, very likely your man-up-the-street has the full house!

But if you deal yourself the three aces within your control you can feel safe that with modern production quality you'll get an ace picture nine times out of ten—and nobody can beat four aces.

Be Sure You Can Show When the Public Calls

Replace projectors, lamps, condensers, reels—before they actually need replacing. Don't wait till you have a breakdown. Keep projection ace-high.

Don't let either your organist or your organ get out of harmony with the picture. It's a strong card.

If seats are uncomfortable, carpetings worn or lumpy—get action that will restore them to winning quality.

Then when it comes to a showdown the public doesn't begrudge you their money.

Describes Method For Cleaning Motion Picture Positive Film

THROUGH the courtesy of the Society of Motion Picture Engineers and of Mr. J. I. Crabtree, of the Research Laboratories of Eastman Kodak Company, we are giving general circulation to an article read at a recent meeting of the S. M P. E. by its author—a paper of interest to laboratory folks, to exhibitors and to the projectionists—as well as to exchange managers.

By Trevor Faulkner

In connection with a department of my firm which is concerned with the distribution of positive film, I have been interested since very early days in the production of an efficient film cleaning machine. The machine which I am about to describe to you has been installed after much experiment and is one which very satisfactorily cleans and revitalizes dirty film.

That film should become soiled is in the nature of things. In practically all cases the projection booth is the most remote part of the theatre, where it is seldom under the care of a janitor or porter, and in too many cases is hardly ever inspected by the manager. This means the periodical accumulation of dust and dirt till the operator is forced to have a "house cleaning." It is seldom that you will find the floor of a booth free from grit and oil, which is most harmful if the film has to be "spilled" to secure uninterrupted screen presentation during a minor accident.

Again, on account of being at the highest point of a theatre, and usually with an exhaust fan in it, most of the dust that arises from the constant stir of patronage is drawn into the projection room and necessarily through the port holes in front of the projection machines. So much for the conditions supplying dirt.

Film and Its Care

When positive film is first released, it is more sensitive to damage than when older, and consequently more care must be used in its handling. Regardless of any prior waxing the film may have had, to prevent the probable damage the "operator" often applies oil to the film. Then, there have been cases known where the unfortunate film runs through a continuous bath of lubricating oil. In one make of a projection machine, when the projector is tilted to fit the angle at which the light rays must be thrown to reach the screen, there is a receptable created at the base of the mechanism that is capable of receiving and holding a sufficient amount of drainage oil to give a long lower loop a steady bath.

Sometimes the film gets a constant spray or sprinkle of oil through a worn intermittent bearing. It is also customary for the "Operator" to have a pan placed on the floor under the projector to catch the oil drip from the mechanism, and often this pan, with more or less oil in it, will also catch the ends of the film as the "operator" is either threading up the machine or is taking the film out of the lower magazine. You can rightfully place the blame for oil on film to one or all of these conditions, for in no other way does film ever come in contact with oil.

Motion picture film in its rapid passage through the machine may become charged by friction with static electricity which will enable it to attract and attach any dust in its vicinity. Consequently when the doors of an enclosed projector are opened or when the film is "spilled" it becomes plentifully coated with lint and dirt which it annexes permanently if there is any oil to act as a cement. Further passages through the projector rolls the mixture in until a very objectionable layer of coats both emulsion and base.

The projectionist is quite aware that a fine sparkling picture can only be produced from clean film; nevertheless, in too many cases the presentation is marred because he has no equipment for securing this cleanliness.

Cleaning Machines

In considering cleaning machines, we have had in mind the importance of the wash fluid which is actually to do the work. It must be non-inflammable, give off no explosive or poisonous gases, and be free from any acids or alkalis that might attack the silver image, and furthermore it must be cheap. We have been fortunate enough to

(Continued on next page)

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Film Cleaning

(Continued from preceding page)

secure such a solution and are using it daily in our department with excellent results.

At this stage we were able to enlist the co-operation of the manufacturer then making the best machine on the market. He agreed over an extended period to exploit certain of our ideas and make any changes necessary to carry them out. We are pleased to say that the expriments have resulted in a cleaning machine which really does the required work quickly and inexpensively. We find that our operators can clean twelve to fifteen reels an hour. As they come off the machine, they are handed to the inspector, for reel bands are placed in position, and the work ready for the vaults. Output is about 100 reels a day per unit.

The actual machine, is made by the Dworsky Film Machine Corporation, 520 West 48th St., New York City. The film is first passed through a bath of the wash solution, contained in a trough A, about eight inches being submerged at a time. Felt brushes submerged in the liquid brush both sides of the film. The film then travels up through a series of four rubber wipers at B suspended on a spring suspension at the same angle, which wipe the film very much in the manner that a window cleaning "squeegee" wipes the water from a freshly washed window pane. The film then passes between flannel strips fed from reels R1 and R2 and slowly driven in an opposite direction to that in which the film is traveling. The points of contact with these strips are arranged at offsetting points, so that the tension of the film is sufficient to polish it thoroughly on both sides. The film then passes through two rubber rollers at C, which simply pull the film through the machine. The film is then wound on a reel by an automatic take-up similar to the take-up on the lower magazine of a projection machine. The entire operation requires about 4½ minutes to the thousand foot reel of film.

The solution tank holds approximately one quart of the cleaning fluid, which is drained off into a filter after every seventh or eighth reel. After passing through the filter, the fluid can be used as often as it is thoroughly filtered and freed from the dirt that it carries after it has cleaned the seven or eight reels. By actual measurements, this filter from a day's work of one hundred reels of film has caught 14 cubic inches of dirt.

I will repeat that the hopes of ultimately having available a satisfactory plant for clean ing film has been the goal toward which I have been striving for years. During these years of what you might classify as research there have been many machines considered and tested, many wash solutions analyzed, and every system with which we could come in contact investigated. Many of them have merit, and almost all of them offer in some manner a remedy for dirty film. In most instances, the plants that were investigated were operated by their owners as cleaning plants, and their business was confined to cleaning film and not to selling equipment for film cleaning. In such cases it meant the loss of time to transport film to and from our plant to theirs. This research work included a very careful study of various types of machines which were on the market and recommended for exchange use but which we found after a very careful analysis did not accomplish the result we desired.

In analyzing a machine we found:

First, in developing capacity, you must bear in mind the greater the speed of operation, the greater the possibilities of film damage. We have minimized damage by using large aluminum rollers with wide flanges to guide the film and by the elimination of sprockets. A gravity switch controls the motor so that, should the film break, the machine is stopped immediately. There are no buffs or fast rotating polishers to heat the film should it become stationary, and there are no sprocket teeth to injure it, or idler rollers to crease or mark it.

We may safely claim that film which has received such treatment is so smoothly polished on either side that, besides being clean and transparent, it is able to pass through the projector with the least possible friction.

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Better Projection

This Department Was founded in 1910 by its Present Editor—

F. H. Richardson

Better Projection Pays

Fine Installation In Paramount Theatre

PRESENTLY I shall devote probably an entire issue of this department to a description of the projection room, or, perhaps, I might better say, projection suite of the new, magnificent Paramount Theatre, which rears its truly imposing pile at the very heart of Broadway, Times Square. So striking is the building that even the seasoned, hard-boiled Broadwayite stops to stare.

I say projection "suite" because I don't quite know what else to call it. I examined it while it still was far from completion, with none of the projectors even delivered, much less installed, and was much impressed. There is a special elevator landing for the projectionists, a spacious private hallway for the various rooms, a private office for the Chief Projectionist, a booth of ample size entirely finished in polished, high-grade marble. It is entirely for the use of the projection staff. And that is but a mere beginning. When it is finished I will give it a complete description. It well deserves it.

Rubin Deserves Credit

Supervisor of Projection Harry Rubin deserves much credit for the excellence of the lay-out. May I offer, in advance, my sincere congratulations to Paramount for the completeness and excellence of the projection room and its appurtenances. Men who would not produce high-grade results on the screen with such a layout would be disgraced indeed, but I have no fear but that the projection will be high grade, for I have had an advance peek at the names of the projectionists who will be favored. I have been favored with an invitation to the opening of the theatre and most certainly will be there, though as a rule I don't care for first nights.

A. P. S. to Start Projection Contest

THE American Projection Society will launch a contest, and has invited me to be one of the judges. I have accepted. I don't know all the details as yet, but it is designed, as I understand the matter, to determine (a) just what constitutes the most acceptable and best theatre projection room, and (b) to see what theatres have them.

This department will give you full particulars of the contest as soon as they are available. You will send your answers to the American Projection Society direct or through this department if you prefer to. There will be some substantial cash prizes donated by various manufacturers.

Bluebook School

Question No. 544—Practical question submitted by G. L. Doe, Chicago. Suppose you are employed as chief projectionist in a theatre under construction. Your employer asks your advice as to what type of lamp, or light source it is advisable to use for the projectors. Just what various things would you give consideration, and what information would you desire to have before offering advice?

"Brother Richardson—I say "Brother" because I believe you are a member of the I. A., but whether you are or not I firmly believe you have been a 'big brother' to projectionists everywhere, including our own Chicago—you no doubt have some very able men, called 'Broadway men' in the 'Big Town.' Also I am very firmly convinced, from some of the samples who have been in Chicago, that not a few of them have to purchase hats several times too large, because of the fact that their heads are—what I shall say—unduly enlarged.

"I would like to see some of the Broadway men (who up to now have been rather conspicuous by their absence from the 'School'—I wonder why)—take a shot at this question. I would also like to see Brother Gray's answer, if he has the time, and that is no slap at Gray, who is an able man whom I admire."

There, gentlemen, I shall ask no other question this week, for this really is a big thing. It may even consume the entire department the week the reply is published. It ought to, anyhow. Also I am wondering whether Broadway will accept the direct challenge of this very able Chicago man. What he says about "Broadway men" is, in my opinion, exactly true. There are Broadway men who can, I believe, answer this question as fully as any one could answer it. But how many of them can—well, that is quite another story.

Dentlebach Visits N. Y.

CHARLES DENTLEBACH, Supervisor of Projection for Famous Players-Canadian Corporation, was in New York recently. "Charlie" looks as spry as ever. He advises me that Mr. Nathan, head of the Canadian Corporation, has given him satisfactory authority over projection matters, and if that is so there is no reason why Dentlebeck should not build his position into a very real one. He has the ability.

His Best Bet to Try Other Work

JOHN R. ALLBRIGHT, Portland, Maine, writes briefly thus: "I am 19 years of age. Have an excellent education, as Dad, who died not many months ago, was well off. But we find there is very little left now that things are all settled, and I must at once take my place in the work world and earn money, as mother must not be permitted to bear the burden of four other children, none but myself old enough to help much.

"I have been thus frank because I want to ask you this question: Would it be possible for me to qualify as a motion picture machine operator, later to 'graduate,' if hard work would accomplish it, into a real motion picture projectionist, by going to New York City and taking a course in one of the schools which I understand exist there?"

There is more, but that tells the story.

You have been frank and so will I be. The schools, or any of them I know anything about, will give you next to nothing of value. They simply learn you to thread a projector, "trim" a lamp, keep some sort of a light on the screen when your luck is good, and splice a film. The rest of it consists merely "stuffing" you with answers to questions which will probably be asked in examination.

Year's Study Needed

I could not, in justice to the industry, advise you to do anything except serve a regular apprenticeship of at least one full year, and two would be much better, studying the Bluebook and such other helpful books as you can get meanwhile.

The trouble with that is, though, that you would probably have trouble finding a position as apprentice which would enable you to help your mother much, and your highly laudable and most honorable desire and determination to help her should not be in any degree discouraged. It does you high credit and I wish I might help you.

Under the conditions I could only advise you to seek some form of employment where your earning power will begin immediately. Meanwhile, if you really wish to adopt projection as your future profession, get a Bluebook, start studying, and try to arrange with some one of the local projectionists to permit you to help him two or three evenings a week in return for the exprience. You might even go to the Business Agent of the local, state your exact circumstances and ask the local to permit you to start in that way, or any way they may approve. I think you will find them willing to help you in any reasonable way.

That is not the advice you wanted, of course, but it is the best I am able to give under the conditions.

Bluebook School Answers 532 and 533

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 532—At what temperature is the resistance of wires, as given in tables, calculated, and what is the effect of a higher or a lower temperature?

E. Fergodo, Livermore, Calif.; G. L., Bill, John and (a new one) Charles Doe, Chicago, Ill.; W. C. Budge, Springfield Gardens, N. Y.; C. H. Hanover, Burlington, Iowa; Thomas Allerton, Topeka, Kansas; S. F. Cooley, Manchester, N. H.; G. V. Rumley, Des Moines, Iowa; Charles F. Curle, Chattanooga, Tenn.; Frank Dudiak, Fairmont, W. Va.; Allan Gengenbeck, New Orleans, La.; Charles C. Colby, Santa Fe, New Mexico; John Peters, Allentown, Pa.; Ty R. Donaldson, Pottsville, Indiana; Wm. T. Smith, New York City; T. D. Boyd, Springfield, Mass.; T. M. Dodd, Hendersonville, Ky., and Albert Johnson, Akron, Ohio, all replied correctly. I think, however, Brother Hanover puts the thing in the best form as to words. He says:

"The resistance of wires as given in the various tables, is calculated on the basis of the temperature of the wire itself being at what is termed 'normal,' which means 75 degrees Fahr. or 24 degrees Cent.

"The effect of a temperature greater or less would be, as set forth in the Bluebook, that as temperature is increased above normal the resistance of the wire is increased in proportion, which increase may be accurately calculated by the use of what is known as the temperature co-efficient—see page 66 of the Bluebook. The resistance decreases in the same proportion as the temperature drops below normal, though the possible range there is so small that in projection practice it amounts to nothing. It only counts where very great accuracy is demanded."

The foregoing was very nearly the same as Cooley, G. L. Doe, Gengenbeck, Curle and Dudiak said. In fact, Curle's reply was, I think upon second reading, perhaps a bit better, but not sufficiently so to justify making a change now.

Question No. 533.—Describe some of the properties of some metals used for resistance.

To the before named list of correct answers must be added the following: B. McClung, Spencer, W. Va., and T. R. Boyle, Richmond, Va. Also some of the ones named in the first list fell down on this one, but I'll not tell tales as to who they were. Let 'em get away with it, says I, due to the excellence of their answer to the first one.

The question was only asked to direct attention to the subject, and to get you to scrutinize what data the Bluebook and such other works as you might have available contained. The answer of Curle is correct and good, but that of Brother Fergodo serves the purpose of publication very well on such a subject, and it is brief. He says:

"Among the metals used for rheostatic resistance, cast iron and various grades or alloys of nickle steel are most common and seem to serve the purpose best.

"Little is known of the properties of cast iron with respect to its resistance characteristics, except that where a considerable difference between the resistance offered at normal and at higher temperatures is not important, it forms a cheap and fairly satisfactory resistance element.

"'Climax' resistance wire is a high-grade, high resistance nickle steel alloy, well suited for use in rheostats. 'Advance' wire is a copper-nickle alloy containing no zinc. It is uniform in its composition and its resistance remains practically constant at all temperatures. The temperature co-efficient cannot therefore be applied to it. The same is true of 'Ideal.'

"'Carlido' is a high percentage nickle chromium alloy containing a small percentage of iron. It has an extremely high melting point. 'Nichrome' also has an extremely high melting point, and is practically non-corrosive. The same applies to 'Nickel.'"

Powerlight and Other Things

RECENTLY from some mysterious source a rumor came that "Powerlight," the reflector type lamp marketed by the International Projector Corporation, was to be taken off the market.

I went immediately to that corporation and asked if this was true. The "No" which greeted the query almost blew me out through three solid doors and down two flights of stairs. I think after that experience I may say as positively as anything may be said that the rumor not only has absolutely no foundation in fact, but also never did have any. So that's that, and "Powerlite" will proceed to supply the excellent screen illumination as in the past, and bring smiles of joy to those using them.

While I was at 90 Gold street, the lair of the International Projector Corporation, this remark was made by one of the officials:

"You ought to drive home to projection-ists and exhibitors, who, after all are, in the last analysis, our customers, even though they may not deal directly with us, the fact that they can only place reliance on statements made by responsible manufacturing and selling organizations. There are a large number of fly-by-night concerns in the business, some of whom think nothing of making wild statements. The statements of such irresponsible parties are often trusted to the ultimate damage of all except the one making them. They were made, primarily, for the advantage of that one, and no one else.

"In this matter of the Powerlite, for instance, you have done exactly the right thing in coming to us direct for information. I believe it would be well that you point out to your readers the advisability of following the same course. They should either consult the manufacturer, or some one directly affected, or write direct to yourself for authentic information."

Best to Write Direct

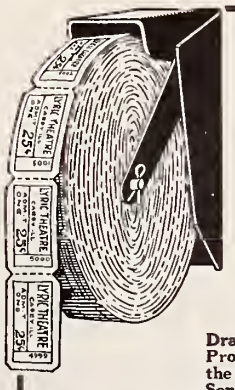
Correct, but I would amend that by saying that it is best to write direct, rather than to me. I am very busy, and while I am always willing to help, still, the manufacturer knows the facts, and is the logical one to give them to you. On the other hand, manufacturers are often remiss and cause much unnecessary trouble for themselves, and misunderstanding on the part of others, by failure to advise this department when changes in equipment, etc., are made.

Through this department they can immediately reach at least nine-tenths of the projectionists of this country and Canada, and also a large percentage of the exhibitors and many of both in other lands. This department is very willing to render this service, but it is not either able or willing to chase around and get the information in addition to giving it space free of charge.

Blame Unfairly Placed

I would also add to the statement of the International Projector official by saying that the exhibitor or projectionist who purchases a spurious part for a projector—a part not made by the manufacturer of the projector—is being hugely unfair to the manufacturer, to the projector and to himself. The projector manufacturer is the one who has a direct, abiding interest in seeing his projector give perfect service in screen results. The parts manufacturer is, very naturally, only concerned in the performance of the single part sold to the exhibitor, and if it performs badly, nine times in ten it is not the maker of the part who gets blamed, but the projector itself, because it gives punk results as a whole by reason of the "cheap" (?????) punk part. But does the exhibitor, or the average projectionist, blame the part? Not so! He blames the projector.

Stick to the statements of responsible manufacturers and their responsible agents, and to the things made by responsible manufacturers, is my advice—and it's solid gold, diamond-trimmed advice, too, mark you well.



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And Eastman Positive Film carries all the quality of the negative through to the screen.

EASTMAN KODAK COMPANY

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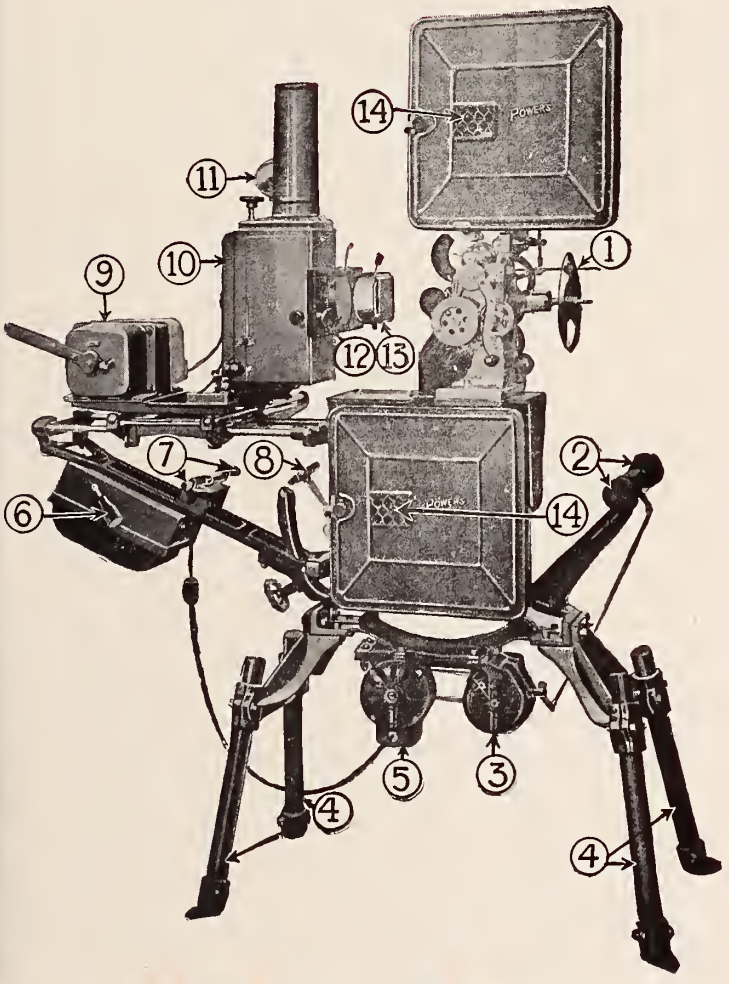
POWER'S PROJECTORS

WITH

POWER'S INCANDESCENT EQUIPMENT

POWER'S PROJECTORS



1. Stereopticon attachment.
2. Double handled speed control handle operated from either side.
3. Governor type speed control giving wide range of speed uniformly controlled regardless of fluctuations in line voltage at motor.
4. Adjustable legs permitting raising and lowering of projector to meet various requirements.
5. Powerful motor specially designed for Power's Projectors.
6. Double handle arc switch with quick break safety device operated from either side of projector.
7. Double ended motor switch—operated from either side of projector.
8. Screw and hand wheel adjustment for tilting projector at any desired angle up to 28°.
14. 16″ magazines with peephole protected by wire glass.

Other Features Not Shown in Illustration

Roller pin intermittent movement (Exclusive Power's Patent).

Adjustable Shutter Bracket assembly (permits adjusting of shutter while projector is working).

Revolving Upper Magazine Spindle.

Improved take-up device and ball bearing spindle in lower magazine.

Automatic lower loopsetter.

New style front plate with pilot light assembly.

Film footage indicator.

POWER'S INCANDESCENT EQUIPMENT

9. Regulator for Incandescent lamp.
10. Incandescent lamphouse.
11. Ammeter.
12. Cinephor condensing system—increasing the efficiency of the Incandescent equipment 30%.
13. Stereopticon mount.

Improvements And Refinements

Moulded composition knobs and handles throughout, and a new and superior vertical adjustment on the lamphouse. The slideover tracks are now cold rolled steel, accurately finished and securely fastened to the top of the base casting.

Crystallized lacquer finish replaces plain japan finish—all steel parts are dull or polished nickelplated. Supplied with new mirror and Power's aspheric condenser mount.

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IN THIS ISSUE

Mutual Concessions Avert Labor Crisis
"What Price Glory" Impresses East and West
Paramount Opening a Brilliant Film Event

MOVING PICTURE WORLD

OL. 83, No. 5 NOVEMBER 29th, 1926 PRICE 25 CENTS

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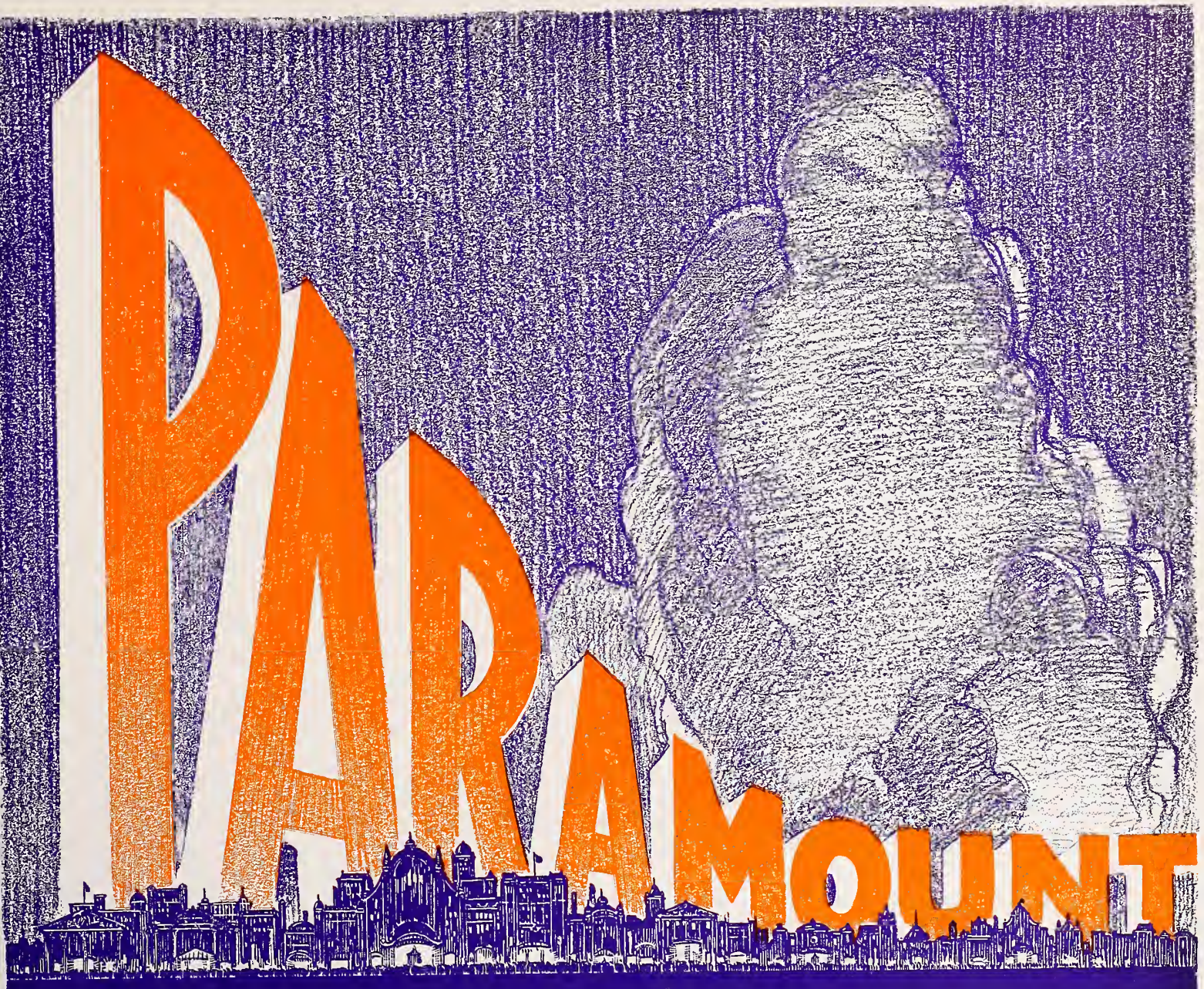

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Paramount Pictures

ANNOUNCEMENT

39 Paramount Pictures

for release February–August 1927

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CASEY AT THE BAT WALLACE BEERY, star of "Behind the Front" and "We're in the Navy Now", in the successor to those sensational comedy money-getters. Supported by Ford Sterling, ZaSu Pitts, Buddy Stuart and a huge battery of fun makers. Directed by Monty Brice and supervised by Hector Turnbull, largely responsible for previous Beery-Hatton successes.

IT First starring appearance of the greatest female box office find of the age, CLARA BOW. An Elinor Glyn-Clarence Badger production. Story by Elinor Glyn. To be serialized in Cosmopolitan Magazine. With Antonio Moreno, star of "The Temptress", and a fine supporting cast.

HOTEL IMPERIAL A mighty melodrama starring POLA NEGRI. A Mauritz Stiller Production. With James Hall and George Siegmann. Supervised by Erich Pommer, producer of "Variety" and "Metropolis". From the stage play by Lajos Biro. One of the outstanding specials of the year.

GLORIFYING THE AMERICAN GIRL Florenz Ziegfeld's dazzling beauty extravaganza and comedy-drama of Broadway. Story by Monta Bell. Directed by Harry D'Arrast. With the famous Ziegfeld beauties and an all-star cast. Revealing the gayeties and temptations of Broadway.

SPECIAL DELIVERY The famous Follies star and hit of "Kid Boots", EDDIE CANTOR, in his second starring picture. Eddie as the goofy letter-carrier, the funniest characterization ever seen in pictures. Story by himself. A cast of beautiful girls and high-powered names will support him.

THE RIALTO 11

ROUGH HOUSE ROSIE CLARA BOW'S second starring picture. As the treat 'em rough girl in Nunnally Johnson's Saturday Evening Post story. Directed by Monty Brice.

KNOCKOUT REILLY RICHARD DIX in his big successor to "The Quarterback." Dix fights his way to love and glory in the prize ring.

NEW YORK With Ricardo Cortez, Lois Wilson, Estelle Taylor, William Powell and Norman Trevor. Directed by Luther Reed. The inside story of New York.

GOD GAVE ME 20 CENTS Herbert Brenon's production with Lois Moran, Lya de Putti, Jack Mulhall and William Collier, Jr. It opened the new Paramount Theatre.

THE SILVER SHIELD THOMAS MEIGHAN in a great drama written especially for him by the famous playwright, Owen Davis. Bigger than "Tin Gods." Title is tentative.

LOVE'S GREATEST MISTAKE Exploitation tie-up with Liberty Magazine, backed by $100,000 advertising. Edw. Sutherland production with Evelyn Brent, Josephine Dunn, Neil Hamilton, James Hall, Phillip Strange.

CABARET GILDA GRAY, flashing star of "Aloma," in another triumph. A roaring story of Chicago night life. By the author of "Lulu Belle." Directed by Robert Vignola.

THE PERFECT FOOL First screen appearance of the celebrated stage comedy star, ED. WYNN. Supported by a marvelous cast. Story by himself. Tentative.

NEW MORALS Strong drama produced by Malcolm St. Clair, director of "The Grand Duchess and the Waiter" and many others. Story by Alfred Savoir.

THE CROSS EYED CAPTAIN Malcolm St. Clair production of the story by the author of "God Gave Me 20 Cents." The title will be changed.

TIPTOES DOROTHY GISH in a brilliant screen version of the American musical comedy success. Presented by British National Pictures, Ltd. Directed by Herbert Wilcox.

THE STAR 21

ADVICE TO LOVERS BEBE DANIELS as a dashing debutante editing the lovelorn column. Story by Samuel Hopkins Adams and Joseph Jackson.

TEN MODERN COMMANDMENTS ESTHER RALSTON in a tale of the modern flapper's love code. Written by Jack Lait and Max Marcin.

BACK TO NATURE RICHARD DIX, in a fast stepping comedy-drama of the type that draws the dollars.

AFRAID TO LOVE FLORENCE VIDOR and all-star cast in a Frank Tuttle production. From the play "Face to Face".

LUXURY HUSBANDS ADOLPHE MENJOU in a sophisticated comedy-drama that proves it is the man who pays and pays. All-star supporting cast.

CHAMPAGNE A sparkling love adventure starring LYA DE PUTTI, sensation of "Variety" and "Sorrows of Satan". Supervised by Erich Pommer.

SEE YOU LATER The breezy comedian, DOUGLAS MAC LEAN, in an offering of special rank. Permanent title and other details later.

THE MYSTERIOUS RIDER Zane Grey's best selling novel picturized in the de luxe Paramount Western style. A John Waters Production.

PARAMOUNT SCHOOL PICTURE The stars of "Fascinating Youth", including Charles Rogers, in another big exploitation special. Title to come.

LONDON DOROTHY GISH in a big love-melodrama written by Thomas Burke. Directed by Herbert Wilcox. Presented by British National Pictures, Ltd.

THE LAST OUTLAW A new type of Paramount Western special starring the sensation of "Barbara Worth", Gary Cooper. Watch for further details.

THE WINNING SPIRIT The high hat king, RAYMOND GRIFFITH, in an outstanding comedy atttaction by Alfred Savoir, author of "Bluebeard's 8th Wife".

BADLANDS A Zane Grey action-thriller produced on a spectacular scale. Directed by John Waters. King of action-thrillers.

A KISS IN A TAXI BEBE DANIELS in a sprightly screen version of the famous French farce that rocked Paris and New York with laughter.

FASHIONS FOR WOMEN ESTHER RALSTON in the eye-dazzling fashion parade picture of 1927. Directed by Erle Kenton.

BETTY BRONSON The star of "Peter Pan" and "Everybody's Acting" in a strong special. Title and other details coming soon.

QUICKSANDS RICHARD DIX in a strong drama of the West. With Noah Beery, Helene Chadwick and others. Directed by Jack Conroy.

ARIZONA BOUND A Paramount Western special starring the new outdoor find, Gary Cooper. Packed with unusual thrills.

THE WORLD AT HER FEET A comedy-drama of love, marriage and near-divorce starring FLORENCE VIDOR. Title may be changed.

RICH MAN, POOR MAN Marking the return to the screen of that adorable personality, MILDRED DAVIS, in a great Saturday Evening Post story.

BETTY BRONSON'S SECOND By popular request, another comedy-drama special starring this dainty player. With an extraordinary supporting cast.

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coming
WILD GEESE
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MARTHA OSTENSO

THE BOOKMAN'S MONTHLY SCORE

Complied by Frank Parker Stockbridge, Life Member of the American Library Association, in Cooperation with the Public Libraries of America

Once more contemplation of this mirror of the American public's reading tastes gives us a sharply limned reflection of the American scene. The picture is of an entire nation seeking new light on the old truths which in their traditional presentations fail to satisfy a new generation to whom miracles are daily commonplaces and the ancient mysteries no longer mysterious. They are seeking not so much new truths as some means of reconciling the facts of life as they know them with the innate human desire to believe in the unknowable. They are scrutinizing the old generalizations with keenly critical and skeptical eye and eagerly welcoming every new book which holds out the promise of throwing new light on the accepted beliefs of the past, in the hope of finding therein surer guidance for the future. That at least is the only conclusion the present reporter can draw from an attempt to psychoanalyze the collective mind which reads with equal avidity "The Man Nobody Knows", "The Fruit of the Family Tree", "Why We Behave Like Human Beings", and the revealing biographies which make up the rest of the current general list. — F. P. S.

FICTION

1.	Wild Geese	*Martha Ostenso*	DODD
2.	The Perennial Bachelor	*Anne Parrish*	HARPER
3.	Thunder on the Left	*Christopher Morley*	DOUBLEDAY
4.	The Keeper of the Bees	*Gene Stratton-Porter*	DOUBLEDAY
5.	The Private Life of Helen of Troy	*John Erskine*	BOBBS
6.	One Increasing Purpose	*A. S. M. Hutchinson*	LITTLE
7.	An American Tragedy *	*Theodore Dreiser*	LIVERIGHT
8.	Soundings	*A. Hamilton Gibbs*	LITTLE
9.	The Vanishing American	*Zane Grey*	HARPER
10.	The Professor's House	*Willa Cather*	KNOPF
11.	Glorious Apollo	*E. Barrington*	DODD
12.	The Blue Window *	*Temple Bailey*	PENN

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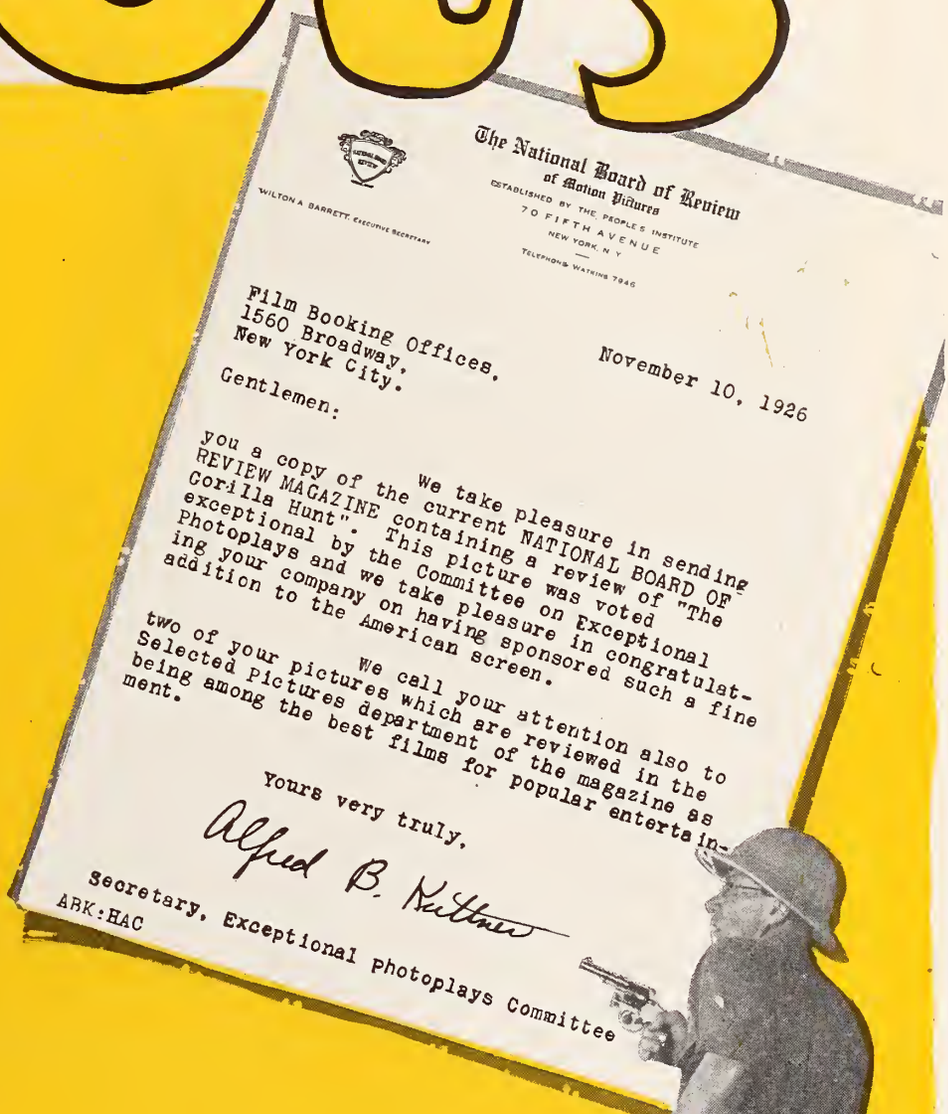

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of Motion Pictures
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TELEPHONE WATKINS 7946

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November 10, 1926

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CHARLES RAY
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From the story by
KATE CORBALEY
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Louise Brooks & William Collier Jr.

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Last Minute News From Everywhere

MOVING PICTURE WORLD

Vol. 83 New York, November 29, 1927 No. 5

THANKSGIVING NOTE

P. A. (Pat) Powers has the heebee jeebees trying to make Von Stroheim finish his "Wedding March," which is running to more money every fleeting minute.

LOOKING FORWARD

It takes a good man to run a hotel, so Louis B. Mayer is going to build one on Hollywood Blvd. to cost $1,000,000. No one at the M-G-M studios ever need go hungry

Texas Showmen Plan to Battle Big Operators

May Complain to State of "Unfairness"

(*Special to* Moving Picture World.)
Dallas, November 24.

Texas came to the fore this week with an exciting convention which, featuring a debate between Eli Whitney Collins, president of the M. P. T. O. A., and Col. H. A. Cole, head of the state body, also decided on several important moves.

Cole was instructed to complain to the state's attorney general against alleged unfair tactics of chain operators, including Saenger, Publix, Dent and Robb & Rowley. Si Charninsky of Dallas was foremost in demanding this action, charging that product has been withheld from him and that he had to sell his theatre.

John Moroney, Charninsky's lawyer, outlined the state's anti-trust laws for the convention.

E. H. Hulsey, former chain operator, declared that he knew the methods of the chain men and that his testimony in court could be very hurtful to them. He suggested the pooling of exhibitor capital into a business company, and offered to finance it up to $250,000.

Cole and Collins tilted over the matter of membership in the national organization. The former rapped the Los Angeles proceedings.

The booking combination plan was unanimously successful.

The convention decided to withdraw from arbitration unless Will H. Hays corrects certain alleged practices before January 1.

A banquet concluded the convention.

Emil Jennings and Beery in a "Super"

Emil Jannings and Wallace Beery will make a picture together for Paramount, B. P. Schulberg has announced. They will each complete pictures now scheduled for them and then join talents in a super-special. This is the outgrowth of the meeting of Beery and Jannings at the Paramount convention at French Lick, Ind.

S.R. Kent Goes Home

Sidney R. Kent of Famous Players-Lasky, who has been convalescing at the Harbor Sanitarium, New York, from an operation for appendicitis, will leave the hospital on Saturday. Unfortunately, Mr. Kent's hopes to have Thanksgiving dinner at home just missed realization.

"Potemkin" Set Dec. 4

"Potemkin," the Russian film which has caused much comment, will be presented to the public for the first time by the Amkino on December 5, at 8:30 p. m. at the Biltmore Theatre, New York. The performances will be twice daily and three presentations on Saturday and Sunday. An appropriate accompaniment of a Russian musical program will be a feature of the program.

"Ironsides" Opens Dec. 6

"Old Ironsides" will open on December 6 at the Rivoli Theatre, New York. Many notables will attend, among them Curtis D. Wilbur, Secretary of the Navy. The entire proceeds of the opening night will be donated to the "Save Old Ironsides" Fund.

New "Collegians" Series

So successful has been the first series of "The Collegians," written by Carl Laemmle, Jr., and directed by Wesley Ruggles, that the son of the Universal president is writing another series of ten to go into production soon.

Strike Danger Is Averted; Agreement Due In Few Days

Only Simple Details Remain to Be Worked Out, Says William F. Canavan, Labor Leader

By Sumner Smith

The danger of a strike in the motion picture studios has been averted at the eleventh hour. Announcement to this effect from both motion picture men and labor leaders are expected next Monday or Tuesday.

"The dispute should be settled very soon," said President William F. Canavan of the stagehands and projectionists union; "in fact, an agreement has already been reached and only a few simple details remain to be worked out. We will not meet again until Monday. Shortly, signed statements of the agreement will be issued by both parties."

President Canavan would not discuss details of the agreement. He merely said that it would be acceptable to both sides in the dispute.

The studio strike was to have gone into effect on December 1. Will H. Hayes announced that the laws of his organization prohibited him from officially conducting negotiations. Various picture men declared that a studio strike would have little effect upon the industry, since union labor is not strong in Los Angeles and Hollywood and there are more than enough open-shop men.

Now it has been learned that the danger of a studio strike was a less important phase of the situation. Motion picture men feared union retaliation through the employes of individual theatres.

The arbitrators of the motion picture industry have not been made public, but it is thought that Jesse Lasky, here to attend the Paramount Theatre opening, has been prominent in the negotiations, since he is one of the biggest employers of labor on the West Coast. Fred W. Beetson, secretary of the producers' association in California, made a hurried trip to New York from the West.

(*Hollywood strike story on page 2*)

London Cable

Moving Picture World Bureau, London, November 23.

Various members of royalty and a host of society notabilities have attended the performances of "Ben Hur" and "Beau Geste." Pauline Frederick on her return to the screen is being hailed as one of the few actresses in films. British studios are getting busier each week. They evidently intend to place Britain to the fore in the film trade.

Tiffany Studio Planned in West; Complete Exchange Chain Follows

A new studio of the finest design will join the colony on the West Coast early in 1927. M. H. Hoffman, president and general manager of Tiffany Productions, will build his own studio. Plans already have been drawn and work will begin immediately on Mr. Hoffman's return to the West Coast the first of the new year. The studio will be nearer to Los Angeles than any other. The exact site has not been divulged.

Mr. Hoffman's decision to provide Tiffany with its own studio is in line with the company's development as a natonal distributor of outstanding product. Mr. Hoffman started as a producer five years ago with Mae Murray as his star and Metro as his releasing agent. This arrangement continued for three years.

Now Tiffany has its own exchange system and is bent on popularizing its trade name. The exchange system covers the entire country except for about 11½ per cent. In a few months it will cover the country 100 per cent.

The Tiffany production schedule calls for the expenditure of $2,000,000 on the twenty productions planned for next year.

Soap Boxes? Yes! Film Cameras? No!

Hyde Park, London, known the world over as a gathering place where every kind of creed and politics may be orated to tolerant Sunday crowds, is denied the motion picture. Dorothy Gish, wishing it for a locale in "London," an English-made pictnre, was gently bnt firmly ejected this week by a "bobby" and later heard an under-secretary in Parliament pnt his official stamp of approval on the act.

MOVING PICTURE WORLD

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VOL. 83 NO. 5

Five N. Y. Incorporations

Five companies incorporated in the motion picture business during the past week. Charters were granted to the Marham Cinema Corporation, capitalized at $50,000, with John M. Wood, Ralph G. Failing and Charles P. Fuller, of New York City, as incorporators; the N. P. B. Film Producers, Inc., $10,000, with Edward M. Behrman, Gertrude Stander and Shirley Pirlof, of Brooklyn; Film Safe Corporation, $20,000, Jacob J. Forman, Alvin A. Berg, of Brooklyn, and Jerome J. Greilsheimer, of the Bronx; Travelogue Film Corporation, 25,000, Edward S. Witkowski, Arthur Gottlieb, Joseph A. Gorman, New York City; and Ditmars Theatre Corporation, capitalization not specified, Lawrence E. Bobker, Mabel R. O'Shaughnessy and Arthur B. Cohen, of New York.

Must Blend Brains, Talent

The business of making pictures and the degree of a producer's success is measured by ability to blend brains and talent, believes Irving G. Thalberg, associate executive of Metro-Goldwyn-Mayer. A happy balance must be arrived at in selection of story and combination of all engaged in making it. He finds the M.-G.-M. studio working harmoniously and sympathetically.

Plan Jewish Pictures

Edwin A. Relkin has organized a company to produce Yiddish pictures for the 500 neighborhood picture theatres in Jewish localities in the U. S. Associated with him are Jacob Revenger and Ivan Abramson. Abramson will produce. Ludwig Satz will star in the first picture. "The Wild Man."

Production Planned

John L. McCutcheon, of Inter-Nation Pictures, is planning to produce a photodramatization of the life of Mata Hari, famous international spy, which will have its locale in Holland, France, England and Java. Production will be in co-operation with the Dutch and French governments.

Strike Settlement Is Confidently Awaited in West, Says Tom Waller

(Wired from World Bureau, Hollywood, November 24.)

Positive belief that there will be no walkout here on December 1 of studio unionists because the ultimatum delivered Will Hays will then have met with an adjustment satisfactory to both producer and union chieftains, was the declaration to Moving Picture World tonight from the Studio Mechanics Alliance, one of the union's strongest and most representative arms on the West Coast.

The headquarters of the Association of Motion Picture Producers refused to commit itself in the absence of Fred Beetson, secretary, who was reported out of town.

That some modification will likely be made in the original demands of union headquarters for Hollywood was inferred by an Alliance representative, who at the same time stated negotiations in this respect are taking place solely in New York City. He declared emphatically, however, that every studio will have to abide by the new terms, otherwise some 1,800 union men of all trades will quit work in the studios here, and at the same time the call in sympathy will be sounded to approximately 24,000 projectionists and stage hands and 80,000 musicians throughout the United States and Canada.

The Alliance headquarters stated that it is not the object of the union to enforce a close shop all through the studio. They desire that this be observed only in the cases of carpenters, painters, decorators, electricians, stage employes and projectionists. These men, it was conceded, comprise the majority of employes in studios, although there are a number of other craft. To give union men the preference for such jobs is one of the principal reasons for this stand, the Alliance observed. Stating that at the present time about 300 union men eligible for this work are jobless here.

In the case of a strike, which the Alliance tonight repeatedly termed highly improbable, unionists here have been instructed to be absolutely orderly and refrain from picketing or violence of any kind. The final word is expected to reach them from Eastern headquarters at a mass meeting scheduled for the night of December 29.

Two union representatives from the East have been in town for two weeks. An Alliance official described their presence as being usual at this time of the year. A studio employee, who is a union boss, said that they had privately expressed the confidence several days ago that if there were a strike it would not last over three days.

From a general review of the situation in the studios at this time production is perfectly normal and there are no indications that it will be curtailed to await the outcome.

Universal Evolves Simultaneous Test Plan with "Michael Strogoff"

Universal has evolved the plan of simultaneous tryout showings of big pictures all over the country. The test has just been made with "Michael Strogoff," the Universal Film de France, made by the French Societe des Cineromans, which Carl Laemmle is launching in the United States. It proves, Universal asserts, that the French film is sure-fire for picture theatres of all classes everywhere.

Seven places were selected for tryouts—Washington, D. C., Denver, Col.; Racine, Wis.; Phoenix, Ariz.; St. Augustine, Fla.; Eugene, Ore., and Kearney, Neb., a widely scattered collection. Universal will hereafter employ this same method of pre-judging all big releases.

Thus Mr. Laemmle feels confident that "Michael Strogoff" will enjoy considerable success when it opens on December 5 at the George M. Cohan Theatre in New York.

Blaisdell Joins Paramount

George Blaisdell, former editor of Moving Picture World and late with Rayart, has been appointed associate scenario editor to Lloyd Sheldon by B. P. Schulberg. He is at Paramount's western studio.

Mr. and Mrs. Quirk Return

James R. Quirk, editor and publisher of Photoplay, and his bride, May Allison, have returned to New York and will make their home at 71 Central Park West.

And Limburger for Cheesy Films?

In view of the growing vogue for serving coffee, tea and cigarettes to cinema patrons, the Film Arts Guild is negotiating with a national system of chain restaurants to regale its Cameo audiences with specially catered meals. During D. W. Griffith revivals, the audience would be served interminable courses of an endless table d'hote arrangement. When German films predominate, the pieces de resistance will be frankfurters, Kartoffel and foaming flagons of Munchener. When Barrymore holds the screen, pistachio, pastry, ices and innumerable candy kisses will be served. During Mack Sennett revivals, the lucky patrons will receive custard pies in a conventional manner. With a Russian session of screen plays, the fare would revolve around steaming Samovars, pirejuk and sippings of vodka. When Gilda Gray holds sway, shredded wheat will be offered. And with the numerous Jewish-Irish cinemas, gefulte fisch and mulligitawney.

COMING and GOING

James R. Grainger, general sales manager of Fox, has left on an extensive tour of the South. Among others he will visit will be Manager Herndon Edmond in Washington, D. C., George R. Allison in Atlanta, B. L. Dudenhefer in New Orleans, and P. K. Johnson in Dallas. After stopping at Oklahoma City, Memphis and Charlotte, Mr. Grainger will return to New York.

* * *

Max Weiss has returned to New York after a three months tour of Europe. He closed many deals for Artclass abroad.

* * *

Stanley Hand, special sales representative of Warner Bros., has left on a sales trip to visit Cincinnati, Detroit, Cleveland, Chicago, the southern states and the West.

* * *

Claude H. Magowan, Columbia's special representative, is back from an inspection trip of exchanges.

* * *

Henri Elman, Columbia franchise holder of Chicago, visited New York to confer with Treasurer Jack Cohn of Columbia.

* * *

Sales Manager W. J. Morgan of P. D. C. has returned after a flying trip to Buffalo to inspect Fred Zimmerman's office.

* * *

Alice Terry has sailed to rejoin her husband, Rex Ingram, in France. They will soon start making "The Garden of Allah" for M.-G.-M.

* * *

William Beaudine, director, has returned to Hollywood.

* * *

Joseph M. Seider, business manager of the M. P. T. O. A., left New York this week on a trip. National headquarters said his destination was unknown.

* * *

Earl Kramer, eastern division sales director for Universal, is back in New York after an inspection tour.

* * *

Frank Borzage returned this week from France. He has been studying backgrounds for "Seventh Heaven." With him was his brother, Lou Borzage.

* * *

John Gilbert is in New York from the West Coast.

* * *

Joe Rock is due to arrive in New York from the West some time this week.

* * *

Miss DuPont is in New York to work in a picture as yet unannounced.

* * *

Louis Cohn, realty man for Famous Players-Lasky, came to New York this week to see his family for the first time in ten months. He has been in the Northwest.

* * *

Walter Wanger of Famous Players has returned from the West Coast.

* * *

Harold Lloyd expects to take a five months' vacation in Europe with his wife, Mildred Davis, when he completes the Paramount picture he is now making.

Lichtman Tells United Artists Sales Policies

No Prohibitive Prices For Small Buyer

Over the past week-end, Sunday and Monday, United Artists Corporation held its first Eastern District Sales Convention at the home office, called by Al Lichtman, recently appointed General Manager of Distribution. This will be followed next week-end by the second sales convention, in the Mid-West, to be held on Sunday at the Drake Hotel, Chicago. The conventions are being held to discuss plans and policies to be effective on the expansion campaign.

Mr. Lichtman was introduced at the New York meeting by Moxley Hill, general Sales Manager, Eastern Division. After calling his late chief, Hiram Abrams, "The super-salesman of the business' and pledging himself and his sales administration to the policies of that executive, Mr. Lichtman traced the history of United Artists as a noutlet for independent producer activity since its organization in 1919. He said the original policy of selling films of recognized personalities, who are known quantities in picture production, individually and on each picture's merits, would be continued.

Outlining a new sales quota system on each and every production, Mr. Lichtman said wide latitude would be given individual sales managers and salesmen. In placing responsibility and credit at its base, he referred to the large number of smaller towns playing United Artists pictures in refutation of the belief that prices for United Artists releases are prohibitive to small men.

Speaking of the policy of flat rental per picture, sometimes inequitable to producer, and the policy of straight percentage, often inequitable to the theatre. Mr. Lichtman declared the fairest plan of selling pictures is on the basis of guarantee plus percentage, an arrangement protecting both producer and exhibitor.

He declared the budget system for each and every exchange would be put in operation immediately, coincident with the sales quota system.

Mr. Lichtman also declared that orders for accessories will now be taken by salesmen at the time the contract is closed.

Italians Merge

Italian film interests have combined under the Societa Anomia Stefano Pittalugam through an agreement between that company and the Banca Commerciale Italiana. More than 200 theatres are involved. The merger brings under one head the Societa Anonima Leoni Films, the Sindacato Veneto and the Anonima Cinematografi. The Societa Pittalugam is increasing its capital from 50,000,000 lire to 100,000,000.

Assigned Megaphone

Frank O'Connor has been signed by J. G. Bachmann to direct his next Preferred picture, "Exclusive Rights."

300 Rumanian Theatres

Rumania has about 300 picture theatres, thirty of which are located in Bucharest, reports the Department of Commerce. The larger of these houses seat about 400. The country has no studios, but the Foundation Carol, at Bucharest, occasionally takes some exteriors. The State-right system of selling prevails. France now has 3,000 full-time picture theatres.

Tunney Scores in Vaudeville

Gene Tunney has made good as a vaudeville headliner, according to advices from Youngstown, Ohio, where he made his first stage appearance last Sunday. His New York debut will be on November 29 at Loew's State.

F. B. O. Overflows

F. B. O. picture-makers have overflowed from their own Hollywood lot to the Lasky lot. L. Leo Meehan, because of F. B. O.'s great production activity, has to produce "The Magic Garden" there. He is using several hundred extras in the final scenes.

Paramount Casts Leads

Clara Bow, Esther Ralston and Gary Cooper have been assigned leads in the new Frank Lloyd-Paramount picture, "Children of Divorce," in production in the West.

To Visit Charlotte Meeting

Joseph M. Seider and M. J. O'Toole of the M. P. T. O. A. will attend the convention of the M. P. T. O. of North Carolina at Charlotte on December 13.

Monta Bell to Supervise

Famous Players has signed Monta Bell to supervise production of "Glorifying the American Girl." Harry D'Arrest will direct He is now in the East.

American Arbitration Society Requests N. J. Theatres to Join

Discussion of trusts and arbitration formed the piece de resistance of the New Jersey exhibitor convention on November 18 and 19 at Atlantic City. Joseph M. Seider, business manager of the M. P. T. O. A., and Sidney Samuelson, chairman of the Board of Directors, presided.

C. M. Penfield of the American Arbitration Association addressed the convention on his work and explained its processes. He asked that theatres join the body and operate under its laws. The sessions developed no fireworks.

Mr. Seider was elected honorary president and Leon Rosenblatt, president. Peter Adams, J. Bernstein, Louis Rosenthal and Samuel Stickel are vice-presidents. E. Thornton Kelly is secretary and Charles Hildinger, treasurer.

The Board of Directors consists of I. M. Hirshblond, H. P. Nelson, Louis Gold and Benjamin Davis, who were newly elected; Sidney Samuelson, Benjamin Schindler, Leo Jeskowitz, W. C. Hunt and I. A. Roth, whose terms are unexpired, and the following associate members, Frank L. Warren, George Brennan, Benjamin Harris and Harry K. Hecht.

More Recognition of A.P.

The Associated Press is devoting more space than ever before to motion picture news because of great public interest and because the old-time publicity methods are fast dying out, said L. C. Stratton of the A. P. at the A. M. P. A. luncheon this week. A. P. service in film news now averages about 1,000 words a day. Albert Dean, chief of Paramount's Australian publicity staff, was a guest.

Honor Sen. Harris' Memory

In memory of the late Senator John P. Harris, founder of the Harris Amusement Company of Pittsburgh, each theatre in the big chain is being renamed and will be known as the Harris Theatre, except where they may be conflictions in a city.

De Vite-Gulliver

Dorothy Gulliver, actress, and William De Vite, assistant director, have been married six months. The news just leaked out. They intended to announce it on Thanksgiving Day in Hollywood.

Custer to Wed Miss Cudahy

Raymond A. Glenn, known to movie fans as Bob Custer, western star, is to marry Anne Elizabeth Cudahy, granddaughter of the founder of the Cudahy packing plant in Chicago, within a few days. The date has not been definitely set.

Gilmore Signs F. P. Contract

Douglas Gilmore has been signed to a long-term contract as leading man by Famous Players. His first assignment probably will be "A Kiss in a Taxi," to start next week.

Denny Turns Author

Reginald Denny is doing the story for his next picture, "Slow Down," an automobile yarn.

New Contract for Young

Waldemar Young, scenarist, has signed a new M.-G.-M. contract, according to Irving G Thalberg.

Athletes to Get Trophies

The Movie Ball of the Motion Picture Athletic Association will be held Saturday evening, November 27, at Mecca Temple, New York City. An elaborate program has been arranged by William S. McIlwaine of Famous Players, Paul Cohen of M.-G.-M., William P. Mullen of First National, and Fred Bullock of Fox. Athletic trophies will be awarded. Caruso will play the dance music.

Miss Brown Joins Trotter

Miss Helen Brown has been made secretary to C. B. Trotter, manager of the Indiana M. P. T. O. Until three weeks ago she was secretary and manager of the Indianapolis Film Board of Trade, having organized the Indiana board and served for four years as manager of the Arbitration Board.

Jessel Wins Postponement

Harry Sherman's move to have George Jessel held in contempt of court for non-appearance in a suit over contracts has been denied by Supreme Court Justice Wasservogel. Jessel has a postponement until he finishes a Warner Bros. picture in the West.

Cole Now Permanent

Arthur Cole, who has been acting manager since the promotion of B. Blotcky to manager of District 11, has been permanently assigned as manager of the Paramount Kansas City branch, according to John D. Clark, in charge of Division 3.

Warners Sign Goulding

Alf Goulding has signed a directorial contract with Warner Bros. whereby he will participate in making the twenty-six Warner Winners for the current season.

May Lop Tax Soon

There is a better than even chance that the theatre tax will soon be entirely removed by Congress. M. P. T. O. A. headquarters reports that after circularizing Congressmen on the subject, they have been found to favor such action. A personal letter to Secretary of the Treasury Mellon urged his support before Congress.

Us Americans

"What do Americans know about home life?" asks an ardent South American picture fan in a letter to Moving Picture World. "Evidently all Americans:

"Are born in a hospital.

"Marry at the Ritz.

"Are buried at Campbell's."

London Likes U. S. Films; New Warner Building Open

Despite the reports of patriotic demonstrations, the Londoner likes American pictures and patronizes them, reports Herman Starr, Warner Bros. executive, just returned from a business trip abroad. He prophesies that soon the 2,500-seat house will be as familiar in England as it is here. The fine five-floor Warner Bros. exchange building has opened at 14 Newman street, London. It will include a theatre.

The London personnel has been changed. Arthur Clavering is managing director. John Pearson, general manager of the old Vitagraph, Ltd., has the same position with Warner Bros. A. L. Gray is sales manager. Mrs. Leila Stewart is publicity director, H. H. Bramwell, secretary.

Thomson Deal Hangs Fire

Fred Thomson, the western star, has not yet reached a decision on forthcoming pictures. United Artists and Famous Players are both dickering with him. His contract with F. B. O. expires after a few more pictures are delivered. F. B. O. and Thomson are the best of friends, but Thomson asks more money than the releasing company is willing to pay.

Still Talking Merger

Definite news of the Pathe- P. D. C. merger plans failed to develop during the week. The conferences are continuing.

Last Minute News Flashes

Marcus Loew is ill in a Los Angeles hotel. He has had a slight relapse following a recent attack of pneumonia. Metro-Goldwyn-Mayer in New York said that his condition is not at all serious.

* * *

The Minneapolis Film Board of Trade has obtained a confession or bicycling from E. J. Peterson of Frederick, Wis., they announce, and have ordered him to pay Pathe $135.

War Films Wanted

Must be authentic and of the late war; excellent condition. Can use five or six reels, with or without advertising. Also Greek and Italian war films. Box No. 397, Moving Picture World, 516 Fifth Ave., N. Y.

Charles O'Reilly Re-elected

The Theatre Owners Chamber of Commerce of New York City has re-elected Charles L. Reilly president for the fifth successive term. Other officers elected wer: Sol Raives, vice-president; James Matthews, secretary, Samuel Schwartz, treasurer. The new Board of Directors consists of Samuel I. Berman, Louis F. Blumenthal, Hy Gainsboro, J. Arthur Hirsch and Harry Suchman.

Taylor Joins F. P.

Matt Taylor, who contributed the story of "Stepping Along" for Johnny Hines and also responsible for the comedian's forthcoming First National picture, "All Aboard," has joined the scenario staff of Famous Players on the West Coast. At the present moment he is working with Tom Geraghty writing an adaptation of the successful Ziegfeld musical comedy, "Louis the Fourteenth," for Wallace Beery.

Eugene Conte Decorated

Eugene Conte, one of the musical staff of the Cameo Music cal Service Corporation, has been decorated by the French Government with the degree of Academic Palms. Consul M. Maxine Mongendre officiated, and after the ceremonies a luncheon followed on board the S. S. Paris while at her pier in the North River.

Lumiere Hails Microcine

Louis Lumiere is authority for the statement that a Berne architect has invented apparatus no bigger than a cigarette case which can project moving pictures as large and clear as ordinary ones. It is called the microcine. Patents have been taken out in twenty-five countries. Ability to project pictures in daylight is claimed for the baby projector.

Wm. Rosenthal Promoted

Cresson E. Smith, United Artists general sales manager for the Midwest, has appointed William Rosenthal, former salesman in Cleveland, branch sales manager for the Cleveland exchange. Rosenthal's predecessor, William Shalit, has been transferred to the eastern division as sales manager of the Buffalo branch under Moxley Hill, general sales manager for the East.

Salesmen to Dance Saturday

The Motion Picture Salesmen, Inc., will hold their sixth annual dinner-dance on Saturday evening, November 27, at the Commodore Hotel, New York. Many stars will attend, and many novelties of entertainment are promised. The organization was founded six years ago and has a membership of 125 of the best known salesmen. It promotes amity and benevolence.

F. P. Buys Barton Story

Famous Players has bought Bruce Barton's story, "The Man Who Forgot God," for Emil Jannings. Maurice Stiller will direct and Erich Pommer supervise.

Gittelson Joins F. B. O.

Harry Gittelson, who formerly managed New York's Colony Theatre, has joined the F. B. O. exploitation staff.

Fairbanks Passes On

John Fairbanks, 52, oldest brother of Douglas Fairbanks, died at his home in Hollywood, November 20, after a lingering illness. He had been vice-president and general manager of the Douglas Fairbanks Pictures Corp. He is survived by the widow, Mrs. Margaret Fairbanks, and two daughters, Mary Margaret and Flobelle Fairbanks, the latter having just made her film debut in Gloria Swanson's picture, "Sunya."

Tiffany Switches Managers

Tiffany has transferred W. G. Smith from the New Haven exchange to manage the Pittsburgh office replacing Jack Withers. Isadore Cobe has been promoted to the managership of the New Haven office, taking Mr. Smith's place.

Five Sold for Brazil

George E. Kamm, president of Sterling Pictures, has closed with Jacoco Gluckman whereby the latter acquires five Sterling releases for Brazil.

Desmond in Vaudeville

William Desmond has temporarily abandoned picture work to enter vaudeville. Keith is said to have booked him.

"Hoct" Signs New Contract

"Hoot" Gibson has been signed by Universal for another year. Harry Todd has been signed for the next Gibson which is called "Cheyenne Days."

Hoffman Signs

Milton E. Hoffman has been signed to a new long-term contract as executive manager of the Paramount West Coast studio. B. P. Schulberg announces. Mr. Hoffman was associated with Paramount eleven years ago as general manager of the Hollywood studio, then joined the old Metro company and, later, De Mille. He returned to Paramount a year ago as executive studio manager and now wins a long contract.

Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily by Newburger Henderson & Loeb, 100 Broadway, New York City, exclusively for the Moving Picture World.

This week the market has shown more pep. Most stocks have been active, but advances have been mostly in the specialties. Some stocks have been run up quite rapidly, but the previous market leaders like Steel and General Motors have shown no signs of going higher. This condition holds true of quite a number of stocks of well established and prosperous businesses. A few weeks ago we said that the market as a whole was showing no signs of a bull movement. Our best judgment is that that statement still holds.

Warner Bros. "A" showed more activity this week than it has lately. Price fluctuations were quite narrow. On November 24 it ran up to 49¾, but within an hour was back to 48.

It has been some time since Famous Players has shown marked activity among the film stock. It was not many months ago when Famous was usually the leader. This past week it again began to liven up, and prices showed an upward tendency. It is quite possible that this stock may show more activity in the near future.

Motion Picture Capital, whose stock has been selling around $14.00 a share, reported net income for the ten months ended October 31, 1926, at $368,360. This compares with a net income of $198,907 for the same period in 1925. These earnings are equivalent to $1.86 a share on the common stock in 1926 against $1.11 in 1925.

DIVIDENDS

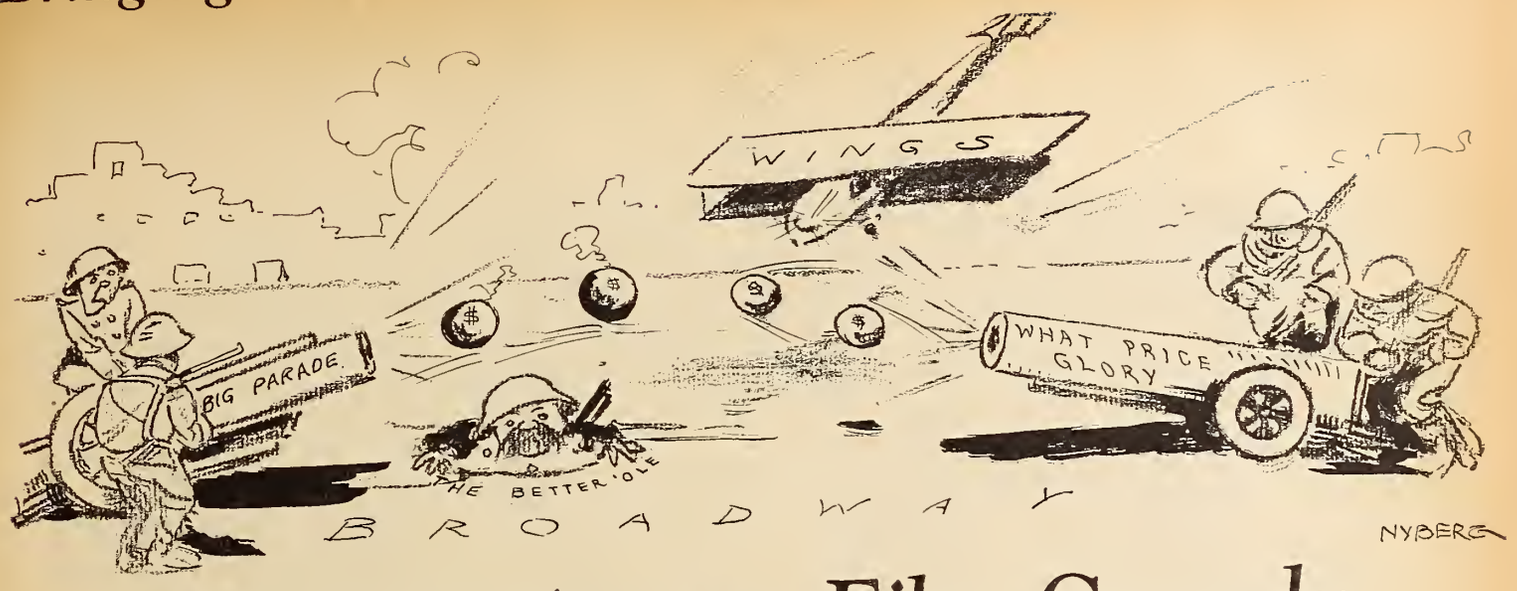
American Seating declared the regular quarterly dividend of 75c a share on the no-par value common stock. Payment to be made January 1 to holders of record December 20. An extra dividend of $1.00 a share was also declared on the Common stock. The extra dividend will be paid in four installments of 25c each on January 1, April 1, July 1 and October 1 to holders of record on December 20, March 20, June 20 and September 20. The declaration of this extra dividend culminates the recent rise in American Seating Common. The regular dividend of 75c a share was also declared on the Preferred stock, payable January 1 to holders of record December 20.

Metro Goldwyn Pictures Corp. declared the regular quarterly dividend of 1¾% on the Preferred stock, payable December 15 to holders of record November 27.

Universal Pictures Corp. declared the regular quarterly dividend of 2% on the First Preferred, payable January 1 to holders of record December 20.

Universal Chain Theatres declared the regular quarterly dividend of 2% on the First Preferred, payable December 15 to holders of record December 4.

Bringing The Battle To Broadway



Presentation vs. Film Comedy

ONE of the points brought out at last week's dinner to launch the next National Laugh Month campaign was a complaint that the current craze for more or less massive presentations had pushed the short subjects into the background.

The point is well taken, but it is looked at from the wrong angle. The objection is that the overlong presentation cuts down the shorts, the average bill is deprived of comedy angles.

That is the real objection to a prologue so long as to necessitate cutting the program in other directions.

Were it merely a question as to whether or not the presentation crowded out the short, the matter would be unimportant. It would then interest only the bookers of short subjects and the presentation men might, with equal justification, complain that the shorts interfered with the presentations.

And the public and the managers would be interested in neither phase of the matter. It would be merely a question of commercial advantage.

But comedy is essential to entertainment. And presentations seldom offer comedy. If they do, they bring it forward at the wrong time, for almost invariably the presentation is a prelude to the feature. Comedy in advance of a serious subject might—in fact, generally is, ill-timed. The proper place for comedy is at the end of the program, following the feature.

This rule does not always hold good. There are some strongly dramatic features which would be hurt by a comedy tag, but in a majority of instances it is excellent managerial practise to send the patrons to the street still smiling at the antics of the comedians. More than one weak drama has been redeemed by a better than usual comedy. It is the last impression which counts the most, and this last impression should be a comedy.

Even where the presentation contains comedy, it is manifestly impossible to hire comedians of note, even when they are procurable, which is not often. Even a weak film is apt to be better than a presentation comedian, and the average funmaker "in person" cannot compare with the better class of screen comedians.

It would be far more effective did the proponents of the short subjects confine their objections to the long presentations on entertainment values rather than booking opportunities.

At present they seem to have the right idea, but the wrong argument.

To comply with Post Office regulations this issue of Moving Picture World is dated Nov. 29. The next issue will be dated Dec. 4 and thereafter all numbers will be dated on the day of publication in order to comply with requirements of the postal department.

Paramount Opening Marks Advance of Motion Pictures In Single Generation

In the heart of the world, where it dominates the most spectacular of business, pleasure and all human enterprise, the Paramount Building stands supreme. This view was photographed from an airplane.

FIFTEEN years ago Adolph Zukor was coaxing film reviewers and possible renters into a little upstairs office on East Fourteenth street to see Bernhardt in "Queen Elizabeth," projected on a three by four foot screen in a dark corner of the office, there being no projection room.

A couple of years later he had prospered to the point where he was able to rent the Garrick Theatre for an afternoon showing of "The Prisoner of Zenda," with James K. Hackett in his original role.

Friday evening, November 26, he projected cuts of these and other subjects in the new Paramount Theatre at Broadway between Forty-third and Forty-fourth streets in a Paramount owned theatre representing a net investment of $16,500,000! A forty-story office building with a theatre in the rear in which the reception and retiring rooms, foyers and other non-productive apartments cover an acre of floor space.

And for further contrast, the opening of the Paramount Theatre was made the climax of a three-day celebration staged by the Broadway Association, attended by the solid merchants of the world famous artery of trade and participated in by the entire city. The Mayor expressed his welcome and a former Cabinet minister, now representing the allied motion picture industry gave welcome on behalf of the entire picture body.

Adolph Zukor and Jesse L. Lasky will undoubtedly go on to other triumphs, but last Friday night marks the apex of their achievements, no matter what follows. They may open other and perhaps larger and more magnificent houses, but the Paramount will remain the first monumental structure dedicated to the picture. What may come later, no matter how great, will always take second place to the first.

Enormous Throng Attracted

And it was an opening worthy of the occasion. By seven o'clock the spacious Longacre was packed with people attracted to the scene by a desire to share what they could of the brilliant opening. By half past eight the press had become so great that the pedestrians were blocked from the sidewalk in front of the house and you had to begin showing your tickets—if you had them—ten minutes from the entrance doors.

The action was necessary to prevent a crush that might have swept past the doors. Even at the familiar first nights it is difficult to keep he crowds from the lobby. At the Paramount opening it might easily have happened that the crowd might have "crashed the gates" had they been permitted to come sufficiently close.

Within the structure, which seats about 3,600, there were some 5,000 persons, many of them glad to stand for nearly five hours to be able to boast that they had participated in so important an event. In addition to the important stars, producers, managers and other executives, the space was shared by the representative business men of the city. It is safe to say that no other theatre opening, anywhere in this country has ever been attended by a gathering half as brilliant as that which packed the Paramount on its opening night.

No other city could have produced a crowd of half the importance. No other opening could have excited the same general interest, for the Paramount Theatre represents something more than the inauguration of another commercial enterprise. It marks another milestone in the triumphant progress of an amusement device that had become an integral part of the very life of the nation; cheap enough to appeal to the lowly, brilliant enough to attract the intellectuals and important enough vitally to interest Big Business.

"Dedicated to Infant Art"

And this an enterprise which to quote from the speech of Will H. Hays, "located on the most important front footage in the world is a theatre, dedicated not to grand opera, which has been mellowed by time, not to the spoken drama, which is thousands of years old, but to the motion picture, infant among arts—yet all the arts combined."

It was nearly nine o'clock when the clear notes of a trumpet called the throngs from their tours of inspection to their seats, and a few minutes later the organ, an instrument notable even in these days of organ advancement, pealed out its waves of melody, punctuated by the bustle of the crowd subsiding into place.

Then came the singing of the national anthem and, in a few well-chosen phrases, Lee J. Eastman, president of the Broadway Association, welcomed to the thoroughfare the latest addition to the series of architectural achievements which make New York the most notable city in the world.

Mayor Walker Speaks

He was followed by Will H. Hays, speaking on behalf of the industry, who saluted Thomas A. Edison, seated in the first loge; Adolph Zukor, Jesse L. Lasky and Sam Katz. At the mention of each name he indicated the person addressed and each was given an ovation, notably the aged inventor whose experiments with the kinetoscope directly led to the widely separated developments which led to the perfection of the projection device by nearly a dozen independent workers.

Mayor James J. Walker followed and added a final tribute when he made mention of Harold B. Franklin, who was the person chiefly concerned with the carrying out of the idea.

This was the only formality. The regular program followed immediately with the "1912" overture by a large orchestra.

(Continued on page 263)

CHARMING scenes from Paramount's "God Gave Me Twenty Cents," with Lya De Putti and Jack Mulhall, which opened the new Paramount theatre. Merely an incidental to the formal opening, this picture at the same time proved to interest the brilliant audience, owing to the excellent work of the cast in a story of much merit.

Paramount Building Marks Rapid Progress Of Single Generation

(Continued from page 262)

Helen Yorke, a coloratura soprano, sang Prosch's Variations for the Voice brilliantly and accurately, there was an addition showing the razing of the Putnam Building and the erection of the new house. Architects and builders marvel that the change should have been made within a twelve-month period, but the camera did it in less than two minutes.

Maurice and his dancing partner followed; the only special number, and this was followed by a Bruce Scenic and in turn by a formal "opening" of the organ by Jesse L. Crawford.

Anderson Arranged Event

The presentation was specially arranged by John Murray Anderson and this was notable more for its scenery and costuming than for the development of a good idea, though there was an interesting dip into history with an effort to reproduce the style of show current when the pictures were new. This included some old films, all of which were considerably later than the initial period.

History here was somewhat misleading, for the Koster and Bial Music Hall was not on Herald Square, but occupied a site in Thirty-fourth street, which is now the most westerly portion of the Macy store.

Then came the film feature, "God Gave Me Twenty Cents," which is reviewed elsewhere, and about half past twelve the audience was treated to a brief length showing the parade which had marked the afternoon celebration and a portion of the audience entering the theatre that evening. The curtain fell about twenty minutes to one, but it was nearly half an hour before the crowd finally dispersed.

The regular opening occurred Saturday morning.

The site of the Paramount Theatre was originally the farm of the Putnam family and for a long time was part of a series of grey fronted buildings with stores on the lower floor. There were two blocks of these, the other section now being occupied by the Hotel Astor. These were known as the "Stonington," "Coddington," "Barrington" and another title with a similar ending.

Back in the Beginning

In 1897 Oscar Hammerstein startled the theatrical world by announcing that he would build a theatre on Broadway between Forty-fourth and Forty-fifth streets, then known as the Olympia, but now the New York and Criterion Theatres.

It was freely predicted that he never could draw the theatre crowd across the deadline of Forty-second street into the dimly lighted Longacre.

Somehow he got them across, however, and in the process of time the shabby shops and hotels and the livery stable the block below Olympia were forced to give way to the march of progress. Their revenues no longer met carrying costs and so the old hotels came down.

On the Paramount site there was erected a six-story "taxpayer" known as the Putnam Building, largely given to theatrical offices and serving as the first home of the reorganized Vaudeville Booking Offices.

Some years ago, when these offices were transferred to the Palace Theatre, the building came into the hands of Paramount. The plot occupies the entire block on the west side of Broadway between Forty-third and Forty-fourth streets, about 200 feet, and has a depth slightly greater.

The front elevation is given over to a forty-story office building terminating in a tower. In compliance with the building code of New York City the structure rises sheer to a distance twice the height of the street width and then is carried up in "steps" or terraces permitting a line drawn at an angle of 45 degrees to cut the upper portion of each step, up to the tower proper, which occupies slightly less than the permitted 25 per cent. of the ground area.

Description of Building

Other tall buildings are in project, but these are largely of colored brick and metal and lack the majesty of this gleaming white structure. The Paramount has a dignity and individuality that is not to be found in the majority of the new structures. It is more than a building. It is a municipal decoration. It is about 400 feet to the crystal globe surmounting the tower.

The rear portion of the plot is given over to the theatre proper, and here the building, under the law, cannot rise above the roof of the theatre. The lobby, however, runs through the south side of the office building to Broadway, where an arch, five stories in height gives an imposing entrance.

This entrance gives upon the grand foyer which rises to a height of eighty feet, with balconies on all floors looking down upon the grand stairway at the far end somewhat suggestive of the Paris Opera House.

The lower floor is on the street level with a mezzanine, seating about 400 under the balcony. There is no gallery, but a promenade above the projection floor gives a view of the interior with additional galleries on the sides as the pitched balcony rises to the various floor levels.

Soft Tones Are Used

The auditorium has been scaled to cut its apparent size and to give the suggestion of intimacy rather than vastness, while the decorative scheme is notable for its intelligent use of soft, light tones rather than garish color and gilt. There is nothing oppressive about the interior. It suggests appreciation rather than awe.

The orchestra pit has chairs for about fifty men and is of the disappearing type with the improvement that if required the entire orchestra may be transferred to the stage and the apron space used for soloists or presentation. The organ console is at the right and on its own elevator.

The stage proper is finished in plaster as a cyclorama, but it also is provided with a full set of drops. All lighting is controlled from a singe switchboard and is of the most modern type.

Below the auditorium are numerous rooms for the comfort of the patrons; a general lounge, smoking rooms for both men and women, dressing rooms and all other conveniences.

The entire plan is elegance without undue ostentation, richness without oppression. Perfect taste has controlled the expenditures and the result is a house that is friendly,

(Continued on page 270)

Great Structure Is Striking Municipal Decoration For the Metropolis

Hy Mayer, the Pathe Artist, Draws a Bead With His Camera

ACES, back to back. Mary Brian and Danny O'Shea in F.B.O.'s comedy, "Her Father Said 'No,'" from H. C. Witwer's story, "Charlotte's Ruse."

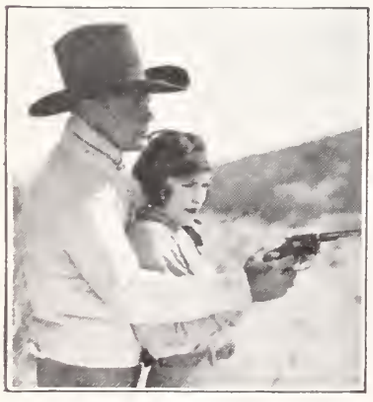
HY MAYER, of Pathe, experiments with a Pathex automatic camera. He's the man who draws the animated cartoons right under the camera. There is always something new under the sun for Mayer, but anything new under the camera is the thing that makes him say he's from Missouri.

JACK L. WARNER congratulates Dolores Costello for her work in "The Third Degree" for Warner Bros., of which he is production chief.

A GROUP of First National celebrities. From left to right: Mrs. Richard A. Rowland, Alexander Korda, former UFA director; Nathalie Barra'he, new Russian star, Richard A. Rowland and Maria Corda.

PAUL S. STEIN, European director now with Warner Bros., and his bride who came from Germany to marry him in Hollywood.

WHO wouldn't be a leatherneck? Here is Carmel Myers in Metro-Goldwyn-Mayer's "Tell It To The Marines," starring Lon Chaney.



BUCK JONES, the Fox western star, allows that Virginia Brown Faire ought to be a good shot. They're making "Desert Valley."

PHYLLIS HAVER, the P.D.C. beauty, is all that any gentleman could prefer, however fastidious he might be in his selection.

by the way

William Fox's "What Price Glory?" An Outstanding Cinematic Achievement

Carl Laemmle's Newest Innovation In Publicizing "Michael Strogoff" Will Be Welcomed By Exhibitors

M. H. Hoffman's Tiffany Pictures Show Way To Other Independents

Charles L. O'Reilly, Unanimous Choice Of Theatre Owners Chamber Of Commerce For Fifth Successive Year As President

SOMEWHAT less than two years ago, Winfield R. Sheehan, vice president and general manager of Fox Film Corporation, decided to concentrate his attention exclusively on the production end of his great organization's activities, and like everything else he has done in his interesting and exceedingly successful career, he has made a very thorough job of it.

●

THE climax of his efforts in this direction to date, was seen at the Sam H. Harris Theatre on Tuesday evening, when "What Price Glory?" the William Fox screen edition of the celebrated play by Laurence Stallings and Maxwell Anderson, had its premiere.

●

HERE is a picture which can only be described in superlatives, which for technical perfection and sheer entertainment value will have no superior anywhere for many a long day and which will be rated in motion picture history as among the outstanding cinematic achievements of this or any other season.

●

PERFECTLY balanced in its story development, with its contrasts of humor and pathos, tragedy and romance, superbly blended and timed, perfect in cast and direction, and photographically flawless, "What Price Glory?" is unquestionably the finest production and probably the greatest box office attraction, which William Fox has yet contributed to the screen, and this is saying much.

●

IT places the Fox Film Corporation on a new high level in the industry and sets a standard of quality which its ablest competitors will find it hard, indeed, to emulate, much less surpass.

●

FOR Raoul A. Walsh, who has made in "What Price Glory?" the crowning achievement of his distinguished directorial career, for Victor MacLaglen, Edmund Lowe, Dolores Del Rio and all the rest of the splendid cast, as, indeed, for all those others, who may have had a part in the making of this great picture, there will be unstinted praise and credit for months and years to come.

●

BACK of it all, however, are the vast resources of the William Fox producing organization, now under the direct generalship of Winfield R. Sheehan, to whose tremendous energy and organizing genius, in the final analysis, must be credited the supreme box office quality and pictorial perfection of this masterpiece of cinematic art.

●

A GREATER era is dawning for Fox pictures, in all seeming, and "What Price Glory?" is but the vanguard of the host of great attractions that are to come.

●

CARL LAEMMLE, President of Universal, has inaugurated a policy in some respects quite unique, in publicizing "Michael Strogoff," the big Cineroman-Universal production, which will have its New York premiere at the Cohan Theatre on Sunday, Dec. 5th.

●

INSTEAD of roadshowing this massive attraction, which marks the American debut of Ivan Moskine, the great Russian screen star, and giving it a Broadway presentation and run, preliminary to sending it to other cities, Mr. Laemmle decided to give the picture a thorough "tryout" in film centers ranging from metropolitan size to towns of but fifteen to twenty thousand inhabitants, before offering it here.

●

IN this way, Mr. Laemmle figured, exhibitors everywhere could get an accurate line on the true attraction or box office value of "Michael Strogoff," which would not be possible from a Broadway presentation alone.

●

IN inaugurating this policy, President Laemmle has once more performed a signal service for exhibitors, who, When "Michael Strogoff" is released some time in January, will now be enabled to book it with the definite assurance that they are getting a *proven* box office attraction.

●

IF other distributors follow the Universal President's lead, exhibitors everywhere will have cause to congratulate themselves and to thank Mr. Laemmle for a very helpful innovation, while film salesmen will find their problem in getting better prices for their product much simpler.

●

M. H. HOFFMAN, president and general manager of Tiffany Productions, in the two years since he has been making and distributing these fine attractions, independently, has achieved noteworthy success in impressing upon exhibitors everywhere that "Tiffany" as a brand name for screen entertainment represents the last word in distinction and class in its box office quality.

●

HIS progress and record of accomplishment in this short iod with Tiffany is surely indicative that there will always be plenty of room for the independent producer who can make attraction pictures.

●

MR. HOFFMAN is a master of showmanship and with his national distributing organization all but completed, a new studio in Hollywood planned, and a $2,000,000 production budget already appropriated for the twenty Tiffany pictures, which he expects to make for next season, we look to see Tiffany riding on top of the wave.

●

FOR the fifth time in succession, and by acclamation, the Theatre Owners Chamber of Commerce have chosen Charles L. O'Reilly to lead them for another year.

●

A REMARKABLE tribute to a remarkable man, who has made the T. O. C. C. the strongest and most effective offensive and defensive alliance of independent, exhibitors in the country.

●

A PITY there are not more exhibitor organizations in other sections of the country, as efficiently organized and administered as the T. O. C. C. and more men like Charlie O'Reilly to head them.

Merritt Crawford

"Jimmie" Grainger—The Dynamic

General Sales Manager of Fox Films Knows No Hours—Hard Work, First Hand Infomation and Personal Acquaintance, His Secret of Sales Success

By Merritt Crawford

BACK of the constantly rising curve, which has marked the progress of Fox Film Corporation during the past two years, alongside of William Fox and Winfield R. Sheehad, who have guided the company to its great success, stands another dynamic personality And "*dynamic*" is exactly the word that describes James R. Grainger, "Jimmie," as he is affectionately known the length and breadth of this broad land, who, next to the two above mentioned, in his position as general sales manager, occupies the chief executive post in the gift of that important motion picture organization.

Hard work, first hand information and personal acquaintance, are the three things which are essential for success on the selling end of this business, in the Grainger scheme of things, and he ought to know, for he has put Fox pictures to the fore in a fashion, which has made many of his competitors fairly gasp.

By hard work, is meant just that.

When in New York, Mr. Grainger is at his desk every morning at 9 o'clock sharp. His hours are from that time on until 9 o'clock the next morning, if necessary, when he will be all ready to start another day, as full of pep and vitality as he was the day before, to the marvel of his associates and subordinates.

Every minute of the Grainger day is full. His secretary's appointment pad is always packed with names for at least ten days ahead and about the only individual, who may be able to break into this serried phalanx of appointments, will be some showman who wants to buy Fox pictures. An exhibitor can always get to "Jimmie."

One of the tenets of the Grainger belief, I had almost said religion, is that you can't sell pictures from behind a roll top desk, no matter how fancy or decorative it may be. He believes in knowing at first hand the conditions in every territory.

This means that he has to keep on the road most of the time. The result of this is, that he generally knows as much about theatre conditions in a given district as his local manager and this is saying a lot. And he doesn't depend upon correspondence for his information either. He gets it himself—on the ground—from the exhibitor.

Has Broad Acquaintance

Probably "Jimmie" Grainger enjoys a wider first name friendship and acquaintance with more exhibitors, as they certainly do with him, than any other man in the industry.

Which is another way of saying that he has got more bookings for Fox pictures than any other man could have done by several miles. At least he has smashed all Fox records made to date, in a fashion which leaves all previous ones [and some of 'em were no slouches either] way back in the shade.

Last year he was on the road thirty-three of fifty-two weeks. This year he will undoubtedly surpass this record. Since April 16, when the Fox convention closed in Los Angeles, Mr. Grainger has made no less than three transcontinental trips and has been home in New York, exactly four weeks out of thirty. Now he is off on another trip on which he will be gone four or five weeks.

"Jimmie" Grainger has the fire of a "go-getter" in his eye and the determination jaw.

The corollary to all this is that right now Fox pictures have their place in the sun in every key city in the United States and Canada.

There are in all 266 key cities, according to the Fox list, and in each of them Fox is now sold 100 per cent. Which is by way of being a record, for any company, when it is recognized that the largest competitors of Fox Film Corporation at present sell only features, while Fox also produces and distributes short length comedies, Fox News and a number of novelty single reelers (Fox Varieties) besides the company's numerous important feature offerings.

Another fact worth noting, which doubtless may be attributed largely to "Jimmie" Grainger's popularity, dynamic personality and his thorough sales methods, is that eighty per cent. of the theatres booking Fox pictures, take the entire Fox line-up. Another record that comes close to being phenomenal.

Mr. Grainger resents hearing anyone call the motion picture business, a "game" any longer. The term, as he views it, belongs to those days now happily past, when producer, distributor and exhibitor, each tried to "outsmart" the other.

Today the motion picture business, making, selling or exhibiting, is a highly organized industry, which must be built upon good faith and good will among its interlocking elements, or it will not progress. The era of the "cheater," who used to sell everything, except picture quality, has gone never to return. Soon he will be regarded in much the same classification as we now place the dodo and other extinct species. Competition has crowded him out.

The average exhibitor today has far more understanding of the producer's problems, than he used to have and meets him in a much better frame of mind. With his brick and mortar investment, the exhibitor knows he must have real attraction pictures to keep his theatres open and the bigger he grows the more he appreciates the fact that the producer is honestly trying to make them for him.

"Out for Good Will"

Such at least is the Grainger estimate of conditions now existent in the industry and the evidence would seem to bear him out. At least as far as the Fox Film Corporation is concerned, he has demonstrated the correctness of his knowledge.

"We are out to build up 'good will,'" said Mr. Grainger in a chat with the writer, just before he left on his present sales trip.

"Fox Film Corporation has never had a finer line-up of pictures, than it has for the coming season and they are going to build up a prestige for it among exhibitors, which will be the company's biggest asset in increasing ratio from now on.

"Personally, I have always enjoyed the confidence of the theatre owners, whom I know, because they have found that I always tell them straight out what I think of the product I have to sell in its box office relationship. I never yet sold a poor picture and said it was a good one.

"This year I am telling them that Fox pictures are the 'goods' and I wish I could tell

(Continued on page 293)

Some Sales Producing Maxims of "Jimmie" Grainger

"HARD work is what gets results —not conversation."

*

"You can't sell pictures nowadays from behind a roll-top desk."

*

"Meet the theatre man on the ground if you want to help him solve his problems—and sell your pictures."

*

Don't depend on some other man to tell you about it."

*

"Never tell a man you've got a good picture—when you haven't. If you lose his confidence, you lose his respect and friendship, and that means his patronage and you deserve it."

Junior Coughlin And "Ma" Go Down To Sea

JUNE MARLOWE, of Universal, flings a mean forward pass, but it's warmer in California than on the Polo Grounds.

WHEN Junior Coughlin goes down to the sea on location for Cecil DeMille in "The Yankee Clipper," he is accompanied by his mother, as we see.

ROD LA ROCQUE and Mildred Harris in "The Cruise of The Jasper B," for DeMille P.D.C. appear in a striking scene.

RIN-TIN-TIN fully appreciates the new leopard skin coat worn by Irene Rich in Warner Bros.' "Don't Tell the Wife."

IT might be at Churchill Downs, but it's merely one of the action scenes in the Universal-Jewel, "Down the Stretch."

"A CERTAIN YOUNG MAN" in this instance is Ramon Novarro, the Metro-Goldwyn-Mayer star, who was directed by Hobart Henley.

On the left, E. C. Jensen, Sales Manager of Inspiration, shows the Vice President, J. B. Smith, how he gets the "berries."

HIDDEN away in a corner of the F.B.O. studios is a Christmas tree decorated by Viola Dana in anticipation of the big day.

What Makes a Good Picture Good

The Elusive Quality of Merit Makes Production a Gamble and an Artistic Adventure Rather Than an Industry and a Business—The Plot's the Thing

By Epes W. Sargent

PICTURE-MAKING is a gamble with monstrously high stakes and an equally large reward if the gambler wins. It is impossible to say that a given plot, with certain players and director and with certain sets will yield certain results.

Were this possible, pictures would become a business and not an artistic adventure, and the production business would cease to interest many men who now give it their best energy.

But it is possible to foresee certain eventualities, and the wonder is that so often the simplest rules of construction are transgressed.

Perhaps the most common fault is the construction of a story with a misplaced interest. It is demonstrable from hundreds of past performances that unless interest is centered in a single character and that character the proper one, the audience interest cannot be held. It may be held that in plays similar to "Beau Geste" the interest is split between the three brothers, but if you will analyze that production more carefully, you will find that even here the scenarist has held interest to Beau himself, though on the surface it would seem that the three were of equal importance.

Simple, Direct Story Wins

On the stage it may be possible to put over a play with plot and counterplot, but on the screen the simple, direct story is the only one that will gain the fullest interest and a complete success. There may be a variety of incidents, and various persons may plot against the protagonist, but the involved play which gains a real and lasting success will be found to travel in a single direction.

With the multiple plot story one of two things generally happens. Explanatory subtitles must be used until the action is swamped, or the action must be left unexplained, and therefore obscure and uninteresting. It is only when all the ramifications of the plot trend in one general direction that a divided interest can stand and even here the interest always must be centered upon the central character or objective.

This rule is elemental, and yet it is constantly violated to the detriment of many an otherwise fine production.

A second and perhaps even more fruitful source of failure is the interpolation of character work that overshadows the nominal hero. Scores of plays might be recalled in which the discomfiture of the villain brings disappointment and therefore the unhappy ending. The heavy is so much more interesting and picturesque than the hero that you, consciously or otherwise, wish to see him win.

But it may not even be the villain. The interloper may be a very subordinate character: scarcely more than a bit. Wallace Beery has stolen many an otherwise fine play, but sometimes the robber of situations has been little more than an extra, yet he has pulled a costly production entirely out of focus.

To go to a kindred art for an example, let us suppose a symphony orchestra in which the kettledrums sustain the tone of the other instruments in the moments of greatest stress. Here the tympani perform a necessary and important function. But put a tympanist into a string quartet and the effect of the quartet is lost. The drummer overshadows his four companions. He merely makes a noise that overwhelms the fine string passages. He has made his mark, but the artistic value is wholly lost.

Mistakes of Directors

Often a single good "bit" will pull an entire production out of focus, but it more generally happens that a director, doubtful of the appeal of the story, will permit or even encourage a character man to turn loose and wreck the picture so far as the spectator is concerned.

Closely akin to this practice is the device of building up a weak story with scenery and making it into a "massive production." Scenery never has and never will save a weak plot and too often even a good plot may be relegated to the background to permit the spectacle to run.

The same thing, in a lesser degree of cost, is the injection of a fight into a sagging situation. Dempsey and Tunney in a grudge fight cannot make a poor plot any better. They may enhance the rental value of a picture, but they will not better the story.

Another fruitful source of trouble is the effort to swing a story to a star of the opposite sex. You can't make Hamlet play second fiddle to Ophelia any more than you can feature Little Eva over Uncle Tom. Conversely Marc Antony must take a back seat to Cleopatra and Armand never can be made as interesting as Camille.

All of these facts are known—or should be—to everyone who has to deal with the selection of stories for presentation. They are rules to which there are few, if any exceptions, and yet, week after week, there come to the screens stories in which these rules are flagrantly violated, and the inevitable result is a weakening if not the ruination of the plot. Some of the faults lie with the supervisor, some with the scenarist and others with the director, but they are all known dangers which can be guarded against through the exercise of proper case.

Hold to Main Theme

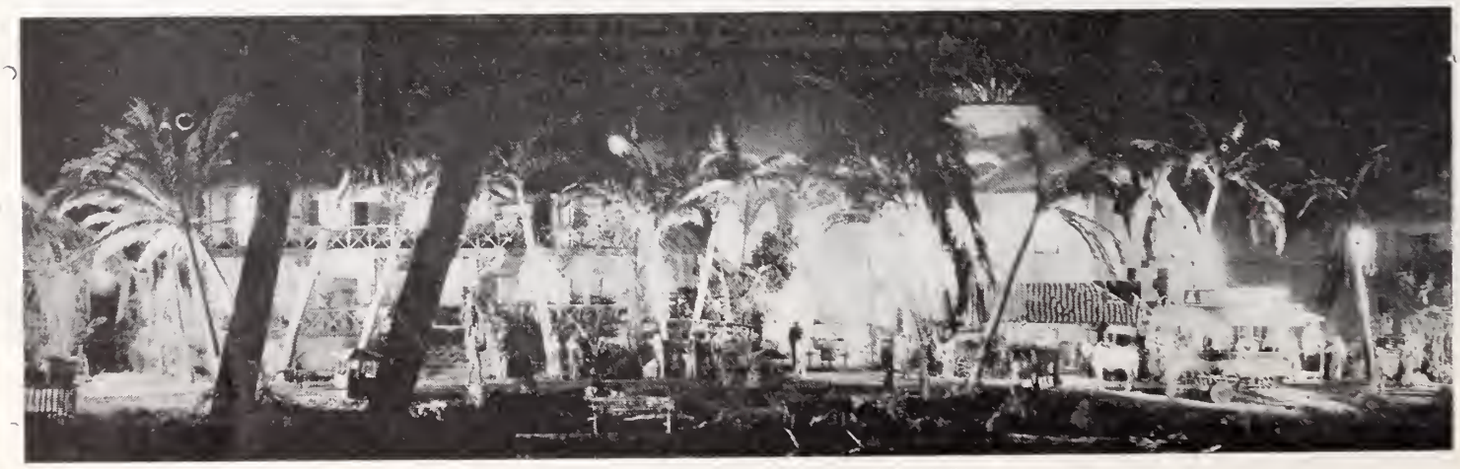
An artist painting a picture is careful that his entire composition shall direct attention to a single focal point. A good newspaper advertiser plans his layout to put over his one big argument. The good studio director selects a story in which there is one central point of interest, and he sees to it that nothing is permitted to interfere with this main angle.

It can be done with every story that is worth screening, and when it is done properly the result invariably is a good story, yet you seldom find a screen release free from some flaws that might easily have been omitted had the story been properly selected and due care exercised to prevent the intrusion of foreign interests.

You can't build up a story with a train wreck or a prizefight, or a massive ball room set or the entire Rocky Mountains. You can build up a story to the point of acceptance only through strengthening the plot and tightening up the suspense.

Holding the suspense may be difficult when even the children know that it must come out for the hero in the long run, but the developing action does not have to be so obvious that even the child can see the answer back in the first or second reel.

It's plot, and plot alone, that makes a good story good. Why not devote more attention to plot and less to scenery and effects?



"IN THE MOVIES THEY DO IT."
This is one of the Philippine village sets built by Warner Bros. for their production "Across The Pacific," starring Monte Blue.

PARAMOUNT has added another name to its distinguished list of comedians, in **Sterling Holloway,** the "yaller" haired lad, who first gained fame in "Garrick Gaieties," recently annexed to the cast of "Casey At The Bat," in which **Wallace Beery** has the part of "mighty Casey."

Holloway will play the part of a small town barber, according to wireless reports received by his friends sojourning at **The World's Crossroads,** a part which has evidently been written into the screen production of the immortal Casey's diamond experiences, for there is no reference at all, at all to him in the verses. Perhaps he is one of those who yells "Kill 'im, kill the umpire,"

from the grandstand at the critical juncture in the game.

By being put under contract with Paramount, Holloway joins a distinguished group of comedians, which now includes Ed. Wynn, Harold Lloyd, Eddie Cantor, Raymond Griffith, Douglas Maclean, W. C. Fields, Raymond Hatton and Wallace Beery, with perhaps one or two others we may have forgotten.

In the interests of exact and perfect accuracy, perhaps, Beery and Hatton should be classified as featured character leads, rather than as comedians. Having just come from "We're In The Navy Now," however, we will let it go at that.

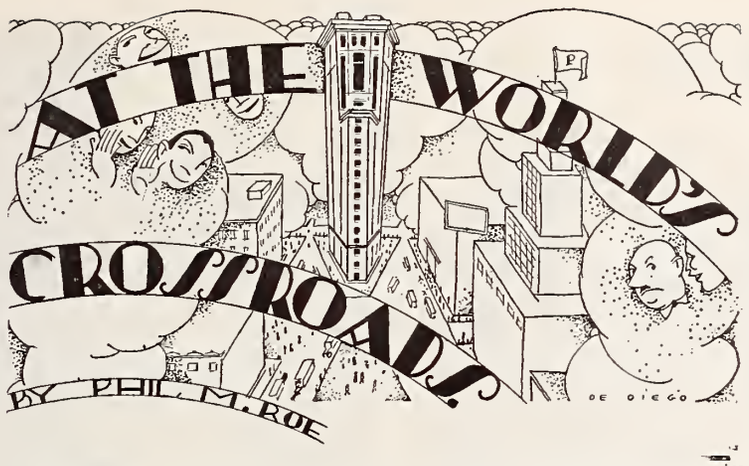
*

Hollywod bulletins that **Rosamund Pinchot,** daughter of **Governor** and **Mrs. Gifford Pinchot** of Pennsylvania, has entered the field as a photographer of personalities in Los Angeles, and is making a strong bid for movie trade.

It's a far cry from Harrisburg to Hollywood, but her "Look pleasant, please" ought to tickle the spines of a lot of worthy motion picture folk, when they think of **Papa Pinchot's** playful penchant for censorship and blue laws in the Keystone state. It's a great world!

*

Among the signs of (Sam) Spring, now evident at First National are the preparations for **First National Month,** which will launch the annual nation-wide sales drive of that company. Ever since the arrival of **Richard A. Rowland** from Europe, the First National sales cabinet, headed by **Samuel Spring,** have been busy lining up their forces, for membership in the **K. O. Club,** First National's honor sales organization is eagerly sought.



Ned Marin, in the West, and **A. W. Smith** in the Eastern division, have both been working at topspeed and this goes all down the line and is expected to continue throughout the month of January, when the scores will be totalled and the awards made. The summer drive, it is said, netted substantial money and other prizes to over 600 First National employees in more than twenty exchanges. This one is expected to be even better.

Clifford F. Chandler, First National's Director of Advertising and Publicity, has already under way an elaborate campaign, reaching both exhibitors and public, while free accessories, including banners, heralds and trailers will be distributed to theatre managers, who observe **First National Month.**

One of the reasons there is such a general desire to get into

that most exclusive **K. O. Club,** where only First National sales topliners may gather, is that **Vice-President Rowland** has promised to give the lucky ones a dinner in Hollywood, at which he will be the host and the only other guests will be favorite screen stars of the other sex. Do you wonder they all want to get in on it?

*

When **John C. Flinn** was doing theatres for the old **N. Y. Herald,** one of the editors of that famous newspaper, who used to help the young reporter with an occasional bit of fatherly advice, was named **Charles Kenmore Ulric.** The other day that same Charlie Ulric celebrated his 50th anniversary as a newspaper man in the press department of Producers Distributing Corporation, where he is chiefly responsible for the snappy and seductive press sheets which have been issued by that company.

Charlie Ulric has now been in picture work for several years, for some time being on the staff of Famous Players-Lasky, and is responsible for a number of original scripts and several legitimate stage pieces. Fifty years ago he broke into newspaper work in San Francisco and in 1907 was city editor of the Chicago American. A little later he was an editor on the N. Y. Herald and there met John Flinn, then a cub reporter.

Now they are back in the same shop again, but with conditions reversed. It may be said, however, that neither of them seems to mind it.

*

H. David Strauss, former film editor of the Morning Telegraph, took over his new desk in the Keith-Albee exploitation department, early this week. Strauss is a good showman, having spent most of his life in the amusement business and the good wishes of his many friends go with him in his new association.

*

Ben H. Grimm will concentrate his abilities for some time to come on making **"Laugh Month"** a national event. The Short Features Advertisers Association have engaged him to put on a campaign, which will make every theatre in the country conversant with the attraction possibilities of the big, little feature.

He has a regular job cut out for him, for the exhibitor in this, as in many other respects, will have to be shown the box office

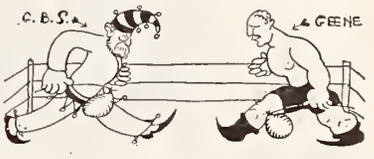
pulling power of good comedies and short length novelties, if adequately exploited and advertised.

It can be done, **Ben,** it has been done, and we can't think, at the moment, of a better man to do it than yourself. **P. A. Parsons, Gordon White** and the other able citizens of the **S. F. A. A.** showed they knew what they were doing when they picked you for the job.

THE discussion between **Gene Tunney** and **George Bernard Shaw** as to the merits of **"Cashel Byron's Profession"** as a story and as a possible screen play goes merrily on.

Gene is getting a growing reputation as one of the intelligentsia and as a literary critic, while George's stock as a prize fight expert is steadily dropping. As it seems to us, however, Mr. Shaw is not really sparring for an opening, but with his usual Shavian sang froid is more likely stalling to get a bigger cut in the purse, while Gene is merely stating the facts as he sees them.

The character of Cashel Byron, surely is not the kind of a fighter that has been known in the ring for two generations at least, and if Mr. Lasky's offer for the story is accepted by Mr. Shaw,



will require considerable alteration to make satisfactory screen material for present day audiences. Nonetheless, the prediction is ventured, if Mr. Lasky gets it, and Tunney and his late opponent, the once peerless Dempsey, consent to play in it, Mr. Shaw's trite little story will be one of the big box office hits of the year.

*

In "Foot Notes on Headliners" in last Sunday's N. Y. Times, **I. H. R.,** apropos of **Charlie Paddock's** recognition by the Amateur Athletic Union as the **"fastest human"** by reason of his 100 yd. dash world's record, 9½ seconds, cheerily chortles:

"'Fastest human' Charles is called,
Not a soul to match him.
Maybe so, but I dunno—
Didn't Bebe catch him?"

It serves to recall to us that floating around somewhere is a film called **"Paddock in 9-3/5 Seconds."** It wasn't at all a bad picture and we wonder we haven't heard more about it, especially in view of Charlie's recent performances on the track and on the screen. **Lloyd B. Carleton,** as we remember, directed it.

*

Joe Fine, one of **Vivian Moses** best young aides-de-camp in the **Fox** publicity office, has just sent out a most colorful and attractive broadside on Fox's "Summer Bachelors." It is bright with pretty bathing girls and intrigues instantly. Makes you want to see that picture right away, which was probably what Joe meant for it to do.

What's Become of "The Doc"?

Once "The Medicine Man" of Hollywood, He Now Addresses Industrial Workers on Behalf of Motion Pictures

By
CHARLES EDWARD HASTINGS

Dr. L. Lee Krauss, who is doing a big work for motion pictures.

OUT in Hollywood, where film folks are too busy to worry about very much more than their own affairs, a director, star or player strolls out of the lights into a gray space, and turning to the next fellow, asks:

"What's become of the Doc?"

The answer is a "dud." Means nothing. Nobody seems to know just what became of the Doc, or where he went, or why. He came and went the way of thousands of chaps, thousands of girls, and had it not been for the overshadowing fact that the Doc had written his name indelibly on the hearts of hundreds of movie people—had stamped his personality on one studio after another—the likelihood is that his coming or going would have gone unnoticed.

The soothing hand of "the medicine man," the soft spoken word in a bedlam of sounds, professional advice quietly given and promptly acted upon, the fascinating personality of a man dominant, the military figure, the man with the imperial beard, had indubitably left more than mere impressions in studios where "Son of the Sheik," "The Volga Boatman," "Beverly of Graustark," "The Love Thief," "The Better 'Ole," "The Gay Deceiver," "The Temptress," "Devil's Island," "The Marriage Clause," "The Duchess of Buffalo," "The Rainmaker," "Yellow Fingers" and "The Fighting Buckaroo" (among others) were made.

What's become of the Doc?

Let's see!

* * * *

He Addresses Workers

The noon whistle turns 5,000 men and women, boys and girls, out of the colossal workshops of a great industrial factory in the cluster of those surrounding Newark, N. J.; a big automobile has dirven into the great yard and the gates are closed behind it; a man hops out of the driver's seat and greets the workers in a cheery voice.

"Hello, everybody! Take your time, and eat your lunch. I'll be ready for you, with a little chat, as soon as you get back."

Then Dr. L. Lee Krauss clasps the hand of one of the factory managers, and they discuss factory conditions until the growing size of the returning crowd interrupts the pair, and Dr. Krauss mounts the little platform built over the back of his automobile, and a ten, or fifteen, minute "chat" is under way.

"Movies and Morals" was the topic under discussion when we completed connections from New York City and our taxi whisked us up to the gates of the big factory. We joined the throng of listeners, and thoroughly enjoyed the speaker's interpretation, from actual experience, of life as it is lived in the world's greatest studio city, Hollywood; human little stories of the big-hearted stars—Doug and Mary, and the late "Rudy," and Irene Rich, Marion Davies, Greta Garbo, Norman Kerry, Syd Chaplin, Lon Chaney, Monte Blue, Rod LaRocque and others—the story of these women and men *as they are*, not as gossip would represent it!

Underlying everything Dr. Krauss has undertaken to do in his self-imposed task (surely a splendid effort when we learn that he is defraying every penny of expense himself), is the insistence with which he drives home to his hearers the fact that they (boy or girl) make a great mistake in rushing pell-mell to Hollywood, seeking a career. Dr. Krauss relates in detail some of the adventures, many none too pleasant, of girls who have left their homes to go to the Cinema capital only to find themselves disillusioned at the journey's end.

Protect Stranded Dreamers

Various institutions in Hollywood, Dr. Krauss pointed out when we heard his lecture, devote time and attention to caring for "stranded" dreamers. The Y's and other associations and clubs have their hands full returning girls to their homes, where possible. Some drop out of sight. Tragedy stalks rampant, in many cases. The supply of "extras" exceeds the demand a thousand fold. Dr. Krauss told the boys and girls in Clark's Mills (ONT.), the big thread factory.

Dr. Krauss had talked at forty big plants including the Edison plant in West Orange; Durant Motors, in Elizabeth, N. J.; Singer Sewing Machine Company, Elizabeth; Westinghouse, several lectures; Sprague Electrical Works, Bloomfield, N. J.; the Crocker-Wheeler Electrical plant, at Ampere, N. J.; Dougherty Bros. Silk Mills, Clifton, N. J.; Celluloid Products Company, a branch of the du Pont de Nemours Company and the Western Electric Company, manufacturers of electrical instruments. The doctor closes his chat five minutes before the whistle calls the employees back to work, in order to permit the employees to get back to their various departments.

Dr. Krauss was born in Syracuse, N. Y., on Washington's Birthday, 1876, attended school in Albany, N. Y., and graduated in New York City. After qualifying as a physician he studied for the stage, played many roles, and acted before the camera twenty years ago for Thanhouser. He toured the world; took an active part in the Spanish-American War and in the World War; has a record of twenty-one voyages terminating in Paris each time; has written many books, including "Humanity," "Human Nature," "Father and Son," "Mother and Daughter," "What Every Father, Mother, Boy and Girl Should Know" and "Humanity's Language—the Movies."

In mid-summer, a year ago, Dr. Krauss was heralded by the Los Angeles newspapers as among the prominent arrivals on an old stamping ground, and when Lois Weber was making "The Marriage Clause" and needed a doctor, Dr. Krauss chanced to be visiting with an official in Universal City, and he was rushed into "Make-Up"—and remained on the Coast more than a year.

Dr. Krauss is carrying on a work that might well carry the full sanction of everyone interested in motion pictures.

What he does is done *for* "the movies." We need more men doing *something for* the movies.

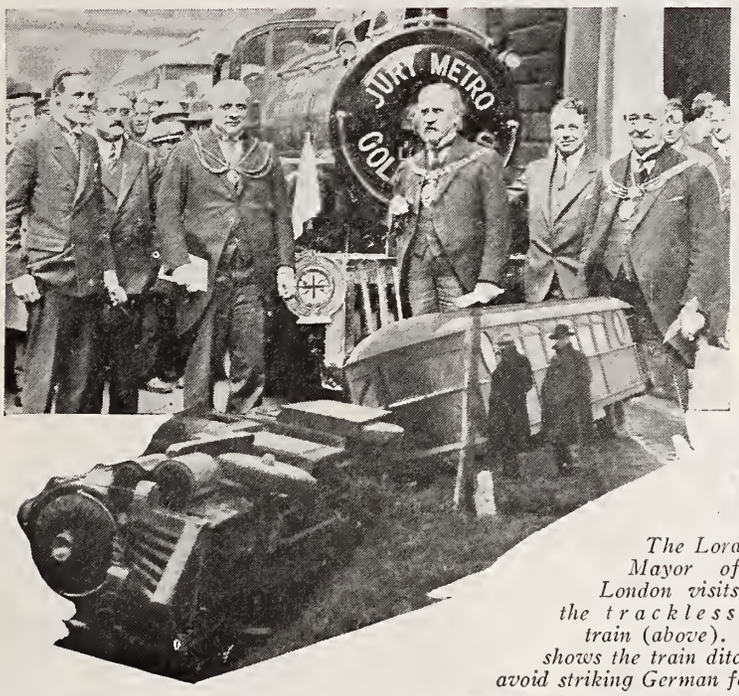
Paramount Marks Progress Of Pictures

(Continued from Page 263)

comfortable and from every angle beautiful. It is an example of refined taste that still further marks the departure of the picture from the old nickelodeon days. Larger theatres may be built, but it would seem impossible to achieve greater elegance.

To list the notables present would be impossible within the confines of these pages. A complete list of guests would be an index of the film industry plus the roster of Broadway. It is more simple to say that "everybody was there."

M-G-M Sends Trackless Train Through Europe

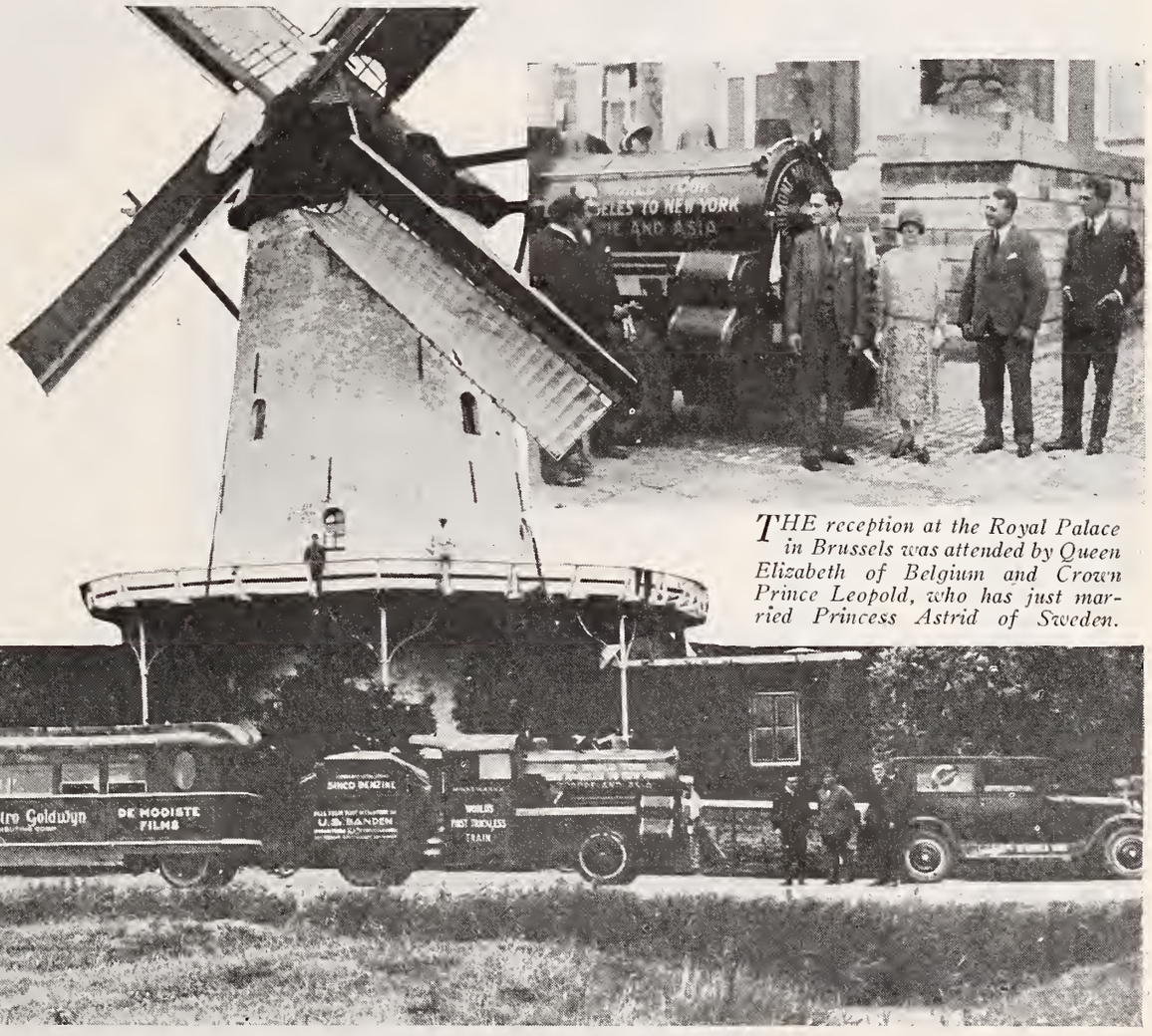


The Lord Mayor of London visits the trackless train (above). Insert shows the train ditched to avoid striking German farmer.

ABOVE shows the arrival in Holland and the insert gives an idea of the enormous crowds which greeted the train in Dresden.

ALL Europe is marveling at M-G-M's Trackless Train, piloted by Eddie Carrier. Its success on the other side of the water is even greater than in this country, justifying the confidence that Marcus Loew and Major Edward Bowes, originators of the stunt, had in it at the beginning.

An unlucky "break" in Germany turned into a lucky break. The train was run off a road to escape hitting a German farmer and his wife. The papers lauded the self-sacrifice. In Dresden (see inset) thousands of people packed the streets to marvel at it. It stopped traffic in many other cities as well. As it enters each new country, the slogans on the side of the train are repainted in the language of that country.



THE reception at the Royal Palace in Brussels was attended by Queen Elizabeth of Belgium and Crown Prince Leopold, who has just married Princess Astrid of Sweden.

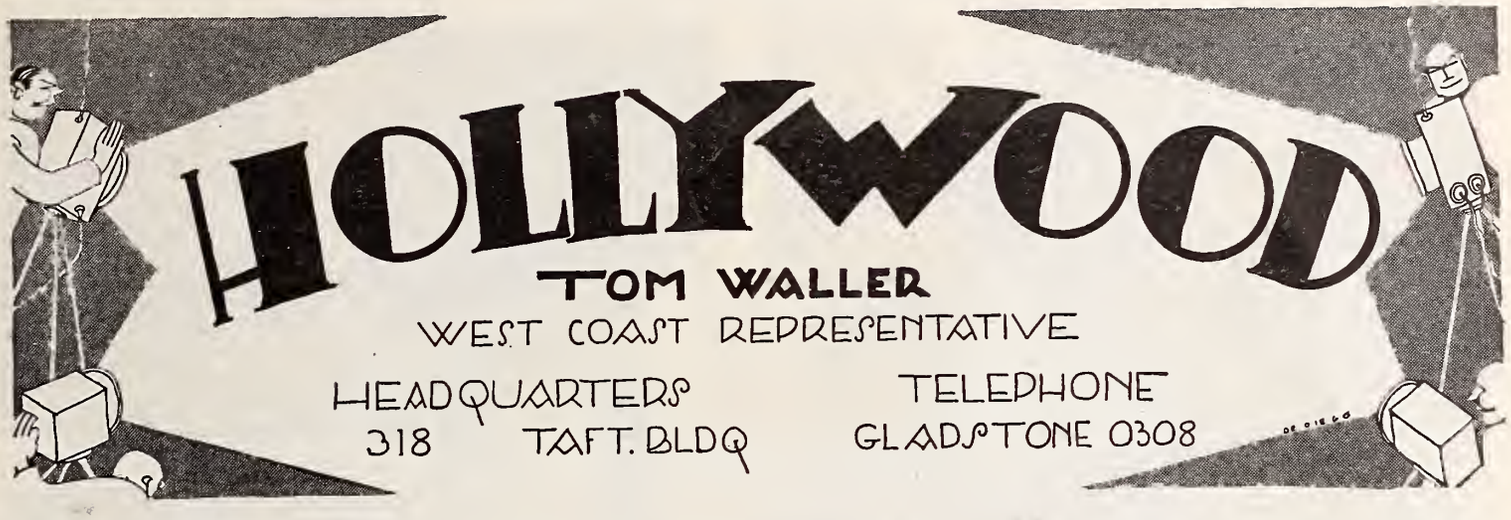
THIS view shows the entire train in the shadow of a windmill in Holland beside the dike. Curious folk assembled all along the itinerary to see and applaud typical American expoitation methods.

Exclusive Scenes Of a Novel Exploitation Plan

"The Ragged Lover" himself, and incidentally, this is now reported to be the final title for the production.

"The Beloved Rogue"

FINISHING his role with John Barrymore in "The Beloved Rogue," Conrad Veidt has signed with Carl Laemmle to play the title role in "The Man Who Laughs," after Victor Hugo. In "The Beloved Rogue," Veidt appeared as King Louis the Eleventh, one of the most picturesque characters in the story of Francois Villon, the romantic rogue of France. Veidt goes to Germany this month to return on call, or perhaps, to make "The Man Who Laughs" for Universal in Paris. In all probability, Mary Philbin will play the feminine lead.



Christie Comedies Crowded With Chuckles

Christie Sees No Change In His Distribution

Following positive substantiation that Hal Roach will release through Metro-Goldwyn-Mayer after September 1st and the reports and denials in New York about a Paramount-Educational tie up, we sounded out Al Christie this week about his distribution medium for 1927.

We also asked Mr. Christie whether he was considering the erection of short subject theatres similar to the plan described by Hal Roach in detail in a previous issue of *Moving Picture World*.

Mr. Christie answered the first question by stating that the Christie Corporation does not make contracts of this kind until the first of each year. He practically assured us that there would be no change in the present method of distribution—that his brother Charles Christie, general manager of the corporation, takes care of most of those affairs in New York while he attends to production in Hollywood.

Mr. Christie said that he has no intention of establishing short subject theatres.

Buy Riley Poem

F. B. O. has purchased the screen rights to "Little Orphan Annie" by James Whitcomb Riley, "Windjammers of Gloucester" by John L. Pell and "Down Our Way" by Larry Evans. Edwin King, F. B. O.'s vice president, made known at the studio here that the Riley poem will be the basis for one of the corporation's first 1927-28 gold bond productions.

Dempsey Apologizes for Dinner Jacket

Although the association of Motion Picture Advertisers in New York is the parent organization of America's film publicists yet the Wampas excels financially and numerically. This was Paul Gulick's message to the West Coast organization at their latest meeting just before Universal's publicity director returned to New York. Jack Dempsey and Estelle Taylor were among the honored guests at this meeting. Dempsey was given a great hand. He joked with the crowd, apologizing for being the only man in a tuxedo.

Miss Orr with Fox

Gertrude Orr has been assigned by Fox to work on the continuity of H. G. Wells "Marriage."

Porter Estimates Cost of Two-Reeler at $29,500

"Diversification" Is Keynote of Four December Releases—"Hoot Mon"—"Dodging Trouble" —"Have Courage" and "Cool Off"

TALKING about a diversified program in the theatre launches us right into the subject of the kind of "diversification" the Christie Studios are just locking into four cans which will be opened by exhibitors sometime in December. The Scottish Highlands, Paris' Latin Quarter, the Atlantic and Pacific Oceans and a small town in a State like Iowa are the screen locales. Pretty and homely, fat and slim girls—men of all styles and inclinations, are being packed away with these locales in the four cans. They fight, love, cry, laugh, skate on parlor floors, sell flivvers in Scotland, encourage duels in Paris. That's Christie diversification for theatres sometime in December.

It takes three weeks of steady work to make the average Christie comedy and Fred L. Porter, vice president and production manager who has been affiliated with the Christie brothers for about eleven years, estimates that it costs $29,500 to make the average Christie two-reeler.

"Average" applies to time and money in the Christie studio but not to ambitions of Christie studioites, especially Al Christie, himself. This probably best accounts for the success of Christie Anniversary Week just coming to its close with 8,000 Christie comedy runs to its credit, according to Sales Chief Pat Dowling.

It is that kind of average which is put into the four December releases about which we are writing. They are: Bobby Vernon's "Hoot Mon" with Frances Lee, Jack Duffy and Bill Irving in the supporting cast.

(Continued on page 277)

Carl Laemmle Meets the Sheriff

Sheriff William Treager welcomes Carl Laemmle to Los Angeles. Marion Davies is an interested spectator.

Comedy Crashes From Christie For Christmas

HOT stuff in "Cool Off" with Anne Cornwall the inimitable funny girl of Christie Comedies.

BOBBY VERNON, in circle (upper left), surrounded by laugh scenes from "Hoot Mon." Anne Cornwall appears in circle just below him and in shots from "Cool Off." In the lower left we have Billy Dooley in "Have Courage," and in the lower right is Neal Burns in "Dodging Trouble."

Scenes From Four Scintillating Comedies

Who's Who On The Christie Set

The Star *Director* *Cameraman* *The Extra*

Bobby Vernon

IN the hundreds of comedies in which Bobby Vernon has been starred, "Hoot Mon," he tells us, is the first one in which he has essayed the role of a Scotchman.

Bobby Vernon has worked in the Christie Studio for the past eight years.

He goes yachting quite frequently with Al Christie, President of the Corporation.

If there is anyone who could be upstage about the Christie lot it is Bobby, and yet he is the very one to observe *Moving Picture World*:

"In the Christie Studio we are all like one big family. There is no kow-towing and no bowing. Everyone is natural, and as the result every one is happy. The next time you see a Christie picture look at it from this perspective and you will notice that this unusual atmosphere of conviviality is reflected in our work."

Bobby, as every one knows, has been a big success in this game for a long time. When he was with Mack Sennett eight years ago he recalls having Gloria Swanson as his leading lady and Wallace Beery as "the heavy." Before then, when he was but sixteen years of age, he played a "father" role opposite Louise Fazenda, in an old Universal comedy. Bobby also has on his record of achievements a career in vaudeville and musical comedy.

Harold Beaudine

HAROLD BEAUDINE who directed "Hoot Mon" and "Dodging Trouble" entered the school of filmdom in the Biograph days. In the course of his experience he played as an extra. He joined the Christie lot in 1919.

Beaudine makes an effort to arrange his laughs so that they will break about every ten seconds. Figuring that one crank of the camera handle records sixteen movements, Beaudine's laugh takes place with every one hundred sixtieth movement. Beaudine, however, does not allow the idea to prevail that he makes comedies with the sole purpose of accommodating his laughs.

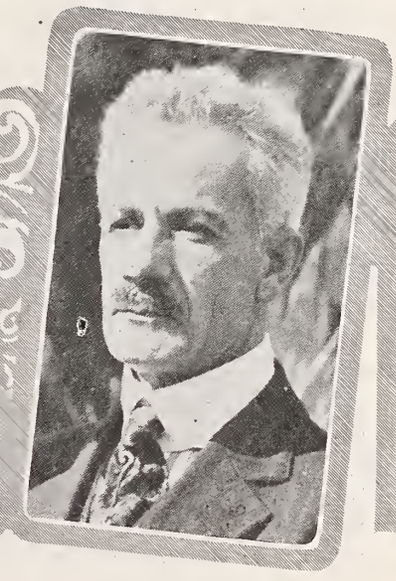
The laughs are worked in with a feasible continuity so that one laugh inspires another, during the inspiration of which a story is told.

Beaudine spends much of his spare time in theatres.

"I do this chiefly to get the reaction of the audience while the comedy is being projected," he stated.

The director then made known that he is guided by this reaction rather than by his own personal viewpoint in making a picture.

Beaudine believes that if many theatre owners and newspaper critics would follow the same policy there would be a greater appreciation of pictures.



Anton Nagy

LONG before this writer was ever introduced to a typewriter, Anton Nagy was a photographer.

Today not an inch of film passes out of the Christie Studio without Nagy's personal inspection and O. K.

Nagy is more than a cameraman—he is supervisor of all Christie's cameramen, and expert on all matters pertaining to Christie photography.

He is another man who has been with Christie for a long time.

He is ending his fourteenth year with that corporation. Employees around the Christie lot seldom talk in anything but years about their affiliations with the Christies.

Nagy, nineteen years ago also operated a theatre in Berlin, Germany. One half cent was his top admission.

Nagy interestingly recalls the days of the Champion Film Company in Jersey when cameras worked under a black shroud, and a few hundred dollars was a good-sized production budget.

Clear photography is one of Nagy's absolute mottoes. By this he does not mean just being able to see characters on the screen but the technical end of photographing his characters so that they will be clear cut at all times.

Nagy observes that the Christies have used the best material for their sets.

Gail Lloyd

OUT in Hollywood a number of very pretty young members of this colony's future constellation are constantly chaperoned about the studios by their mothers. Of course many of them do need chaperonage on this extreme edge of the woolly West. Not that the bad men of fiction do not still haunt the horizon but chiefly because the main streets have all kinds of Spanish names which might easily confuse the average American girl.

Miss Gail Lloyd has been one of Hollywood's most attractive colonists for the past five months. During that time she has appeared in six Christie comedies. In addition to pulchritudinal assets she understands Spanish. She also spoke to her mother over the telephone during a slight intermission in this interview.

Having seen her work in "Cool Off" and having been afforded the opportunity of personally observing her, we can readily appreciate why more than one of her friends at the Christie studio predict a brilliant future for Miss Lloyd.

Miss Lloyd agreed with us that there is no place like New York. In fact she said it was while living on Riverside Drive that she received her inspiration to enter filmdom. From her home there she could look across the Hudson and see Fort Lee where Jersey studios are located.

Fox War "Shots" Capture West Coast

Picture Sophisticates Laud "What Price Glory"

Conservatives of Hollywood and Even Hard-Boiled Marines, Praise Fox Achievement at Spectacular Hollywood Premiere

By TOM WALLER
West Coast Representative

HOLLYWOOD, Nov. 20.—When the last foot of the twelfth reel of "What Price Glory" faded out and the house lights commenced to scintillate in the Carthay Circle Theatre there was a roar of applause such as has seldom reverberated in any theatre in America over the world's premiere of a picture.

The applause came from some of the most conservative hands in the entire film industry, the newspaper world, and the still harder-boiled U.S. Marine Corps. The applause came from representatives of practically every motion picture plant in Hollywood. In other words, the applause was not that inspired by any politeness expected from a first night audience. The picture itself was the sole inspiration.

"Wonderful" and "great" and "magnificent" were all that this writer heard on his way out of the Carthay. Efforts to overhear an expression of dissatisfaction, following a good commingling with one of the most brilliant audiences which has ever been assembled under a single roof, proved futile.

Although the Carthay is, comparatively speaking, on a lone spot on the plains and dependent upon autoists for most of its capacity, it certainly made us think of the Great White Way as a kerosene-lit cow lane last night.

Mencken Is Present

Theatres out here disregard electric current bills for an occasion of this kind, but J. Harvey McCarthy and Fred Miller made even this consideration a mere bagatelle.

The Fox studios must have been cleared of all their Kleigs and sunspots for this event. We personally counted eighty-eight spotlights on one quarter of a mile thoroughfare leading up to the Carthay terrace. The lights were pitched so that they formed a dazzling hood over cars drawing up to the entrance.

At the entrance, one had to step out of his car directly into the ray of a gigantic sunlight. Then one had to walk under a canvas covered area for another quarter of a mile before the box office was reached. On either side of his trail were roped off thousands of native sons, tourists and visitors, who in some places were eight and nine rows deep. For their benefit the arrival of the more prominent personages was broadcast through a loud speaker. The writer got in between the announcements of Lionel Barrymore and H. L. Mencken, the well-known critic. His pilgrimage was the cause of some conjecture because there were three in stride and only two announced.

Prologue Appropriate

One trade paper man whose modesty caused him to seek a short cut was sharply rebuffed by a woman of formidable proportions:

"You got the right clothes on. Go in the right way. We ain't going to laugh at you."

The prologue created by Jack Laughlin was most apropos to the picture. The interior of a picturesque French tavern was the scene of action. American doughboys and representatives of the Allied forces constituted a large male chorus. Specialty dances with lavish costuming effects were the center of attraction. Before the curtains came together a battle scene was witnessed by the audience through a large window in the set.

Men who watch the making of pictures right out here in the studios agree that the depiction of the French front, No Man's Land, the boys in action, the flare of the big guns and the whirring in machine gun nests, shell holes, dug-outs, trenches, could hardly be more realistically vivid than in Fox's "What Price Glory."

Victor McLaglen as the rough and ready Captain Flagg of the A. E. F.

Seldom has a picture here created a greater expectancy than "What Price Glory." Every one went to the Carthay, therefore, tensed for something big; something unusual. Had the picture been over-ballyhooed, even though it might have turned out to be a worthy production, it would have been a flop with a first night audience of this kind.

Their enthusiasm exceeded, if anything, their expectations. Hollywood therefore sends "What Price Glory" off to a start several points over one hundred per cent.

Lip Reading Required

A lip reader may be able to get some of the language in the picture used by Laurence Stallings' cast on the legitimate stage. Malcolm Stuart Boyland shows excellent discretion for the most part with his titles. We will say that some of this Hollywood audience did gasp at a few of Boyland's screen sayings.

Hollywood felt the picture from the beginning to the end. There had been some conjecture here as to how the Stallings' play and its wisecracks could be worked into screen material. The great cast, directing of R. A. Walsh, scenario work of J. T. O'Donoghue and the unlimited co-operation of the entire Fox organization made it possible for this war play to find its way to the screen with a suspense and climax superlative in their forcefulness.

Following the presentation of "What Price Glory," Raymond Hitchcock introduced on the Carthay stage leading members of the cast.

Edmund Lowe, whose name tops the cast and who essays the role of the tough Marine, Sergeant Quirk, was given a great ovation. This is a new type of role for Lowe and he handles it particularly well.

McLaglen Scores

Victor McLaglen, as the Marine Captain who is at constant loggerheads with Quirk despite the fact they are buddies, was given an applause testimonial significant of his work in "What Price Glory," being the finest in his career.

Dolores Delrio, who plays the beautiful Charmaine, or the French girl over whom the Sergeant and Captain indulge in numerous fisticuffs when they are not at the front, scored excellently in her appearance.

Others featured in the cast who were introduced at the opening night include Sammy Cohen and Ted McNamara as fun-making doughboys, and Barry Norton, who is decidedly effective as a "mother's boy" with a fighting heart.

The Glory of War — If Any — Revealed In Pictures

Burbank Now Known As First National City

There is no longer such a place as Burbank, California. It is now First National City. The natives of Burbank and the village fathers will still call it Burbank City despite the fact that 20 or 30 signs for a mile or so along the main road from Hollywood shower arrows and exclamation points from red letter signs glaring "This way to First National City."

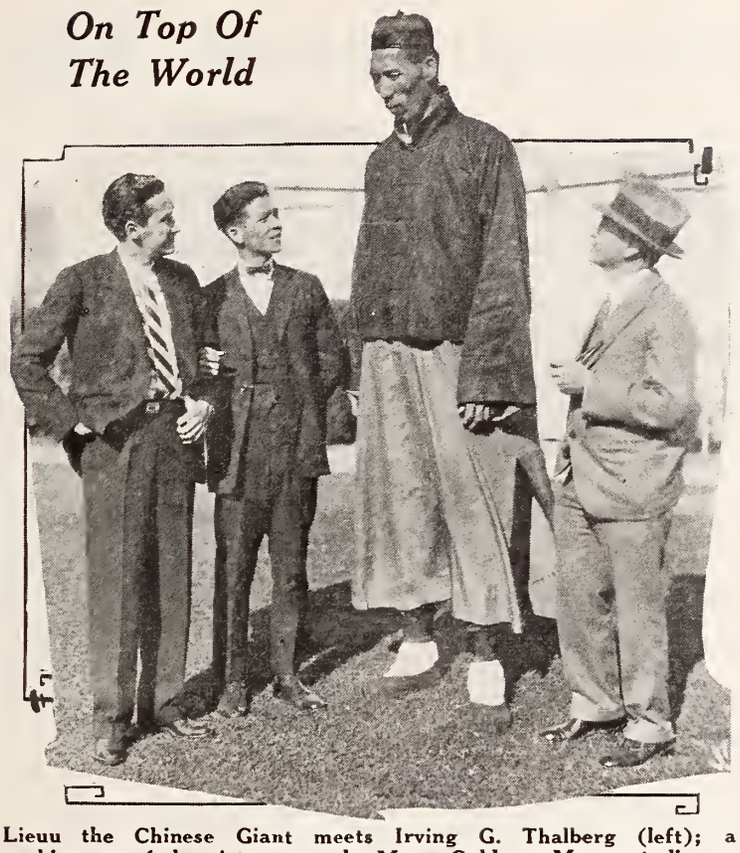
Out-of-towners who own real estate in Burbank may be partly credited for the second christening of this California town.

When you get over the Burbank boundary now a sign with orange letters on a black background shouts "This is Where the Dollars Grow."

Hundreds or more other signs and wise cracks seem to have gone up almost over night on property adjacent to First National studios. At the present time outside of these signs there is little or no habitation about the studio. Burbank realtors apparently feel that where there is a big studio there should be big business.

Should the boom take effect, the name Burbank will in a few weeks probably be nothing more than a memory. Those who are the least bit skeptical as to the change of titles need only try to recall the name of the town where Universal pictures are now made before Carl Laemmle christened it "Universal City."

On Top Of The World



Lieuu the Chinese Giant meets Irving G. Thalberg (left); a big man of the pictures, at the Metro-Goldwyn-Mayer studios.

Billy—Himself

Billy Dooley, whose "goofy gob" sailor character is known to many comedy fans, made a personal appearance at the opening of the new Alhambra theatre in San Francisco. Dooley's appearance was in the nature of a brief vaudeville skit similar to the one he used on the Orpheum Circuit before this very act attracted the attention of Al Christie.

Here's One to Play

We hear from Larry Weingarten that Asher, Small & Rogers are progressing rapidly with "MacFadden's Flats" for First National. Grant Clark, a New York song writer, has been engaged to write the titles, and sixteen well-known names appear with Charlie Murray and Chester Conklin in the lead.

The picture is to be a combination of pathos and comedy.

Script Clerk Wins an Important Role

Few actors or actresses have the luck which has come the way of Alice White. Out at First National Studios she was until just three months ago a clerk in the script department. Her luck began when she was successful in obtaining a screen test.

Her first test, it is said, was excellent, and her second was still better. The tests were put away and Miss White was told to stand by for a part in a picture.

Recently she was summoned to an office where the carpet is much thicker than that to which she had been accustomed in the script room.

When she left she could hardly restrain her enthusiasm, joyfully announcing all over the lot that at last she was to become a full fledged actress. When Miss White had cooled down, others managed to find out for us that this little girl's first job as an actress is none other than that of the second featured role in Milton Sills "The Run-Away Enchantress." The cast line-up will find the name of Miss White directly under that of Mary Astor.

Keegan Visits Coast

Bill Keegan, wide awake exhibitor of New Jersey, who for three years was the treasurer of the state organization, is now basking in Hollywood's sunshine. Bill and his wife motored all the way out here.

Four Christie Releases Ready For December

(Continued from Page 273)

Harold Beaudine directs this Sig Hersig story while Gus Peterson and Frank Sullivan presided at the cranking machines.

"Dodging Trouble," Christie Comedy featuring Neal Burns with Edna Marian and Eddie Baker supporting. Harold Beaudine also directs. The same cameramen work. Frank Conklin furnishes the story.

Billy Dooley's "Have Courage" finds Natalie Joyce, Eddie Baker and Vernon Dent supporting. The story is by Conklin. William Watson directs. The photography is the work of Alex Phillips and Alfred Jacquemin.

"Cool Off" is a Christie Comedy featuring Anne Cornwall. Jack Duffy, Bill Irving and Jimmie Harrison are in the supporting cast. Watson directs and his cameramen are the same two who made "Have Courage." The story is by Hersig.

These are the pictures which have such varied screen locales. Of course, they were all made right in Hollywood. But try and find anything that looks like Hollywood in any of them!

Bobby Vernon was ill for fourteen days during the making of "Hoot Mon." He had his appendix removed. When he got back into the harness and his uniform of the Scotch Highlander he was seized by a couple of Christie's fan-loved big boys who, after divesting him of a sword twice his height, dropped him on the floor of a castle set where the scene was being shot. Fortunately the fall did not injure Bobby but as the script did not call for him getting this bumping it was consequently okayed for elimination in the cutting room. To the surprise of everyone the fall screened in such a way that it appealed to experts as one of the best gags in the comedy.

"Hoot Mon" finds Bobby a flivver salesman in Scotland who, when he fails to sell, advertises that accessories will be given away with the purchase of every machine. A near riot ensues. Frances Lee is the pretty little daughter of a Scotch nobleman. She valiantly and repeatedly disentangles Bobby from his long sabre.

A ship set which, the production budget shows, cost about $4,000 to make, furnishes the scene for most of the action in Neal Burns' short vehicle "Dodging Trouble." This is the story of how a man, his wife and dog evade a process server. Big Eddie Baker does the chasing which very soon gets from a house to the ship. This set still stands on the Christie property in Westwood, a few miles from the main Hollywood plant. A photograph of the "ship" may be seen on the next page. Edna Marian trips around the deck as the wife. Everything and everyone follows Burns who is called upon to be additionally agile.

Director Beaudine says that to see "Buddy" the dog on the screen in "Dodging Trouble" might shatter Darwinian theories that only human beings possess intelligence.

Anne Cornwall, should register especially well with the fans in "Cool Off," for she is particularly funny n the unusual role.

Hollywood Dream Comes True For One Girl

Current News From The Pacific

"Better Ole" Scores With Coast "Fans"

"The Better Ole" and the new Vitaphone program, which had their West Coast premiere at the Egyptian Theatre recently, are drawing good business. The Syd Chaplin comedy registered a real hit with the first night audience composed of many of filmdom's most prominent representatives. "The Better Ole" succeeds "Don Juan" at the Egyptian. The latter picture had a run of approximately 14 weeks. It underwent a second premiere a few weeks ago when the Vitaphone made its Coast bow. Reports had it that "Don Juan" after its second premiere did not go so well at the Egyptian. At the Warner Brothers Studio, however, it was stated that the only reason for withdrawing the Barrymore picture at this time was because "The Better Ole" was available for Grauman's. Al Jolson's number is the big hit of the new Vitaphone program out here.

Sign Stock Players

Film Booking Offices is developing a company of stock players. During the last three weeks Helen Foster, Thelma Hill, and Lorraine Eason have all been signed up for five-year contracts. The signatures of Ralph Ince and Caryl Flemming have also been secured to direct F. B. O. productions. It is expected that several more prominent directors will go under the F. B. O. banner during December. Seven production units are now working on the F. B. O. lot.

Gilbert Keeps Busy

John Gilbert will complete his work in "The Day of Souls" just in time to change his make-up for that of his next starring vehicle "Twelve Miles Out" according to Irving G. Thalberg at the Metro-Goldwyn-Mayer studio.

Hill Will Direct

George Hill will direct "The Callahans and the Murphys." The screen rights to the Kathleen Norris' novel have been secured by Metro-Goldwyn-Mayer.

★ Studio Row ★

DOUGLAS McLEAN'S production manager, Bogart Rogers, made it known upon his return from the East that the star's next comedy "Let It Rain" will be ready for the screen early in January.

* * *

IN between pictures at the Metro-Goldwyn-Mayer studio, Christy Cabane is writing a scenario of his own. Before he became a director, Cabane was a scenarist.

* * *

DOUGLAS FAIRBANKS has been quoted several times lately as contemplating for the theme of his next picture an epitomization of the progress of civilization.

* * *

HARRY HOYT will direct "Bitter Apples," the Harold McGrath story as his first production under his long contract with Warner Brothers.

* * *

WORK on "The Magic Garden" for F. B. O. gold bond production is practically finished. Margaret Morris and Raymond Keane head the cast.

* * *

JOHN GORMAN will shortly commence production work on "A Broadway Drifter" with Mahlon Hamilton and Vola Vale as the headliners. This is the second of a series of pictures Mr. Gorman has made with these two—the first being "Home Sweet Home." Gorman has Hamilton contracted to make six pictures, while Miss Vale is under a three year contract.

* * *

JAMES R. QUIRK, publisher of Photoplay Magazine, and May Allison, film actress, were married recently at Santa Barbara.

* * *

AT the De Mille studio, Vera Reynolds' next starring vehicle "The Little Adventuress" from the play "The Dover Road" will start Dec. 1. William De Mille will direct.

* * *

"DIAMOND HANDCUFFS" which was originally scheduled for Mae Murray, and later was associated with Greta Garbo, now finds Pauline Starke in the leading role. Incidentally, the title, it is said, has been changed to "Women Love Diamonds." Edmund Goulding is directing.

* * *

MARC MacDERMOTT has been signed for an important role in Count Tolstoy's "Resurrection" which Edwin Carewe is producing for Inspiration Pictures.

* * *

"CASEY AT THE BAT" is Monte Brice's first directorial job under the Paramount banner. Brice as a screen writer and comedy constructor is known from coast to coast.

Honeymoon Gets Sliced

When Milton Sills and Doris Kenyon were married in New York their honeymoon was interrupted by the sudden illness of Mrs. Sills. Now that Mrs. Sills has just returned to the Coast her husband has been haled to the First National studio to work "The Run-Away Enchantress." By the time he is again at leisure, his wife will be before the camera in Sam Rork's production "Deep River." Thus the Sills' honeymoon has been carved down to a crescent.

Reed Is "Going Up"

Tom Reed, studio publicity chieftain at Universal City is going in for production. It is understood that his assistant, Mr. Abramson, who is now on location in the South with the "Uncle Tom's Cabin" unit, will be Reed's successor. Reed is one of the best known and best liked publicity men on the Coast. He came into the international spotlight of the trade when he accompanied Carl Laemmle on his recent trip to Europe. The movement is an elevation in "Universaldom."

Lubitsch Ready To Proceed on German Film

The forthcoming production of "Old Heidelberg" by Metro-Goldwyn-Mayer promises to be an outstanding event in the picture industry.

The selection of the richly colorful Teutonic background for treatment by Ernst Lubitsch has occasioned widespread comment. Ramon Novarro is starred in the central role.

Ali Huber, designer of the costumes in "Passion," "Deception," "One Arabian Night," and other famous screen productions, arrived last week at the Metro-Goldwyn-Mayer studios and will be in charge of the details of costume and equipment for "Old Heidelberg," as his first assignment under a special M-G-M contract.

Huber, internationally famous as a painter, was first encouraged to begin screen work by Lubitsch, so his choice as an assistant to the German director in the new film is a happy one.

Stage Indian Fight

A recent event of note here was the filming of a battle scene between Indians and white men in Tim McCoy's historical western drama based on an unnamed story by Peter B. Kyne which is being produced by Metro-Goldwyn-Mayer. Hundreds of local citizens watched the film battle which took place in Griffith Park.

MacRae to Direct

The self-relegation of Henry McRae from the director-generalship of Universal's production force to a straight megaphone wielder, was made known by Carl Laemmle at the Universal studios. It is strongly rumored that Paul Kohner, present Universal casting director, will get MacRae's executive post.

"Blue Boy" Ads.

"The Blue Boy," second Romance Production released by Educational, occupied an important position on the program which opened the new Capitol Theatre, Richmond, Va., November 8. During its showing at the Capitol Theatre, it was given as much display space in the theatre program as the feature length picture.

Lubitsch—Chaplin—Sills—And Others

Harry O. Hoyt Is To Direct Warner Film

Four additional pictures among the Twenty-six Warner Winners are scheduled for immediate production, according to word just received from the West Coast studio of the company. They are, "Hills of Kentucky," "White Flannels," "The Gay Old Bird" and "Bitter Apples."

"Hills of Kentucky" is a Rin-Tin-Tin starring vehicle that will be directed by Howard Bretherton, who last week was promoted to director by Warners.

"White Flannels" will be directed by Lloyd F. Bacon from the scenario by Graham Baker.

"The Gay Old Bird" will have Louise Fazenda in the leading role, with John T. Murray playing opposite her. Herman Raymaker will direct.

"Bitter Apples" adapted from the novel by Harold McGrath will be used as a starring vehicle for Monte Blue. Harry O. Hoyt recently signed to a long term Warner contract, will direct.

Canada's Part In World War To Be Pictured

One of the first pictures of Cranfield and Clarke's new Canadian Producing unit to be made in Canada will be a production from a dramatic story written by an eminent authority around the part played by the Canadians in the World War.

This picture will, in fact, be the "Big Parade" of Canada and the war film used will be authentic, having been taken in the heat of battle by official photographers.

This picture will mark the first serious Canadian effort to produce pictures and the cast will be one of the strongest and best selected from the leading American-trained British stars, directors and technical men.

Harry T. Morey Cast In Paramount Film

To Harry T. Morey has been assigned the title role in Malcolm St. Clair's next Paramount production, "The Cross-Eyed Captain," according to Associate Producer William LeBaron.

Other players featured in the principal roles of "The Cross-Eyed Captain" will be Ricardo Cortez and Arlette Marchal. Pierre Collings and Kenneth Raisbeck have adapted this story of London, Moscow and the outlying Russian districts.

Wm. Boyd Added to Cast of De Mille's "The King of Kings"

As Simon, the Cyrenean, Will Carry Cross; Other Units Crowd Metropolitan Studios; Work Near Peak

THE chief subject of conversation in Hollywood today is the Cecil B. De Mille production, "The King of Kings," at the De Mille Studio. In "The King of Kings" thus far are 530 named roles and 4228 extra people. Of course, this number appears only in the mass scenes, but hardly a day passes that there are not 1,000 or more people on the set.

The latest featured player to be cast in a minor role is William Boyd, who played the lead in "The Volga Boatman" and other pictures and who is cast in "The King of Kings" as Simon, the Cyrenean, the man who carries the Cross up Calvary. Boyd has recently completed featured roles in "The Yankee Clipper" and "Jim the Conqueror."

William K. Howard is about ready to start on "White Gold," a story of the Australian sheep country, with Jetta Goudal as the star.

C. Gardner Sullivan and Rupert Julian have practically completed cutting and editing "The Yankee Clipper."

Paul Sloane has finished "Corporal Kate," Vera Reynolds' latest starring picture.

Alan Hale, Harrison Ford, Bessie Love and the "Rubber Tires" company are in the Sierras making exteriors.

James W. Horne is busily engaged in the final cutting of Rod La Rocque's new picture, "The Cruise of the Jasper B."

At the Metropolitan Studio, Donald Crisp is making "Nobody's Widow," with Leatrice Joy as star and Charles Ray as leading man.

George B. Seitz and the "Jim the Conqueror" company, headed by William Boyd and Elinor Fair, are back from Arizona and finishing the last interiors.

Scott Sidney is preparing to start work on "No Control."

Thelma Hill plays second lead in "The Wise Crackers," for F. B. O.

First National Will Broadcast From Burbank

By special arrangement with KMTR, Los Angeles radio station, news and gossip of First National stars, players and productions will be on the air every Saturday evening at 7:00.

The broadcasting station, which is now in its new quarters at 1025 North Highland Avenue, Hollywood, has organized a Movie Club, which will be on the air every Saturday evening at 7:00 for fifteen minutes.

M. C. Levee Praises Ken Maynard Film

Ken Maynard, First National's cowboy star, has a sure fire hit in "The Overland Stage," his current western, according to M. C. Levee, executive studio manager at First National's Burbank lot. Levee's statement reads in part:

"This is positively the bect picture Maynard has delivered to date and is worthy of first runs throughout the country. Cards received from public who saw the picture at preview claim it is better than 'The Covered Wagon.' It is really tremendous in its scope and is a big picture. Everybody connected with the making of this picture deserves the highest praise."

Maynard is an actor as well as a real horseman and dare-devil of the true old wild western type.

New Hampshire Plants Stratton-Porter Garden

ANOTHER "MAGIC GARDEN" is being planted by a State in honor of Gene Stratton-Porter, most popular of American women authors, whose last novel, finished just before her death two years ago, bore that title.

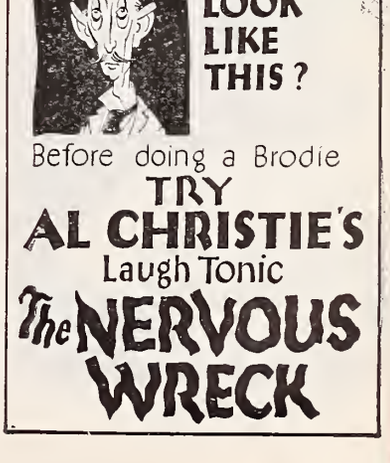
New Hampshire has followed the example of New York, Rhode Island, Indiana (her native State) and other commonwealths, and is putting into place a living, lasting testimonial to the writer of "The Magic Garden," "Laddie," "The Keeper of the Bees" and "The Girl of the Limberlost," which have been made into pictures. J. Leo Meehan is just now finishing "The Magic Garden" for F. B O.

Two months ago, by direction of Gov. Alfred E. Smith, New York State planted a "Magic Garden" memorial forest for Mrs. Stratton-Porter in the Adirondacks beside Lake George. This consists of 10,000 white pine trees and covered five acres.

Indiana not only planted a forest, but set up as a memorial on the court-house lawn at Decatur a fifty-ton rock with a tablet in the writer's honor. Gov. Ed Jackson took part in both ceremonies.

Rhode Island's grove of maples is along the shore of Narraganset Bay.

None of these forests may be cut. They are in State reservations, perpetual memorials to Mrs. Stratton-Porter, fostered by the Memorial Association.



Up-State Houses O. K. Chadwick's "Devil's Island"

Sydney Samson, of Bond Photoplays Corporation, of Albany and Buffalo, reports that "Devil's Island," second of the Chadwick First Division Pictures of the season, is being enthusiastically received in his territory. He reports to the Chadwick home office the receipt of a congratulatory letter from Louis W. Schine of Schine Enterprises, Inc., operators of several theatres in upper New York.

More Than Pleased

The letter, in part, follows:

"It may please you to know that we have been more than satisfied with the results obtained from the showing of 'Devil's Island' in our various theatres. We believe that there will be very few pictures this year that will please more than this subject. We feel that you should be congratulated on this production.

"Twelve Miles Out" To Star John Gilbert

"Twelve Miles Out," one of the stage successes of the past year, is to be John Gilbert's next starring vehicle, it was announced last week by Irving G. Thalberg, associate executive of the Metro-Goldwyn-Mayer studio.

Jack Conway is to direct the adaptation of the William Anthony McGuire drama. Sada Cowan, one of the best known scenarists of the picture industry, will write the screen vehicle based on the stage play, which ran on Broadway for more than six months with Mildred Florence and Albert Hackett in the featured roles.

Beauty And The Beautiful Beast

In "War Paint," a Metro-Goldwyn-Mayer Western. Pauline Starke plays spectacular polo mounted on a marvelous pony.

Chadwick Lithographs To Set American Pace

THE LITHOGRAPHS being prepared for "Sunshine of Paradise Alley," fourth of the Chadwick First Division Pictures of the new season, will be a distinct innovation in motion picture posters.

Charles Reed Jones, director of advertising and publicity for Chadwick Pictures Corporation, under whose supervision the posters are being made, declares that it is his intention to make a decided departure from picture posters which he describes as being "merely colored photographs."

Al Hirschfeld, who has recently returned to the United States after a protracted visit in France and Morocco, and the Bakos Studios, are designing the posters, which will be printed by the Commercial Poster Company of Cleveland.

The new Chadwick lithographs, following generally the trend of commercial advertisers to the German poster treatment, will be the first of their kind made by any motion picture producer.

It is pointed out by Mr. Jones that it is expected that the new style lithographs will result in savings to exhibitors, particularly the proprietors of larger theatres throughout the country. At present, he explains, every theatre has its display frames in one and three sheet sizes, in addition to the usual frames for 11x14 and 22x28 lobby displays.

Colleen Moore Is Voted Leading Box Office Name

IN one of the most comprehensive surveys ever made to test the actual box office value of motion picture stars, Colleen Moore of First National headed the list in the ballots returned by exhibitors, according to a recent announcement from this company.

Ten other stars, and featured players under contract to First National, were included in the first sixty selected as the best drawing cards on the screen. First National had six stars in the first twenty-six named.

The purpose was to settle, insofar as possible, the real money value of the picture favorites of the day. Every section of the country was covered in this survey, including theatres of all classes from the largest houses in metropolitan centers to the theatres in small towns.

In making selections, exhibitors were called upon to put aside personal preference.

Grace Cunard in Jerome Wilson's Dramatic Story

Grace Cunard has been signed by J. G. Bachmann for the role originally given to Betty Francisco in the Preferred Picture, "Exclusive Rights," which Frank O'Connor is now directing on the coast. The producer also announced the acquisition of Shirley Palmer and James Bradbury, Jr., to the cast which will contain ten featured names.

"Exclusive Rights" is based on Jerome Wilson's story, "Invisible Government." Its theme permits a dramatic handling of the death penalty question by presenting a governor confronted with the temptation of pardoning the buddy who saved his life in France.

Those playing important roles in the unwinding of the plot are Gayne Whitman, Lillian Rich, Gloria Gordon, Raymond McKee, Gaston Glass, Grace Cunard, Sheldon Lewis and Charles Mailes.

Pauline Starke Star of M-G-M Film of Gems

Metro-Goldwyn-Mayer started production last week on "Women Love Diamonds," a dramatic story of super-sophisticated city life by Edmund Goulding, who is directing the film.

Pauline Starke, who recently returned to the coast from New York, has been given the feminine lead in this picture, which is said to supply her with one of the most important and sensational roles of her career.

Miss Starke is surrounded by a notable cast, which includes Owen Moore, who has just completed an important part in "The Taxi Dancer," Cissy Fitzgerald, famous English character actress, Constance Howard, sister-in-law of Samuel Goldwyn and a prominent screen player, an Douglas Fairbanks, Jr.

Mixing 'Em

Buster Keaton in "The General," his first United Artists pictures, the costliest comedy yet made.

McCoy Begins Second M-G-M Western Drama

Production on Metro-Goldwyn-Mayer's second historical Western, starring Tim McCoy, who made a hit in his first vehicle, "War Paint," began this week at the Coast studios.

The new film, which, like McCoy's first picture, is based on an original story by Peter B. Kyne, is in line with the policy, recently announced by Louis B. Mayer, of linking together striking events in American history with a background of action and romance.

The second McCoy film has for its locale the period of the French and Indian Wars two decades before the Revolution. The story is being directed by W. S. Van Dyke, with a cast that includes Joan Crawford, oy D'Arcy, Louise Lorraine, Tom O'Brien, Lionel Belmore, Frank Currier, Edward Connelly and Will Walling.

Adolph Menjou, Paramount Star, Back in Studio

Adolphe Menjou, Paramount star, returned to work at the West Coast Hollywood studios this week after a brief respite enforced by a slight illness arising from a facial infection, resulting from a razor cut.

Work was suspended on his current production "Blonde or Brunette," while he was absent.

"Paradise for Two" Stars Richard Dix

"Paradise for Two," Richard Dix's newest Paramount starring vehicle is under way at the Long Island studio, under the direction of Gregory La Cava.

The picture is based on an original story by Howard Emmett Rogers. Tom J. Crizer and Ray S. Harris wrote the screen play.

Betty Bronson has the leading feminine role. Other prominent members of the cast are Andre Beranger, Edmund Breese and Peggy Shaw.

"The Fighting Failure"

Nat Levine, whose wild horse serial, "The Golden Stallion," with Lefty Flynn starring, is in the final stages of completion, plans to distribute a feature with Cullen Landis, "The Fighting Failure."

Vaudeville Is Accessory To Picture, Writer Holds

By EPES W. SARGENT

ONCE more the adage that a little learning is a dangerous thing is verified when the New York Herald-Tribune picks the day set for the opening of the new Paramount Theatre to editorially comment on the fact that vaudeville is absorbing the picture. The gist of the argument is contained in this paragraph:

"The philosophers who watch social changes usually manage to miss the most important shifts. While they are mourning the advent of the "movie" and deploring its deleterious influence the whole scene is changing. The new audiences that began by adoring the "movie" have plainly been educated beyond it. Whether the film can go further in dramatic value and artistic truth than it has yet been taken becomes a relatively unimportant fact. Conceivably it may be left behind and forgotten. At any rate, it is fast losing its old significance. When a spectator spends most of his time listening to a large orchestra playing classical selections and jazz by turns, or listening to admirable soloists or a chorus with elaborate stage settings, and yawns through an indifferent "movie" at the tail-end of the evening there is plainly a new sort of public appetite and a new form of entertainment in the spotlight."

It is partially true that in a very limited number of theatres there is a tendency to over-emphasize the production and the orchestra, but thirty or forty houses out of a possible 10,000 or 12,000 do not prove the point.

As a matter of fact the situation is the reverse of what he Herald-Tribune suggests. There was a time when the pictures were largely a vaudeville accessory. Today the situation is reversed. Vaudeville has become accessory to the picture. It is employed intelligently merely to give some variety to the program.

And today the picture is standing on the brink of a new and greater adventure in which it will be given a language and technique of its own. The trick shots of today will be the "cinematics" of tomorrow and pictures will at last come into their own. Meanwhile vaudeville helps, but as a servant and not the master.

"Upstage" a Hit

"Upstage," a Metro-Goldwyn-Mayer starring vehicle for Norma Shearer, opened at the Capitol Theatre, New York City, last week, and was hailed by newspaper reviewers as one of the soundest and most delightful program features shown in New York.

Miss Marchal Cast

Arlette Marchal has been cast for one of the featured roles in Malcolm St. Clair's next Paramount picture, "The Cross-Eyed Captain." She arrived in the East November 22 to start production. This will be Miss Marchal's first picture in the East.

One and the Same

Here you see two poses of Dorothy Revier in "The Better Way," a Columbia picture with Ralph Ince, in which she's a poor little stenographer first, then wins money on the stock market.

Chadwick Next Starts Work on Hal Reid's Play

I. E. Chadwick, president of Chadwick Pictures Corporation, who has been in Los Angeles for several months, will defer his return to New York until the completion of "Driven From Home," this company's fifth First Division Picture of the current season, which will go into production next Monday.

James Young, director of several recent Chadwick successes, including "The Bells," Lionel Barrymore's screen version of the Sir Henry Irving classic, will direct the production.

"Driven From Home" is an adaptation of the play of the same name by Hal Reid.

Mary McAlister in Wm. Fox Production

Mary McAllister, heroine of "One Minute to Play," with "Red" Grange, is in danger of becoming a deadly screen vampire.

The little actress, who has just been signed by Fox for the ingenue lead in "Love O' Women," directed by John Griffith Wray, has, for the second consecutive time been chosen to play the part of a seemingly sweet little innocent girl, who in reality is nothing but a scheming vamp and rivel of the heroine.

FOUR OUT OF FIVE
of the fun makers in AL CHRISTIE'S latest laugh spasm 'THE NERVOUS WRECK'
HARRISON FORD
PHYLLIS HAVER
CHESTER CONKLIN
MACK SWAIN

Blue Again Directed by Roy Del Ruth

In the forefront of star-director combinations which have recently become so widespread in moving pictures is Monte Blue, star, and Roy Del Ruth, director of Warner Bros.' production of "Wolf's Clothing."

"Wolf's Clothing" is the fourth production within the past year which they have produced together.

The first, and Del Ruth's second on the Warner lot was "Hogan's Alley," a swift-moving melodrama in which Monte played an East Side prizefighter.

The second was "The Man Upstairs," a comedy mystery melodrama similar to "Wolf's Clothing."

The third was the epic historical melodrama, "Across the Pacific," a tale of the Philippine insurrection which followed the Spanish-American War.

Ince Is Directing New Milne Picture

THE first picture he made in months in which Ralph Ince, F. B. O. director, did not play a part as well as maneuver the actions of the other players, is "Homestruck," starring Viola Dana, which has just got under way at the company's West Coast Studios.

In "Bigger Than Barnum's," Ince was a comedy acrobat as well as director. In "Breed of the Sea," another successful Gold Bond, he not only wielded the megaphone but played two parts—those of twin brothers. But in "Homestruck" he will stick to his old job—and the outer edge of the set.

"Homestruck," an original by Peter Milne, is the story of a girl of the stage, born in a dressing room, cradled in a wardrobe trunk, and battered about in the School of Hard Knocks—but longing, always, for a home. There are some immense stage scenes in it, and plenty of pathos as well as comedy.

"Homestruck" is the second of a series of six big features which Miss Dana is making for F. B. O.

To Screen Riley Poem

"Little Orphan Annie," that tender, wistful, yet semi-humorous poem by James Whitcomb Riley, which ranks as one of the masterpieces of the famous Hoosier bard, is to be picturized by F. B. O. as one of its Gold Bond specials for next season.

Final Scenes Shot on Warner Bros. Picture

FINAL SCENES were shot on two Warner Bros. productions during the week, one of them a road show attraction and the other one of the big pictures from among the Twenty-six Warner Winners for the 1926-27 season.

Syd. Chaplin spent the past week in the shooting of the last of the jungle sequences in "The Missing Link" under the direction of Charles F. Reisner. Syd. was working with lions most of the time.

Dolores Costello completed her work in "The Third Degree" under the direction of Michael Curtiz, the European director, making his first American picture.

"The Missing Link" has been in production for many weeks past and it is declared it will excel, as a box-office attraction, "The Better Ole," "Oh, What a Nurse," "The Man on the Box" and others. It is an original story by Charles F. Reisner and Darryl Francis Zanuck, and, like the other Chaplin sensations, was directed by Reisner. Zanuck prepared the scenario.

Dolores Costello is reported to have completed her greatest picture in the photoplay version of the sensational melodramatic stage success of Charles Klein, "The Third Degree."

The story is of a type that gives the star full sway for the display of her exceptional talent. She also has the advantage of one of the best supporting casts that will be seen in pictures this season.

Read 'Em and Swim

George O'Hara, F. B. O. star, shouts box office pictures in the studio and lucky dice in the water.

Leni Picks Carewe

Paul Leni, noted European artist and director, whose first production for Universal is to be "The Cat and the Canary," has selected Arthur Edmund Carewe for the leading role. Mr. Carewe played the mysterious Persian in "The Phantom of the Opera" and is considered ideally fitted to appear in this.

Paddling His Own Canoe

Renee Adoree and Antonio Moreno in Cosmopolitan's "The Flaming Forest."

Roy Clements To Do Series For Sterling

Henry Ginsberg and George E. Kann of Sterling Pictures Distributing Corporation have completed arrangements with Roy Clements Productions to make for them a series of pictures during the current season. The first of the series has already gone into work under the personal direction of Mr. Clements. The deal was closed by George E. Kann on behalf of Sterling Pictures during his recent trip to the West Coast.

The first picture which the Roy Clements Productions will make for Sterling is "Tongues of Scandal," adapted for the screen by George Sargent from an original story by Adele DeVore. Mr. Clements will direct, with Howard Mitchell as production manager and Leo Shamroy at the camera.

Set "Barbara Worth" New York Premiere

"The Winning of Barbara Worth," the Samuel Goldwyn presentation of the Henry King Production, with Ronald Colman and Vilma Banky, will have its New York premiere Saturday, November 27, at Mark Strand Theatre, United Artists Corporation announces.

The Henry King production is now in its fifth week at the Forum, Los Angeles, where it had its world premiere. It has broken the house record, hitherto held by "Stella Dallas."

Langdon's Picture Ready January 26

Harry Langdon's "Long Pants" will probably be released on January 26. Production work is expected to be completed in the middle of December. Langdon has surrounded himself with a bevy of pretty girls. Incidentally, Harry, according to Don Eddy, his noted publicist, does not worry about strike talk. In addition to having an organ in his dressing room, Harry can also wield any mechanic's hammer or turn on any electric light in the studio.

"The Taxi Dancer"

Claire MacDowell, one of the screen's foremost character actresses, has been signed by Metro-Goldwyn-Mayer for an important part in "The Taxi Dancer," Robert Terry Shannon's novel, which Harry Millarde is directing.

Cameramen Experiment in Night Shooting

Georges Benoit, who is photographing "Jewels of Desire," Priscilla Dean's new Metropolitan picture, and Henry Cronjaeger, cameraman for "Fighting Love," Jetta Goudal's starring vehicle for De Mille, have been experimenting recently with night photography, with interesting results.

Has Clever Method

Benoit believed he could get night shots that were much more effective than the usual ones and, as a result of his research, some of the night scenes in this picture are said to be finer than anything yet seen on the screen.

Cronjaeger has been experimenting with what he calls "twilight shots," shooting with hardly more than half the usual light. He is using a new fast lens and a special cranking device which enable him to take pictures indoors with the natural lighting.

'Frisco Exteriors for Corinne Griffith

Exterior scenes of Corinne Griffith's next First National starring vehicle, "Purple and Fine Linen," are to be filmed in San Francisco, according to E. M. Asher, producer of the Corinne Griffith features.

A story of London life, Asher has chosen San Francisco as the locale in which to make the picture on account of the fact that the California city offers a metropolitan atmosphere in many respects similar to London.

"Let It Rain" to Be MacLean's Next Film

"Let It Rain" will be the title of Douglas MacLean's next comedy for Paramount.

The decision regarding the title of the new picture was reached shortly after the star's recent return from the Pacific Northwest, where he has been vacationing since completing his last comedy, "Hold That Lion."

Return Engagement of "Red" Grange Film

Red Grange's F. B. O. picture, "One Minute to Play," has received such rapid and widespread distribution and showing that it is beginning to play return engagements. One is under way now at Warner's State Theatre, Pittsburgh.

Ben Benbridge

The distinguished Florida naturalist and explorer has delivered the film record of his African gorilla expedition to F. B. O., and an intensely interesting feature has been made for early release.

"Barbara Worth" to Have Three Premieres Abroad

MOVING PICTURE WORLD learns that Abraham Lehr, general manager for Samuel Goldwyn, sails for London on November 6 to direct the staging of the London, Paris and Berlin premieres of "The Winning of Barbara Worth," the Henry King Production, which has already received an unusual amount of favorable press and editorial comment.

Occasions when an independent producer undertook to personally supervise the foreign presentations are rare.

"The Winning of Barbara Worth," which features Ronald Colman and Vilma Banky, had its premiere two weeks ago at the Forum Theatre, Los Angeles. The showing was attended by the delegates to the Winning of the West Conference, and at the suggestion of the governors of more than twelve states, the production was nominated to be first to be permanently recorded in the United States Historical Film Archives in Washington.

Mr. Lehr will be accompanied on his trip by Mrs. Lehr, who will arrive from California only one day preceding their sailing. Staging the openings of "Barbara Worth," and possibly "The Night of Love," Mr. Goldwyn's forthcoming George Fitzmaurice production to be released through United Artists, will probably keep Mr. and Mrs. Lehr abroad for two months.

Reviewers Praise First Four 1926-27 Tiffany Pictures

THE OFFICIALS of Tiffany Productions, Inc., are highly gratified over the more than flattering reviews written by the foremost motion picture reviewers on the first tour of the Tiffany Gems on their schedule of twenty for 1926-1927.

At the beginning of the season, M. H. Hoffman, vice-president of the company, issued several announcements in which he stated without any qualifications that every production to be made by Tiffany for 1926-1927 would be of exceptional quality and box-office value.

Tiffany exchange managers report an extraordinary demand for play-dates on the first four releases.

Tiffany announces that the next releases on their program will be "Josselyn's Wife," starring Pauline Frederick; "Sin Cargo," with Shirley Mason and Robert Frazer; "The First Night," with Bert Lytell and Dorothy Devore; "One Hour of Love," with Jacqueline Logan, and there is now in the course of filming "Redheads Preferred," with Marjorie Daw, Theodore Von Eltz and Raymond Hitchcock.

Carol Dempster On Visit to West Coast

Carol Dempster is on a visit to California. After a short stay on the Coast, Miss Dempster will return to the Paramount Long Island studio to play the principal feminine role opposite Richard Dix in D. W. Griffith's next production, "The White Slave," based on Bartley Campbell's melodrama.

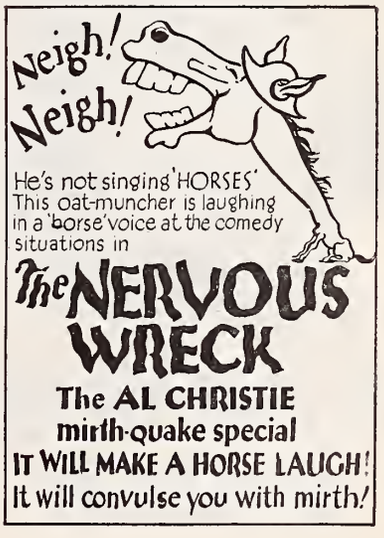
John Trevor Now In Cast of "New York"

John Trevor, having completed his role in Herbert Brenon's new Paramount picture, "God Gave Me Twenty Cents," has joined the cast of "New York," which Luther Reed is directing.

Ricardo Cortez, Lois Wilson and Estelle Taylor are principals in the cast.

Let's All Enlist

Wallace Beery shares ice cream with Helen Harris in Paramount's picture, "We're in the Navy Now."



National Scout Heads O.K. Fred Thompson Film

AN ENDORSEMENT of tremendous value to exhibitors, one that will create tie-ups and open exploitation angles in every community in the country, has just been given to "A Regular Scout," a special feature made for Film Booking Offices by Fred Thomson, their Western ace.

Following a private showing for representatives of the Boy Scouts of America in the F. B. O. projection room at the home offices in New York, at which they warmly applauded the work of Fred and 200 real Boy Scouts who worked with him in the picture, the national leader of the organization sent the following letter to Joseph I. Schnitzer, senior vice-president of the producing company.

Picture Is Praised

"Dear Mr. Schnitzer: We wish to congratulate your entire organization for producing "A Regular Scout," which, judging from the reports of those who represented us at the first viewing, seems to be just about the best scout picture yet made. Especially were we pleased with Fred Thomson, himself a former Boy Scout Commissioner, who, as the hero, very admirably caught and portrayed the spirit of our organization.

"Everyone who has the interest of the Boy Scout Movement at heart will experience great satisfaction in seeing this picture.

"With best wishes for the success of "A Regular Scout," I am

"Sincerely and cordially yours,

"Boy Scouts of America,

"JAMES E. WEST,

"Chief Scout Executive."

This endorsement is a most remarkable action by the Boy Scouts of America. They have never before placed their "O. K." on any picture dealing with scouts or scouting. They do not endorse any article of a commercial nature, a picture, a book, or anything else. They do not lend their names to any product, except a few articles of equipment for the boys, which are officially tested and adopted.

Scouts Set Precedent

Yet they went the limit for the Thomson picture. They were delighted with the work of Fred, who has trained many troops of Boy Scouts himself, and with the riding, signalling, field work and other performances of the Los Angeles troops who went on location with the F. B. O. star to Mt. Whitney, and who play highly important parts in the picture.

F. B. O. planned and made "A Regular Scout" with the utmost care, hoping for the approval and co-operation of the Boy Scouts of America, and is now planning an intensive exploitation drive.

Queen Julia

A reproduction of the court of Queen Victoria will be one of the great scenes in "The Yankee Clipper," which Rupert Julian is producing for De Mille, with William Boyd and Elinor Fair featured. Julie Fay will play Queen Victoria.

Gertie's Garter

Director E. Mason Hopper, who has just returned from Europe, is closeted with F. McGrew Willis on the adaptation of "Getting Gertie's Garter," in which Marie Prevost will star.

Greta Garbo, of M-G-M's siren staff, holds a pose in "The Flesh and The Devil"

"His Dog" to Be Next Rod La Rocque Film

"His Dog," Albert Payson Terhune's widely read novel of a man's great love for his dog and a dog's great love for his master, is to find its place in the films, with Rod La Rocque in the starring role, according to word from the De Mille studio. La Rocque recently completed the starring role in "The Cruise of the Jasper B," a screen version of the humorous novel by Don Marquis.

Jane Novak Signed

Jane Novak has been signed to portray "Alice Paris" in "One Increasing Purpose," the Fox production which Harry Beaumont is directing.

King Baggot to Direct Next Sam E. Rork Film

King Bagot will direct Sam E. Rork's next production for First National.

Baggot, assisted by Bob Ross, will go into production about December 1 on a script adapted from Patrick Hastings' play "The River."

Lewis Stone and Doris Kenyon are the stars, and Ann Rork is featured. The story combines adventure and melodrama.

Tony Gaudio, known to millions, the photographer of "The Temptress" and the last Rork picture "The Blonde Saint," has been signed to a year's contract by Mr. Rork.

Girl With the "Perfect Hands" Gets Big Role

Iris Stuart has been chosen by B. P. Schulberg, Paramount West Coast executive, to play one of the most prominent feminine roles in "Casey at the Bat," the baseball comedy in which Wallace Beery will be featured as the immortal Casey.

Miss Stuart has been cast as "Trixie," a role second only in importance to that of Zazu Pitts, who plays opposite Beery. Some months ago, Miss Stuart, known as "the girl with the perfect hands," was signed by Paramount, after she had shown considerable promise in small bits and parts before the camera. Since then she has been selected for increasingly important roles. Monte Brice is directing "Casey at the Bat," a Hector Turnbull production.

Commendation for "The Fire Brigade"

Official commendation and endorsement of "The Fire Brigade," Metro-Goldwyn-Mayer's epic of the fire fighters of America, was voted by the Pacific Coast Association of Fire Chiefs, in convention at Fresno, according to a wire received at the offices of Lous B. Mayer.

The wire reported a unanimous adoption of a resolution of endorsement for the picture, and an appreciation of Mayer's efforts in behalf of fire prevention.

"No Control"

Scott Sidney, who recently completed a picture for Universal, is back at the Metropolitan studio and has started preliminary work for "No Control," which McGrew Willis adapted from a Saturday Evening Post story.

Dimitri Buchowetzki, who has signed to direct for Metro-Goldwyn-Mayer, with his wife.

Comedy and Serial from Pathe, Dec. 5

Mabel Normand's second Hal Roach comedy, "The Nickel Hopper," heads the Pathe short feature program for the week of December 5.

Other entertaining subjects on this schedule are—the third chapter of "The House Without a Key"; Pathe Review No. 49; "Hitting the Rails," one of Aesop's Film Fables; Topics of the Day No. 43 and issues No. 100 and 101 of Pathe News, and also Pathe Review No. 49.

Is Second Comedy

"The Nickel Hopper" is the second Mabel Normand comedy produced by Hal Roach which was personally directed by Director General F. Richard Jones and numbers, in the supporting cast, Theodore von Eltz, Michael S. Visaroff, Jimmie Anderson and Margaret Seddon.

The current Patheserial, "The House Without a Key," pursues its intriguing way and this week reaches the third chapter, "The Missing Numeral." This serial features Allene Ray and Walter Miller, supported by Frank Lackteen, Harry Semels, John Webb Dillion, Natalie Warfield and William Norton Bailey under the direction of Spencer Bennet.

Barnum on Broadway

"Barnum Was Right," second Life Cartoon Comedy to be released in November by Educational Film Exchanges, Inc., opened a week's engagement on Saturday, November 20, at the Rivoli Theatre, New York City.

Norma Shearer beneath a unique headgear in "Upstage," a Metro-Goldwyn-Mayer picture.

Bill Cody and his comrade in Associated Exhibitors' "King of the Saddle."

Johnny Hines Is Now Ready to Go!

According to a news dispatch from Hollywood, Johnny Hines will start camera work in about a week on his forthcoming First National Picture, "All Aboard," produced by C. C. Burr.

Johnny Hines has surrounded himself with a staff of gag men and is concocting the necessary hilarious sequences for the new comedy. Among those engaged for this work are Peter Milne, Del Henderson, Horace Woodmansee, George Amy and Charles Hines. The latter will handle the megaphone when the picture goes into production, making the twelfth comedy he has directed for his brother, the comedian.

The story is a novelty and because of this it is being kept a secret.

Artclass Shorts Playing Now in Boston Zone

G. A. V. Fecke, distributing the Artclass short subject program in New England, reports two important first run bookings for "The Doughboy," one of the Artclass comedies starring Snub Pollard.

This two reeler was selected by the Poli Circuit to open their latest addition to the chain, The New Palace in Worcester, Mass., and has also been booked for a week's run at Fay's Theatre, Providence.

Another Artclass short subject series, "Popular Song Parodies," has been placed by Fecke with the Loew circuit in New England, the first picture of this series opening at Boston.

Educational Ready With Releases For Two Months

Eleven Comedy Subjects and Equal Number of Short Features Available For Laugh Month in January

FIRST AND SECOND RUN houses will have an exceptional line-up of comedy Short Features from Educational Film Exchanges, Inc., to back up their part in the Laugh Month campaign.

Available for both December and January showing, some eleven comedy subjects have been scheduled for December release dates. An equally large number of splendid Short Feature comedies will be completed in time for release during National Laugh Month (January).

Included in the list for January release is a Hamilton comedy, "One Sunday Morning," starring Lloyd Hamilton; a Juvenile Comedy, "Funny Face," featuring "Big Boy"; a Lupino Lane Comedy "Howdy Duke," starring Lupino Lane; "High Sea Blues," a Mermaid Comedy, featuring Al St. John; a Christie Comedy and probably a Jimmie Adams Comedy, besides several one-reel Cameo Comedies, and five animated cartoon comedies.

The third Tuxedo of the new series, "Close Shaves," for early December release, again features Johnny Arthur. An unusually large cast, including Wallace Lupino, Helen Foster, Anita Garvin, Robert Graves, Estelle Bradley and George Davis, support Arthur.

Davis Is Featured

The first Mermaid of the month will be "Much Mystery," featuring George Davis. In this picture, Davis, accompanied by Phil Dunham and Estelle Bradley, learn just how nerve-cracking a visit to a Chinese mystery boat can be made if the owner does not want to sell his junk.

Lloyd Hamilton appears in the role of an amateur sleuth in "Goose Flesh," Hamilton Comedy. Others in principal roles are Estelle Bradley, Fred Spencer, Al Thompson and Richard Carter. The comedy was directed by Norman Taurog.

"Have Courage," the latest Billy Dooley Comedy, again sees Billy Dooley in the role of a dippy sailor. This time he takes a trip to France. Principals in the supporting cast include Natalie Joyce, Eddie Baker, Yola D'Avril and Vernon Dent. William Watson directed.

"Cool Off!" the second Christie Comedy featuring Anne Cornwall, presents the diminutive comedienne in one of the best laugh vehicles in months. Supporting the pretty feminine player are Jack Duffy, Bill Irving and Jimmie Harrison.

Two Cameos are scheduled for release during the month. Wallace Lupino takes the lead in "Sweet Baby," a comedy of mistaken identity, while Phil Dunham and Eileen Lopez have the principal roles in "Mister Chump," a laugh film that takes Phil through a series of strange mishaps as a jealous husband.

The new Life Cartoon Comedies, "Balloon Tired" and "Why Women Pay," promise to add much to the popularity of this series, which features High-hat Harold, Mike and Myrtle.

Also for December release is the second McCall Colour Fashion News Reel, "Paris Originations in Colour." As in the initial subject of the new issues, Hope Hampton, whose beauty and grace are known to hundreds of theatregoers, will appear as the central figures, modelling all of the gowns and coats.

The new Bruce Scenic Novelty subject is "Sunbeams," "The Rainbow," "Moonlight." Nic-Nax," the Curiosities release for the month, presents subjects ranging from a wild west blacksmith shop-beauty parlor in Montana to a suspension monorail in Germany.

Sally O'Neil as she appears in "The Mysterious Island" for Metro-Goldwyn-Mayer.

Houdini Is Shown Exposing Tricks In Pathe Review

Although the world's greatest modern magician, the great Harry Houdini, has passed on, today's audiences may see Houdini in some of his greatest exhibitions of dexterity in Pathe Review Number 12, available to exhibitors.

Last spring the Pathe Review featured in one of its numbers, "Velvet Fingers," how a master manipulator makes playing cards sit up and talk. This is an intimate study of Harry Houdini, who, after 35 years of study, was enabled to expose the tricks of card sharps, through which the public was mulcted out of millions of dollars. Slow-motion analyzes the card cuts, showing how gamblers could deal themselves or confederates the winning hands.

Cartoons From The Newspapers For Stern Bros.

"Keeping Up With the Joneses," Pop Momand's popular cartoon strip, appearing in hundreds of newspapers throughout the country, is to be adapted to the screen by the Stern Film Corporation, it was announced early this week.

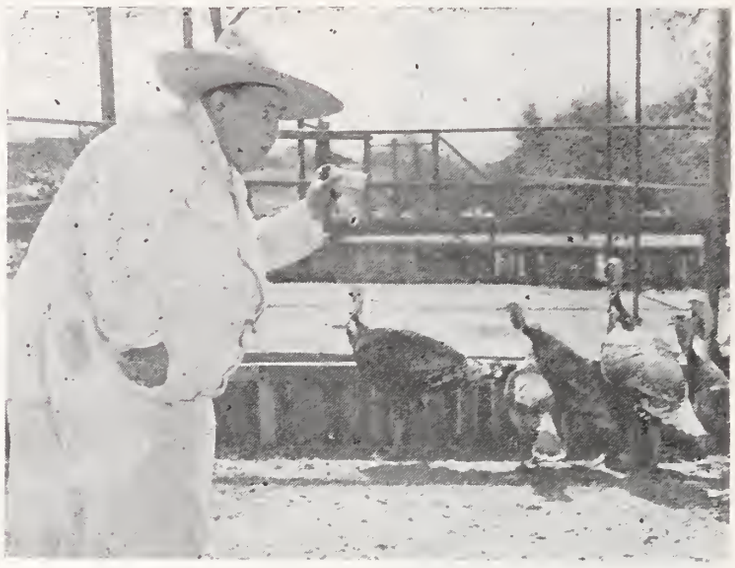
Screen rights to the strip were obtained by the Stern Brothers in a deal which has just been closed and which involves a fancy figure.

Abe Stern initiated the deal before his departure for Los Angeles, where he recently joined his brother, Julius Stern, head of the comedy producing organization to plan for next year's product.

The Pop Momand comics will be made as a series of high grade two-reelers for the 1927-1928 market and are pointed out by the Sterns as an indication of the unusual quality which they will offer for the coming year.

Aileen Lopez, a Latin beauty, in Educational Comedies.

How Ross Got His Turkey



"Kewpie" Ross, of Joe Rook's standard Comedies, acquired his Thanksgiving bird by the adroit use of salt.

Lillian Rich Starred on Pathe Program, Nov. 28

LILLIAN RICH stars in a Hal Roach two-reel comedy entitled, "On the Front Page," presented on the Pathe Short Feature Program for the week of November 28th. and Mack Sennett offers his all-star troupe in "The Divorce Dodger."

Other releases on this program include the second chapter of "The House Without a Key," current Pathe-serial; "Tripping the Rhine," one of the "Hy Mayer Sketchbook" series; Pathe Review No. 48, "By the Wholesale," one of Grantland Rice's Sportlights; Topics of the Day Number 48 and issues Numbers 98 and 99 of Pathe News.

"On the Front Page" is the latest of the Hal Roach Star comedies to be offered exhibitors In this two-reeler Hal Roach offers Lillian Rich, well known feature player, with a superior cast including Stan Laurel and Tyler Brook. James Parrott directed.

"The Divorce Dodger," is a "Mack Sennett" brand two-reel comedy enacted by Billy Bevan, with Thelma Hill, Thelma Parr, Vernon Dent and other well-known players in support. Del Lord directed.

Pathe Review No. 48 offers: "Laurka in The Nautch": The nautch, dance of India, interpreted to the tune of exotic instruments; "The Coast of Devonshire;" Pathecolor study of this colorful fishing village; "The Inside Story of Steel." "Buck Fever" is an Aesop Film Fable animated cartoon comedy.

Christie Man Visiting

Carroll S. Trowbridge, general representative for Al and Charles Christie, has taken to the road in the interests of the latest Christie feature comedy, "The Nervous Wreck."

Clara Horton Leading

The Sun Pictures Corporation is releasing a series of ten two reel Adventure Comedies featuring Kenneth McDonald and Clara Horton. The series is being released under the name of "Fortune Hunters."

Buy Christmas Seals
and
Save Human Lives

Five thousand five hundred deaths this year from TUBERCULOSIS, in New York City alone, are **5500 too many.** The fight must be kept up!

We are sure you will help. The effective way to do so is to BUY CHRISTMAS SEALS.

N. Y. Tuberculosis and Health Assn., Inc. 244 Madison Ave.

International Gains Praise From Hatrick

When President Coolidge delivered his address at Kansas City on Armistice Day, International Newsreel broke all records in getting the film on the screen in Kansas City. Less than two hours after the President ceased speaking motion pictures of the entire dedication exercises were being shown.

The following telegram was received by E. B. Hatrick, General Manager of International Newsreel, from Samuel Carver, Manager of the Liberty Theatre in Kansas City:

"Congratulations to Internationl Newsreel for new speed record accomplished taking pictures dedication Liberty Memorial, Kansas City, with President Coolidge. Within two hours after shooting these scenes, Liberty Theatre had them on screen. President Coolidge's speech and complete exercises were finished at twelve-five noon and shown on screen of our theatre at two o'clock in the afternoon. I think this establishes a world record for news film service."

Mabel Normand Works on New Roach Short

Mabel Normand has started at the Hal Roach Studios on her next Pathecomedy. As yet untitled, this is a good story in which Mabel will have the support of Creighton Hale and Eugene Pallette.

Hale, it will be remembered, also recently played for Roach opposite Marjorie Daw.

Mabel has been enjoying a rest of a week or ten days prior to commencement upon this new production. Her "Anything Once," just completed, is now in the cutting room, and will soon be released by Pathe.

Lupino Lane, in Educational Lupino Lane Comedies, in a serious moment.

Timely Reviews of Short Subject Productions

"Babes in the Jungle"

(Fox—Two Reels)

Another of the William Fox series presenting jazz versions of O. Henry stories. This one is a fast moving and amusing farce plentifully sprinkled with slapstick built up around the theft of a valuable painting. Clever crooks have several copies made and tip off the wise guys with the result that about a dozen men each believe they have secured the real one. The manner in which they steal them from each other, lose them, etc., is quite cleverly worked out and good for a number of laughs and this comedy should prove a popular attraction. Hallam Cooley pictured here, bears the brunt of the comedy, and is of course the one who finally wins out and gets the art collectors daughter in the bargain.—**C. S. Sewell.**

"Pathe Review 47"

(Pathe—One Reel)

SEVERAL kinds of sports, such as polo, cross-country racing, walking races and fencing, which professionalism has not touched and are indulged in for the pure love of the game is treated in one section of this Review. The color section contains beautiful views of the rugged Cere valley in France. The concluding number is a camera novelty using multiple photography in depicting the adventures of a baby. Altogether it is an interesting magazine reel. —**C. S. Sewell.**

'Switching Sleepers'

(Universal—One Reel)

Arthur Lake, the star of this Bluebird comedy, has the role of an office boy who is persuaded by his boss to take his place at home while he goes to a polka party, as Arthur is a heavy snorer and will fool the wife. Unexpected arrival of relatives upset the plan and Arthur is discovered and chased as a burglar. Of course Hubby gets all that is coming to him when the plan is exposed. Elsie Tarron, pictured here, appears as the wife. There is no romantic interest in this comedy as usual with Arthur's films, but the farce comedy situations are good for a large number of laughs.—**C. S. Sewell.**

"Felix Busts a Bubble"

(Educational—One Reel)

HOW FELIX THE CAT saved the day for himself when his mistress got "movie-struck" and he saw visions of not getting anything to eat, is the idea behind this clever and amusing cartoon. Felix goes to Hollywood and when the girl takes a screen test he reverses th film and also uses a distorting lens with the result that the girl is turned down and Felix is happy. One of the best of this series.—**C. S. Sewell.**

"Nize Monkey"

(Bray—Two Reels)

In the newest of the Sunkist series of comedies featuring Buddy Messenger, pictured here, Evelyn Francisco, Mr. X the educated monkey and the Sunkist Bathing Beauties, the action concerns Buddy's courtship of Evelyn whose father thinks he is too much of a practical joker to make a good husband. The young couple prepare to elope but the monkey mixes up the message and also hides a package of bonds. Buddy is accused and a whole flock of ministers appear and marry off the beauties, and when father finds the bonds he gives his consent for Buddy to become his son-in-law. There is considerable slapstick and several amusing situations while the monkey is good for a number of laughs.—**C. S. Sewell.**

"Be Your Age"

(Pathe—Two Reels)

Supported by the well-known feature players, Gladys Hulette and Lillian Leighton, Charles Chase in this Hal Roach comedy, is cast as a bashful clerk who in repayment of a big loan from his boss agrees to marry a middle-aged wealthy widow. There are a number of merry moments in this two reeler, including a Spanish dance by the star. Eventually the widow decides she will marry the boss, leaving Charlie free to win her charming secretary, portrayed by Gladys Hulette, pictured here. Lillian Leighton has the role of the rich widow.—**C. S. Sewell.**

"Sweetheart Daze"

(Universal—One Reel)

Consuela Dawn, pictured here, is co-featured with Neely Edwards in this Universal Bluebird Comedy. Neely falls madly in love with her at first sight and she accidentally mistakes him for a detective when he is thrown out of a police station and gets him to go home with her to guard her jewels. A real crook poses as the detective and then the real detective comes along. There is an amusing succession of farce comedy situations before all is straightened out and the jewels recovered. There is also quite a little slapstick and it ranks well up with the best of this series as a laughgetter. Although the material is familiar there is plenty of action.—**C. S. Sewell.**

"Flaming Romance"

(Educational—Two Reels)

Educational's newest comedy featuring Al St. John is an amusing burlesque on romantic Central American melodramas and revolutions. Al is a rich young American who visits one of these countries and falls in love with the princess and of course gets in bad with one of the generals who also loves the girl, and of course he finally saves her and all ends happily with a wedding in prospect. There are a number of amusing gags that will get the laughs, including one where Al masquerades as the princess and comes very near being hanged. Even this situation has been humorously and rather cleverly handled. Aileen Lopez makes an attractive princess and is a good type. Most audiences should like this one.—**C. S. Sewell.**

"Pathe Review 46"

(Pathe—One Reel)

UNDER THE TITLE of "The Rope Ranch," this Pathe Review shows in detail the growing, harvesting, preparation and transportation of sisal in Mexico and its manufacture into rope. The Pathecolor section deals with Syracuse University and there is another interesting installment of the expedition to Northern Africa. This is one of the best of the recent reviews.—**C. S. Sewell.**

"On the Front Page"

(Pathe—Two Reels)

Lillian Rich, a popular leading woman in feature pictures, is the star of this Hal Roach Comedy appearing in the role of an international vamp. The owner of a snappy newspaper is scooped on the story of her affairs and sends his boob son to get a story. The son enlists the aid of his butler who is still more of a boob and the vamp proceeds to kid them along. The apartment is raided and the newspaper owner blamed as being present because his coat, worn by the butler was found. An amusing comedy that should please the majority. Tyler Brook appears as the son and Stan Laurel as the butler. Miss Rich appears to advantage in stunning costumes and finely handles the role. The picture is produced in a high-class scale should prove a good attraction on any program.—**C. S. Sewell.**

"Buck Fever"

(Pathe—One Reel)

FARMER AL and the pup go hunting in this Aesop's Fable cartoon. Al has bum luck and stirs up a lion that knocks him about. The pup gets mad, chases the lion into a cave and comes out with five lions in tow having licked them all. There is considerable that is amusing in this cartoon, but it is hardly up to the usual standard of the series.—**C. S. Sewell.**

"The Last Lap"

(Universal—Two Reels)

Number Four of "The Collegians" series continues the rivalry of the hero, Ed Benson, and Don Trent both in sports and for the love of the dean's pretty daughter, portrayed by Dorothy Gulliver. George Lewis, the star, is cast as Benson and Eddie Phillips as Don. This time they are pitted against each other in a cross-country race and Don pulls crooked work to keep Benson out, but Dorothy nips the scheme in the bud. Don still continues his dirty tactics, but Benson, of course, wins the race. This is well up to the nice average of the earlier numbers.—**C. S. Sewell.**

"Movieland"

(Educational—Two Reels)

What happened to a fellow who fell in love with a movie queen and persisted in endeavoring to force his way into the studio to see her, furnishes the basis for the newest of the series of Lupino Lane comedies. Lane appears in his usual type of role, that is as a wealthy boob. There is considerable amusing clowning in a scene where he gets all mixed up trying to get into his clothes to meet the star. Then he goes to the studio and is thrown over the wall several times, hides in an auto that is blown up, poses as a dummy, gets yanked all over the place and finally discovers the lady is married. We don't believe we have ever seen anyone knocked, hauled and pulled about and thrown and twisted as Lupino Lane is in this one. Patrons who like rough and tumble stuff will certainly get their moneys worth in this one.—**C. S. Sewell.**

"Radio Controlled"

(Pathe—One Reel)

CARTOONIST PAUL TERRY makes amusing use of radio in this issue of the Aesop's Fables series in connection with stunts of his familiar animals and the result is a reel that should, as usual with these clever and imaginative subjects, furnish good entertainment for the average patron.—**C. S. Sewell.**

"A Close Call"

(Universal—Two Reels)

Andy Gump, as usual in this series, gets in bad in this issue. By winning a prize in a flivver parade he incurs the enmity of a tough guy and when the Gumps go to the beach he meets the chap again, is blamed for throwing a horseshoe at him and chased all over the sand. He makes his getaway by burrowing through the sand like a mole until his tent is reached and Min, portrayed by Fay Tincher, pictured here, throws the stranger out. Andy also manages to get in dutch and arouses Min's jealousy when he gets in the horseshoe throwing game when a bathing beauty tries to ring his long nose while he is buried in the sand. Up to the standard of the series as a laugh getter.—**C. S. Sewell.**

"At the Beach"

(Bray—Two Reels)

IN THIS ISSUE OF the McDougall Alley series, the kids are taken to the beach for a holiday by a rich lady. They engage in all sorts of pranks and make life miserable for the chauffeur. Some of them get lost, all of them manage to get extra portions of ice cream by running around the stand and getting in line again, and there is a sequence where a pickpocket gives a stolen purse to one of the kids who tries to get rid of it. The gags are all of a familiar type. It should especially amuse the children.—**C. S. Sewell.**

"Snookums' Merry Christmas"

(Universal—Two Reels)

As is obvious from the title, this issue of "The Newlyweds and Their Baby" series is a Christmas special. Sid Saylor. featured in the "Let George Do It" series, makes his debut as Mr. Newlywed. He goes shopping with the baby who manages to gather up a lot of toys. Sid buys a tree and it is trampled on. He gets another and after various mishaps on a bus reaches home with it loaded with presents and ornaments that have stuck to it in the crowd. Christmas Eve, a burglar comes and is forced to dress as Santa. Daddy also dresses up the same way and there is a general mixup when the cops come after the real burglar. A timely and amusing comedy that should especially please the kiddies.—**C. S. Sewell.**

"The Hen Punchers of Piperock"

(Universal—Two Reels)

This number of the series of Mustang Western Comedies of the doings of the citizens of Piperock, based on W. C. Tuttles stories and featuring Ben Corbett, pictured here and Pee Wee Holmes, shows the pair in search of a meal following the loss of their money in a crap game. They try to rob a hen coop but get caught, and have their horses stolen by a bandit. They get invited to dinner but while flirting with the girl the other guests eat all the food. Finally they are chased by a posse as the bandits but elude them and manage to capture the real bandits.—**C. S. Sewell.**

"Light Wines and Bearded Ladies"

(Fox—Two Reels)

A new and attractive leading lady, Sally Phipps, pictured here, appears opposite Gene Cameron, the principal comedian in this Fox Imperial Comedy. Gene graduates from a barber school and gets a job as barber on an aeroplane fitted with a complete shop. He also incurs the enmity of Tony, a tough guy, as both love Sally. Due to mishaps Gene entirely shaves Tony's head, but sticks hair back on with glue. Tony discovers this and chases him all over the plane until Gene jumps and Tony falls, both landing in a load of hay. The title refers to a gag where Gene by mistake uses some home-made wine on a woman's face and she grows a full beard. Two reels of amusing nonsense and slapstick with some ingeniously devised gags.—**C. S. Sewell.**

"Tripping the Rhine"

(Pathe—One Reel)

IN THE LATEST ISSUE of his Sketch Book series, Hy Mayer takes the spectators on a trip along the Rhine River in Germany, making clever and amusing use of photographs and cartoon work, providing a thoroughly entertaining reel. The manner in which he changes his cartoons into photographs is clever and good for a number of smiles.—**C. S. Sewell.**

"War Feathers"

(Pathe—Two Reels)

A new girl, little Peggy Ahern, pictured here, makes her debut in this Our Gang Comedy, which shows the bunch of youngsters having fun on a train with a bunch of western novelties and finally landing in a rough mining town and getting mixed up in a running fight between the different factions. In scurrying to cover they get into more trouble, but eventually aid in capturing the bandits. These kiddies, as always, are amusing, but have not as much of an opportunity for clever stunts this time. All of the bunch is on hand, including Farina and his little darkey brother, and there are a number of laughs scattered through these two reels.—**C. S. Sewell.**

"The Mona Lisa"

(Educational—Two Reels)

Leonardo d Vinci's immortal painting of a woman with an inscrutable smile, furnishes the inspirations for the newest of the series based on famous paintings which Eugene H. Roth is producing and which are filmed entirely in natural color by the Technicolor process. The story has been built up to account for this smile and concerns the heroine's romance with an unworthy lover, but ike the picture itself the significance of the smile is left a riddle. Hedda Hopper is excellent in the title role, especially when wearing the famous smile and Crauford Kent plays opposite her As with the previous issues in this series, the color effects are superbly beautiful and artistic, and this picture should appeal especially to high class patrons. —**C. S. Sewell.**

"The Tail of the Monk"

(Bray—One Reel)

WHY A MONKEY is able to use its tail so well is the subject of this issue of the Un-natural History cartoon series produced by Walter Lantz in which cartoons and photography is cleverly combined. It shows the monkeys tail always getting in the way until a rush job caused the animal to use its tail to help out its front feet, in making an enormous wedding ring for a lady hippo. The children especially should like this one.—**C. S. Sewell.**

"Teacher, Teacher"

(Educational—Two Reels)

In his newest comedy for Educational, Lloyd Hamilton appears in the role of a school teacher. His class consists of aged men and women who play tricks and act like kids, making teacher a present of loaded cigars, etc., putting pins in chairs and the like. The comedy is of broad burlesque type and slapstick is used freely. There are a number of amusing gags, among which is one where Lloyd shoots all the leaves off a tree and finally cuts it down to get hold of a parrot and does not succeed. The humor here lacks the spontaneity of some of his other pictures, but slapstick fans and Hamilton's admirers will probably find much that is amusing.—**C. S. Sewell.**

The Fashions Presented in Color Films

The 1927 issues of the McCall Colour Fashion News have been completed in natural color and will be distributed by Educational Film Exchanges, Inc. This series presents Hope Hampton, the beautiful screen actress, wearing the latest Paris creations.

Miss Hampton only recently returned from abroad, where she obtained the latest gowns and hats of such internationally famous designers as Poiret, Lanvin, Boue, Jenny, Worth and others. These will be shown in two one-reel subjects, the first of which is ready for release.

Third Year Start

This is a continuation of the series inaugurated through Educational and this is the third year these fashion subjects have been offered exhibitors. The fascinating frocks from Paris will be shown in their own gay colors, the natural coloring being done by Kodachrome Process.

The first of the two new pictures in the McCall Colour Fashion News series is titled, "Parisian Inspirations in Colour." It is scheduled for release the last of November. The second subject, for December release, is entitled, "Paris Originations in Colour."

Hedda Hopper Plays Role of "Mona Lisa"

Hedda Hopper, who plays the title role of Mona Lisa in "The Mona Lisa," second Romance production for Educational, done in Technicolor, has been associated with the stage and screen for a number of years. She was chosen by Arthur Maude, director of this color creation, for her resemblance to Leonardo Da Vinci's subject as portrayed in the famous painting. This flapper is said to bear a remarkable likeness to the original classic on canvas.

Snub Pollard in New Artclass Comedies

According to Louis Weiss, of Artclass Pictures Corporation, production has been started on the fifth two-reel comedy starring Snub Pollard for Artclass release. It is called "The Bum's Rush," and presents Pollard as a hobo.

The Pollard unit, headed by R. C. Christiansen, following the completion of "The Bum's Rush," will immediately put into production another two reeler, called "Under Repairs."

Wallace Beery's New Fun Film Is Fireman Story

Comedies have been coming fast for Wallace Beery, the Paramount star, but his greatest laugh opportunity was assigned him last week. B. P. Schulberg, associate producer, who directed John F. Goodrich to do an original story, "Fireman, Save My Child," as a Beery vehicle.

Beery is now working in "Casey at the Bat" under the direction of Monte Brice, following which he will do the title role in "Looie the Fourteenth," to be produced by James Cruze.

Next will come "The Greatest Show on Earth," a huge roadshow production in which he will appear as P. T. Barnum. "Fireman, Save My Child" will come next.

"Nervous Wreck" Released On Day After Xmas

THE FIRST DAY of the last week of the year, in other words December 26, has been set as the national release date for the great Christie comedy special, "The Nervous Wreck." Producers Distributing Corporation is selling this picture under a unique and well-defined plan.

Wally Wales is a new western star in Pathe's "Prince of the Plains."

When the sales plan for this picture was made, three hundred and twenty-five key points were selected. Each branch received its list of cities that it was expected to sell. The early sales were to be confined exclusively to those key points.

So far, returns to the home office indicate that arrangements in nearly 80 per cent. of these cities have been closed. So flattering has been the reception, that it is confidently anticipated that before the opening date, the three hundred and twenty-five selected cities will be booked practically 100 per cent.

The progress made by the selling organization of P. D. C., under this plan, has been so rapid that the secondary list has already been sent to the branches. This consists of one thousand theatres dotted all over the United States. These form the second line to be attacked by the sales force.

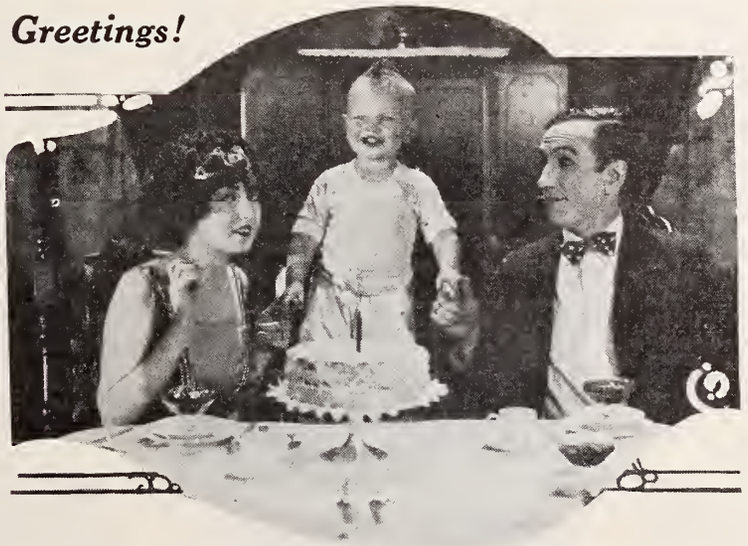
The reactions of the exhibitors to the efforts of the sales force have been so favorable in the cities already closed, that it is felt that the success of the selling plan in the second block of cities will be nearly, if not quite as great as that in the first block.

Christie Players Cutouts Appeal to Youngsters

NOVEL use of a series of Christie Comedy player cutouts, distributed through Educational Film Exchanges, Inc., has been made by some of the exhibitors of southern California.

Photographs of some outstanding stars of Christie Comedies are arranged on cardboard cutouts so that they stand up about five inches in height. Each set contains ten different Educational - Christie comedians and girls.

One of the most popular stunts to be employed by the California exhibitors is that of giving a cutout of one player to every boy and girl attending the theatre where Educational-Christie Comedies are being shown at special children's matinees on Saturdays.



Nobody seems to be worried about "Snookums' Tooth," in the Stern Bros. comedy of that title, with Ethlyne Clair, Jed Dooley and "Snookums."

"Ace of Action," With Wales Is Ready Today

Wally Wales, the rapidly rising Western star, offers fast action, hard riding and thrills, in "Ace of Action," his latest Associated Exhibitors feature, scheduled for distribution by Pathe November 28.

"Ace of Action" is a production that is far from the beaten path of Western creations and carries a full measure of comedy in addition to a fascinating love story, such as is seldom seen in this type of photoplay.

Lester F. Scott, Jr., producer of "Ace of Action," has presented the film with a most lavish hand, as may be judged from the perusal of the names of the cast in support of Wally Wales. Alma Rayford portrays the leading feminine role opposite the star.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Kansas City, Mo.

Moving Picture World Bureau
Kansas City, Mo., Nov. 24.

MANAGER Jack Quinlan, of the Main-street Theatre, Kansas City, announced this week that the first 2,000 boys at the box office of the theatre at 10:45 o'clock Wednesday morning would be admitted free to a preview showing of "The Nervous Wreck." The number of youngsters on hand was about triple the "first 2,000" and they made good resemblances to the title of the picture by the time they had reached the inside of the theatre.

President R. R. Biechele of the M. P. T. O. Kansas-Missouri announced Thursday that a meeting of the board of directors of the organization would be called in about two weeks to discuss coming legislative problems and other important matters pertaining to the work of the association.

Among the out-of-town exhibitors in the Kansas City market last week were: Roy Burford, New Burford Theatre, Arkansas City, Kas.; J. G. Gach, St. Joseph, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.

Universal, Fox, Pathe and Educational had a number of extra camera men in Kansas City the other day to "shoot" the dedication of the Liberty Memorial at Kansas City.

Louis Kaye has joined the sales force of the Warner Bros. exchange, covering Southern Kansas.

Benny Benjamin, F. B. O. special representative, went from St. Louis to Kansas City—289 miles—in five and one-half hours Monday in his "flying hoopie."

H. S. Manus, president of the American Cinema Association, was a Kansas City visitor.

C. A. Schultz, P. D. C. branch manager, has been confined to his home this week because of illness.

E. L. Alperson, Warner Bros. branch manager, was busy in the territory this week rounding up contracts.

R. S. Ballentyne, Kansas City Pathe branch manager, left Monday on a business trip to Dallas, New Orleans and Memphis.

The Fox and Universal exchanges are proudly showing exhibitors around their remodeled offices this week.

St. Joseph

The contract for the building of the $500,000 Missouri Theatre at St. Joseph, Mo., has been awarded to W. J. Assenbacher Construction Company of Lincoln, Neb. The theatre, which will be of two stories, will be 75 by 140 feet and will include all modern improvements to be found in the largest theatres. The owner of the theatre will be the C. H. & S. Amusement Company of New York.

Springfield

Another exhibitor's "life" was saved in Springfield, Mo., last Saturday when an impromptu airplane trip was responsible for the Electric Theatre receiving a print in time to save a "blow-up." Tommy Thompson, booker for the Midwest Film Distributors, Inc., and Eddie Spencer, pilot, made the distance of about 200 miles in one hour and 35 minutes.

Tacoma Theatre Unit Assn. Elects Officers For Next Year

THE Tacoma Theatre Owners' and Managers' Association has elected new officers for the year, as follows:

H. M. S. Kendrick, local manager, Pantages Theatre, president; H. R. Burg, vice-president; J. Robert McKinnell, secretary; W. S. McNeish, treasurer.

The Tacoma Association is a hundred per cent organization representing every theatre in that city. All houses display a blue and gold plate in the box-office and the Association's slogan is "Boosting Tacoma Three Hundred Sixty-five Days a year." The Association is possibly the only Association which has its own cameraman covering local events exclusively, with the cost defrayed by the five first-run houses, later supplying subjects to the neighborhood theatres without charge.

Nebraska

Moving Picture World Bureau,
Omaha, Neb., Nov. 24.

THE Grand Theatre of Omaha has been completely remodeled and is now considered one of the classy houses of the suburban group here. J. E. Kirk is proprietor.

Alexander Beck has sold the newly completed Corby Theatre at Fifteenth and Corby streets, Omaha, to Sam and Louis Epstein. The amount of the deal is said to be $123,000. The World Realty Company has a lease on the entire building. Mr. Beck took the Shirley Apartments in Omaha in the deal.

Beatrice

The Cook Theatres, Inc., Beatrice, Neb., headed by Blaine Cook, has announced that the company will build a new theatre at Grand Island, Neb. It will have a seating capacity of 600.

Plainview

C. J. Hoffman of the Plainview Theatre at Plainview, Neb., has just completed his anniversary celebration, as he has been in the moving picture business there for five years. To start off he gave a big free show to all his patrons.

Stanton

C. J. Kremer, owner of the New Rialto Theatre at Santon, Neb., has remodeled his theatre since the recent fire, and had a formal opening October 15.

Are your arteries hardening?
You don't laugh enough!
The NERVOUS WRECK
will stimulate the red corpuscles of your blood and chase the life-giving fluid through your arteries at a mad pace-!
DONT MISS IT - IT WILL MAKE YOU TEN YEARS YOUNGER!

St. Louis, Mo.

Moving Picture World Bureau,
St. Louis, Mo., Nov. 24.

IN an address in Columbia, Mo., on November 20, Governor Baker again stated that he intends to ask the general assembly to create a permanent educational fund for the state, half of which will go to the common schools. As has been stated the governor plans to place a tax of 10 per cent. on amusements and tobacco and a special tax on all minerals mined in the state.

The Loew's State Theatre, Eighth street and Washington avenue, St. Louis, is featuring a Sunday afternoon concert by a 65-piece orchestra directed by Don Albert.

Warner Brothers have discontinued their Vitaphone show at the Capitol Theatre and henceforth will use it as a straight motion picture house. "The Sea Beast" was put on November 21. The local Vitaphone equipment has been moved to Detroit.

When he ran into a blizzard at Springfield, Ill., on November 18 Tom McKean, manager of the St. Louis F. B. O. office was forced to abandon the car and depend on public utilities to complete his trip.

Visitors of the week included C. E. Penrod, district manager for F. B. O., and C. W. Bunn, manager of Warner Brothers' road shows.

Out-of-town exhibitors seen along Picture Row were: John Rees, Wellsville, Mo.; Joe Hewitt, Robinson, Ill.; Tom Reed and Ted Yemm, Duquoin, Ill.; Jimmy Clayton, West Frankfort, Ill.; S. E. Pertle, Jerseyville, Ill. and Bob Cluster, Johnston City, Ill.

A St. Louis financier is promoting a $1,500,000 theatre and office building for East St. Louis, Ill.

Odin, Ill.

The Grand, Odin, Ill., and Star, Alto Pass, Ill., have closed.

Leslie B. Mace is the latest addition to the First National sales staff in the St. Louis district.

L. C. Hehl was elected to the State House of Representatives and Joseph Mogler to the State Senate in the elections held on November 2. They are among the most popular exhibitors in St. Louis.

Max Milder, special representative for Fox, and Russell McLean, district representative for Producers, were in town this week.

Roy Dickerson has succeeded Jack Osserman as manager for Associated Exhibitors. Osserman has joined the executive staff of the Advance Trailer Corporation. His headquarters are at 3318A Olive street.

Out-of-town exhibitors seen along the row this week were: Gerald Wagner, Mounds and Mound City, Ill.; R. E. Atkins, Elkville, Ill.; S. E. Pertle, Jerseyville, Ill.; Jim Reilly, Alton, Ill.; Jack Pratt, Fulton, Mo., and Doc Tetley, Farmington, Ill.

Hannibal

H. A. Scheidker is the new general manager of the J. D. Price theatres in Hannibal, Mo. The houses are the Orpheum, Broadway and Star. For thirteen years Scheidker was secretary-manager of the Hannibal Chamber of Commerce.

El Dorado, Ark.

A new theatre for El Dorado, Ark., is planned by the Arkansas Amusement Co.

Two Important New York Chains Add Links

San Francisco

Moving Picture World Bureau, Berkeley, Cal., Nov. 22.

WHAT is to be the largest district theatre west of Chicago is to be erected by Ackerman & Harris on Mission street, between Nineteenth and Twentieth streets, San Francisco. The plan includes the erection of a hotel and seven stores in conjunction with the theatre. The house is being designed by W. H. Crim, Jr. It will be operated by Ackerman & Harris, in conjunction with George A. Oppenheimer, and is the third theatrical venture of these interests in the Mission District within recent months.

Arthur F. Rousseau, who has several successful theatre projects to his credit, is preparing to start work shortly on a 2,000-seat house in the Sunset district, San Francisco. The theatre will follow the modern Gothic style of architecture.

Nat Holt, who took over the management of the Wigwam Theatre, San Francisco, a few months ago, together with a controlling interest, has assumed direction of the State Theatre in the suburban city of Oakland. The policy of the two houses will be identical, offering screen attractions and musical comedy.

Recent visitors on San Francisco's Film Row have included Harry Poole, of Klamath Falls, Ore.; George Roy, of Reno, Nev., and James Barlow, of the new California Theatre, Mayfield Cal.

W. J. Lee who recently severed connections with the Supreme Film Company of California as San Francisco branch manager, has been made manager of the Goodwill Exchange, Inc., which has opened at 298 Turk street.

Lakeport

L. M. Reese, who recently took over the theatre at Lakeport, long conducted by Chas. Nofrey, has remodeled this and is conducting it under the name of the Orpheum Theatre.

Eureka

A fire occurred recently in the projection room of the State Theatre, Eureka, Cal., conducted by George Mann, damaging the projection equipment. The house was closed a couple of days until new machines could be installed.

Yuba City

Mr. and Mrs. F. E. Smith, formerly of Marysville, have opened Smith's Theatre at Yuba City, a neat house embodying many modern ideas.

Napa

Sam Gordon has made extensive improvements of late in the equipment of the operating room of the Hippodrome Theatre, including the installation of two new Motiograph machines.

New Studio Proposed

WAUKEGAN, ILL.—Chicago Standard Cinemas Corporation, of Chicago, is understood will erect $4,000,000 moving picture studio. A 15-acre tract of land has been purchased at reported cost of $67,000. Site will be known as "Cinema City." Additional property adjacent to site has been secured on an option. It is said that company intends to produce two educational films as soon as buildings are completed. These will be first pictures made in Illinois since pioneer days of industry, when Essanay and Selig were big factors in Chicago.

San Franciscan Can't Do His Own Janiting Nohow

San Francisco, Cal., Nov. 22.—You'd think that a fellow who owns his own theatre could grab a broom or a mop and clean up a little wouldn't you? But that's not the case—at least it didn't come out that way with Otto Roeder, who owns and conducts the Bay View Theatre. Otto decided a while back that he would do his own janitoring for a while; but he ran afoul of union rules and a boycott was placed on the house, it is said. Sandwich men paraded the space in front of the theatre to shoo the public away. It is not likely that Mr. Roeder will even report to the trade papers that he is "mopping up" with his future pictures.

Michigan

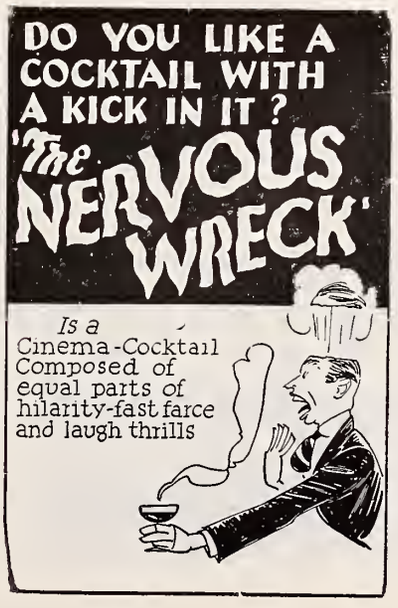
Moving Picture World Bureau, Detroit, Mich., Nov. 24.

MESSRS. Fitzpatrick and McElroy, the Chicago firm operating theatres in Michigan, Indiana and Wisconsin, is making rapid progress on new theatres planned for Michigan cities. Their new theatre in Ludington has just been completed and opened, while several others along the Michigan seaboard are nearing their finishing touches.

The new million dollar Henry S. Koppin Theatre at Gratiot and the Six-Mile road, is nearing completion and the opening date has been tentatively set as January 15.

The first of the series of winter symphony concerts to be given by Eduard Werner, director of music for the Kunsky Theatres, was held last Tuesday at 5.45 p. m.

Glenn Brady, proprietor of the Michigan Supply Co., is celebrating the arrival of a baby boy at his home. Both baby and mother are doing well.


DO YOU LIKE A COCKTAIL WITH A KICK IN IT?
'The NERVOUS WRECK'
Is a Cinema-Cocktail Composed of equal parts of hilarity-fast farce and laugh thrills

Moving Picture World Bureau, Albany, N. Y., Nov. 24.

TWO deals involving large motion picture theatres, the most important in several months in central and southern New York, were negotiated last week. The Pontiac Theatre in Saranac Lake, managed for several years past by Dave Seymour, a veteran showman, and owned by a number of wealthy men, was acquired by the Schine Brothers, of Gloversville, who already have a chain of nearly seventy theatres in New York State. In Massena, they now have every theatre, the lease of the Town Hall having been assigned last week to the Schines. The second deal of importance involves Keeney's Theatre in Elmira, one of the largest houses along the southern tier, and which has been acquired by the William Berinstein Estate, already operating theatres in Albany, Troy, Elmira, Corning and Dunkirk. The Albany announcement of the deal was made by Julius Berinstein, handling the two houses in this city and the one in Troy.

Plenty of motion picture theatre matters were aired in Supreme Court in Albany, last week, in connection with a $2,500 action brought by Robert Bendell against Lew Fischer, in connection with the sale of the New Theatre, in Hoosick Falls, in June, 1924. Mr. Bendell claims the amount due him as commission. The theatre was sold for $30,000.

Big guns and lesser guns from New York to the tune of a dozen or more, were along Film Row during the past week. Andy Smith was up from First National, while Sidney Katz was at the F. B. O. office. Pat Campbell, eastern division sales manager for Pathe, was in town, while Wilfred Jones, traveling auditor for Pathe, was also here. R. H. Clark, assistant sales manager for Pro-Dis-Co., paid Albany a visit, and Jimmy Grainger, general sales manager for Fox, was close behind. Earl Kramer, sales director of the eastern division for Universal, spent a couple of days in Albany, in going over matters with H. C. Bissell. Dave Miller, manager of the Universal exchange in Buffalo, was also here.

The Dreamland, in Albany, a downtown house that has been closed for several months, was reopened last week by Louis Cappa, who has been also conducting the Delaware, a neighborhood theatre.

Harry Seed, local manager for Warner Brothers, is well fortified for Christmas shopping, having received a check for $350 from his company, representing second prize in a sales contest over the entire United States. Employees in the local exchange received an extra week's salary for their activities in the contest.

Albany's Film Row, or at least the male portion of it, smacked its lips last week with the receipt of postcards from Havana, mailed by Oscar Gottfried, connected with the First National forces and mentioning something wet.

Woodstock

The motion picture theatres in Woodstock and Rosendale will hereafter be handled by the Imperial Theatre Company, of Kingston, of which A. Stiles is secretary, and J. McLean is general manager. Notice to that effect was received by Albany exchanges during the past week.

Newcomb

Scarlet fever developed so rapidly last week in the village of Newcomb, that Ernest Rist was ordered to close his theatre by the authories.

Schenectady

Guy Graves, efficiency expert for Farash Theatres, Inc., who is stationed for the greater part of the time in Schenectady, spent a part of last week in Yonkers, where he went over the affairs of the theatres there.

Illinois

Moving Picture World Bureau, Chicago, Ill., Nov. 24.

THE Metro-Goldwyn-Mayer district managers held a sales meeting at the Drake Hotel here last week. Felix Feist, general manager of sales and distribution was in charge of the gathering. Matters of interest to the managers were taken up at the meeting.

Steve Nemet has taken over the Rainbow Theatre on West 120th Street from Van Nomikos circuit and placed Mrs. Lenore Pierce in charge as manager. She will also continue to handle the management of the Burnside Theatre at 93rd and Cottage Grove Avenue.

The M. and H. Theatres circuit of which W. H. McCarthy is head has taken over the Drake Theatre at Drake and Montrose Avenue. It is expected to have the new 1,600 seat house ready for Christmas opening. H. C. Miller will handle the management of the new Drake Theatre with his duties as manager of the Ambassador Theatre.

George Aylesworth, manager of the Ascher circuit Portage Park Theatre for the past six years, has taken over the management of the new Midwest Theatre of the Ascher circuit.

The Harding Theatre on East 55th Street has been reopened under the management of Mrs. M. Meneou, who has fixed the house up.

Another legitimate theatre will be turned over to movies when the second Vitaphone show comes to the Woods Theatre on December 1st.

Peoria

The Great States Theatre circuit are rapidly getting their management of the eight theatres they took over last week from the Theatres Operating Co., at Peoria in shape and Henry Stickelmaier will remain as resident managing director of the houses for the new owners. The Great States circuit have taken over the Lyric Theatre at Kankakee, Ill., giving them four theatres in that city now, and shortly they will start the construction of a 1,500 seat theatre in Decatur, Ill. Negotiations are now underway in Quincy and other cities.

Oneida

C. E. White has taken over the Park Theatre at Oneida, Ill., from M. A. Steritt and will make some improvements in the house.

Blue Island

The Lyric Theatre at Blue Island, Ill., is undergoing repairs and a fine new organ is being installed, to be ready for the holidays.

North Evanston

Another theatre project for the north shore to cost about a half million dollars is underway between Wilmette and Kenilworth, north of Evanston. The citizens of both towns are opposed to the erection of the theatre.

Tony Veiller of Albany Uses Arresting Methods

By C. L. Grant

COVERING police courts as a reporter before his present theatre managing success, Tony Veiller got used to arresting methods and when he discovered, recently, that his present love, the Mark Ritz, of Albany, was being invaded by boys between eight and fourteen—not by way of the box office, but through a basement window forcibly unbarred, Tony laid his plans and succeeded in rounding up five of the lads and taking them to the police station himself. Of course he let them get the scare and release.

Mr. Veiller comes naturally to both his newspaper and his theatrical attainments. His father wrote "The Thirteenth Chair" and likewise "Within the Law," and is now residing outside of New York City, where he is employed by one of the large producing companies in the preparation of an original scenario. Mr. Veiller is the youngest manager of a motion picture theatre in central and eastern New York, first starting as manager of the Strand in Schenectady, later becoming manager of the Lincoln, in Troy. From this theatre, he graduated to the Mark Strand, in Albany, and at the opening of the Mark Ritz several months ago, he was placed in charge of this theatre.

AMITYVILLE, N. Y.—Aetna Construction Company, 1569 Broadway, New York, has contract for two-story brick theatre and store building, 160 by 90 feet, to be erected on Main street, for A. Curtis, 1560 Broadway, New York. Estimated cost $200,000.

CHARLOTTE, N. C.—Cannon & Edge have contract to erect theatre for negroes on East First street. Estimated cost $10,000.

THE NERVOUS WRECK—is coming

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., Nov. 24.

MANAGER JAMES H. ALEXANDER, of the Columbia Film Service, has designated the week of December 20th, as Christmas Jubilee Week, and during this week, as his Christmas present to the trade, any exhibitor who is using Columbia service regularly, uses his service this week at the regular price; however, he may fill as many more dates during the week as he desires (with product not under contract) and for this service the charge will be but one dollar a reel. Exhibitors not having Columbia contracts are also allowed to participate.

BUILDING Commissioner Christopher of St. Louis, Mo., has received plans for the Fox theatre and office building that will be erected on Grand and Washington boulevards, St. Louis. They call for a 17-story office building, a 5,000-seat theatre to cost about $3,250,000.

WEST VIRGINIA

William Heaton, Jr., of Harrisville, W. Va., has purchased the Gaity Theatre at Pennsboro from J. B. Hammond. Heaton, with his father, William Heaton, Sr., now own picture theatres at Harrisville, Cairo and Pennsboro.

A charter has been issued at Charleston, W. Va., to the Capitol Theatre Co., capital $500,000. Incorporators: John Papulias, Steve G. Manus, Dr. George F. Gourley, of Steubenville, O.; C. W. Bates and Wright Hugus, of Wheeling.

Samuel Polon and C. D. Brewster are having plans drawn for the erection of an 1,800-seat theatre at Welch, W. Va. Mayor John W. Blakely, who for many years has owned and operated the Welch Theatre, will have the lease of the new house, which will be called the Blakely Theatre. The cost will exceed $100,000.

A charter has been issued at Charleston, W. Va., to the Charles Film & Supply Co., capital stock $10,000. To engage in the buying, leasing and dealing in motion picture products. Incorporators: L. P. Isaac, Pearl Isaac, Elizabeth Daly, J. E. Daly and Martha Mitchell, all of Charleston.

Charter issued at Charleston to the Shafer Theatre Co., Wheeling, capital stock $50,000. To engage in theatrical productions, moving picture exhibitions, to build, lease and otherwise manage theatres. Incorporators: Geo. C. Shafer, Edward Hazlett, George C. Otte, Henry L. Hazlett and Joseph Jefferson, all of Wheeling.

To Manage for Crandell

Chatham, N. Y., Nov. 24.—Lew Fischer and Dayton La Pointe are to manage Walter S. Crandell's new $75,000 theatre, to open about December 1. The theatre's name will be Crandell Theatre, seating 650 and will be one of the best equipped theatres in this section of the state. Policy will be road shows and pictures. The Orpheum Theatre will be closed.

CINCINNATI, O.—Leibold Farrell Company, 201 Schmidt Building, has contract for brick moving picture theatre, store and apartment building, 57 by 149 feet, to be erected on Eastern avenue, near Carroll street, for Jerome M. Jackson, 4023 Eastern avenue. Estimated cost $75,000.

BLUE ISLAND, ILL.—Extensive improvements are being made to Lyric Theatre.

Grainger Talks About Motion Pictures

"You Have to Get Out In the Field to Sell Product," He Tells Interviewer

(Continued from page 266)

you the amount of bookings, which I have already received, personally, from showmen on my simple recommendation, 'unsight, unseen.' You would think I was talking telephone numbers.

"The day when anyone can sell pictures from the New York office, however, is over. You've got to get out in the field—and stay out. You've got to study exhibitor problems—big and little—by direct contact with the theatre owner, himself.

"A lot of exhibitors, especially the big circuits, now want to do business with the New York man. They want to get his word for things and his advice. They realize that they have got to have increasingly better pictures to meet their overhead, and are willing to take your word now for things, which in other days they would have discounted utterly. A far better understanding exists today between the theatre owner and producer, in my opinion, than ever before in the history of the screen.

"The producer realizes that he must give the exhibitor a fair break, and the exhibitor also recognizes that problems confront the producer of increasing difficulty in making good pictures for him and are ready to meet him half way.

"The need for more and better pictures convinces me that there will be more independents than there are now eventually, and that this business no matter how big it gets can never be monopolized.

"Need New Screen Faces"

"One thing which I feel is most needed at this time is more new faces on the screen. Right now it is the exhibitor, who is holding back this very necessary development. He believes he must have stars to attract his patrons and to some extent he is doubtless right enough. But he must aid the producer in exploiting and promoting new and promising personalities today or a few years from now he will find that he is going to meet difficulties in keeping his house open with profit.

"I have just two thoughts I would like to pass on to the industry in this connection. The majority of motion picture patrons today are between the ages of 18 and 30. Half of this number can't remember the stars of half a dozen years ago, because they were too young. A new star would have just the same amount of pulling power with them as one of our established favorites, many of whom are beginning to show lines and signs of advancing age, which the camera cannot conceal.

"Another angle to this thought is that many of the outstanding box office successes of recent years have been practically without big names, though many of them made stars of their principals almost over night."

"Take such productions as Fox's 'Over the Hill,' Metro's 'Four Horsemen,' Famous Players 'Humoresque,' First National's 'Sea Hawk,' 'The Big Parade,' 'The Iron Horse' and many others, that will occur to you for illustration.

"Each of them was a tremendous attraction, but none of them had in their casts any name of premier box office quality, when first presented.

"My contention is, that more good pictures should be made without big names, using promising acting material from among the younger artists. These pictures, of course, should be properly publicized and advertised, so that the exhibitor may more readily recognize their attraction value. Meanwhile he ought not, for his own ultimate good, be so insistent on star rather than story value in his booking arrangement.

"The picture, after all is the thing. And it is always going to be the element of primary importance in box office values."

"Jimmie" Grainger is a showman to the tips of his toes. He has always been in show business, in some capacity or other, generally selling, during his entire business life.

In Pictures 17 Years

He was born in New York City, a distinction not usually enjoyed by big successful men in this metropolis, who customarily are recruited from other sections of the country or abroad and come here to make their "clean-up." The year of his arrival on Manhattan Island was 1882 or thereabouts.

After a tour through the New York public schools "Jimmie" annexed a job as assistant to a bill poster, who was billing for Barnum's Circus. That set him off. The next few years saw him with various carnivals, roadshows, in burlesque as an advance man and in practically every branch of the amusement business.

About seventeen years ago he first came into pictures. His first picture was a single reel western, which he peddled, carrying the reel-box under his arm from theatre to theatre. That didn't satisfy him, however, so a little later he got a bull fight picture, seven or eight hundred feet in length and took it around to fairs, carnivals and parks, where he played it quite successfully.

For a time in those early days he was associated with his present chief, William Fox, just then beginning his battle with the Motion Picture Patents Company, which ended so victoriously a few years later. Then he was in the State Right business on his own for three or four years.

When the Edison Talking Pictures first appeared "Jimmie" handled the sales end of the business forsaking that company to "put over" the world famous "Cabiria" for Werba & Luescher. He succeeded so well that this may be said to mark his advent into the field of big time, high-powered showmanship, which he has since occupied.

The history of the ensuing years is so recent that it hardly needs to be recorded. At one time Mr. Grainger represented William Randolph Hearst, Charles Chaplin and Marshall Neilan simultaneously, looking after their productions, released, respectively, through Famous Players and First National.

His great success with Charlie Chaplin's "The Kid" is too well remembered to require comment. He secured Marshall Neilan his contract with First National and was responsible for W. R. Hearst releasing his productions through Goldwyn, and later allying himself with Metro-Goldwyn-Mayer, when that merger took place.

Was With Goldwyn

All this time, "Jimmie" was coming to know personally, more and more exhibitors, and what was more important, a lot more exhibitors were coming to know and believe in "Jimmie," until he had a list of showmen friends, that stretched from Coast to Coast and from Canada to the Rio Grande, that is without a rival.

He was general sales manager for the Goldwyn Company, when William Fox and Winfield R. Sheehan, the latter in order to give him undivided attention to the production end of Fox pictures, decided that they needed the best selling and organizing talent they could find in the industry for Fox Films Corporation. Naturally, they didn't have to look far. They went over to Goldwyn and got it.

Not quite two years ago, the name of James R. Grainger, general sales manager, appeared on some of the Fox stationery and since that time things at Fox have been steadily on the up-an-up.

Don't take the writer's word for this statement. Ask Mr. Fox himself. Or Mr. Sheehan.

You probably won't be able to ask "Jimmie" Grainger, personally, about it. He is too busy selling Fox pictures for one thing. If you see him he will tell you anything you want to know about them, but about himself and his accomplishments, his time is too limited to talk.

All the same Fox pictures, as already stated, are sold just 100 per cent. in all key cities. And—get this—the dynamic "Jimmie" is responsible, none else.

She Has Two Loves

Dolores Del Rio as Charmaine, the French girl in "What Price Glory."

Exhibitors Know Him and Believe In Him to the Limit for His Integrity

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Edgar Hart, Back in Portsmouth, Stages Attractive Public Hallowe'en Spectacle

EDGAR HART, who lives in San Diego, Cal., and the works in Portsmouth, N. H., as City Manager for the Gray Circuit, and who goes home to sleep once a year; and that's about the only time you can catch Edward asleep. He is recently back from his annual commuting trip, with a stopover in El Paso, Texas, where he was the guest of the Rotary Club at its luncheon. His first stunt since his return was a Hallowe'en spectacle that is worth saving up until next year.

The Colonial Theatre runs continuous, and Edgar extended the closing time to 11:53, with a special Hallowe'en performance starting about ten o'clock.

The program was timed to stop promptly at the announced hour so that the audience could adjourn to the street to enjoy the special performance. This is where Edgar's stunt differs from all previous Hallowe'en ideas we have recorded. His climax was offered the entire town and was staged on the roof of the house.

Ran Special Busses

The production was well advertised in advance and the railroad busses to the suburbs made special trips at five minutes past midnight to accommodate those who wanted to enjoy the fun. When you can get a railroad to make special trips for a ballyhoo, it's going some.

But the Boston and Maine was not the only cooperator. The local power company loaned electrical equipment and ran special wiring for the advertisement it received.

The cast included six boys dressed as imps and a man posing as Mother Hubbard. The imps were dressed in cheap union suits, dyed brown, with brown stocking tops for caps. The suits cost $1 each and the stockings added very little. The total was under $7. The faces were made up in white with heavy arched eyebrows. The witch wore a dress of orange and black paper cambric.

The witch was concealed in a chimney, which was the cage used last Easter for the rooster which crowded about the special program, as we related at the time. This frame was covered with oilcloth and striped to suggest brick.

The Routine

About five minutes of twelve the marquise and other house lights were put out and a cornet and ruffle of drums sounded from the roof. The imps were strung along the cornice, each provided with a flashlight in a paper cone. One after the other these lights were switched on until the six boys were revealed.

Two thousand-watt spots with red mediums came on and in the glare the boys did an impromptu dance, bringing up before the chimney. The leading imp taunted the supposed witch and dared her to come out. She made her appearance in a cloud of smoke, (produced by fullers earth in a powder bellows such as are used by gardeners), and with her brush broom she chasen the boys around, the lights going to white.

When the clock in a nearby church steeple sounded the first notes of midnight, the lights began to dim and at the last stroke the roof was in darkness and the soft notes of the cornet, sounding "Taps" brought the spectacle to a close.

Helped to Clean-Up

It was simple and very inexpensive, and yet more impressive than this bare description would suggest, and it not only assured a large night business but it centered attention upon the house at a time when in most places private parties shoot the theatre business to pieces.

It won the approval of the crowds because of the spectacle and the church people approved because the cessation of festivities promptly at twelve marked the entrance of the Sabbath.

Edgar has scored again.

Kills Two Birds

Louis S. Shimon, of the Uptown Theatre, Sheboygan, Wis., has a new one for a half price stunt. He is trying to build up the patronage and get people used to staying uptown for their shows. Instead of giving free tickets, he offers a half price admission for any misspelled word found in the house program, a certain number of words being purposely misspelled.

This not only holds up the value of the half price ticket, but it assures the advertisers that their announcements are read.

When the desired result is reached, he does not shut off his half price ticket. He is merely ceasing a contest; which has a better moral effect.

Australia Cleaned On Paramount Week

Milford G. Lawton, Australian exploitation head for Paramount, writes that he helped A. W. Andrews, of the Rialto Theatre, Auckland, beat last year's Paramount Week by 48 percent thorugh a lot of hustling.

Stage Struck was the attraction, and Andrews and Lawton put all they had on the ball.

Two styles of herald were used, one the regular Swanson herald and the second a special four-pager with colored cover, locally designed and printed. Eight thousand of each were put into houses at different times.

A leading baker was glad to have his weekly statements imprinted with "The two topics of general conversation—Kent's Bread and Paramount Week at the Rialto Theatre, August 30." The back carried a three-column stock cut for the picture.

The Shingle Nail Again

The "one-piece coat and suit hanger" was called the "simplified" coat hanger and was offered as "The most universally used coat hanger in the world. Made of the finest drawn steel wire by automatic machinery. Can be attached wherever needed. Guaranteed for five years with ordinary usage."

Baggage tags were printed up and given at matinees several weeks in advance. For an opening stunt children were formed into a parade, each child properly tagged being admitted to the theatre.

Pavements were painted in front of the theatre with "Paramount Week. Come On In." A large store gave 11,000 bags to be imprinted, and there was a capital announcement supposedly set by the printer's devil in the absence of the boss. The type faced four ways and campled every font in the shop. It made a splendid and profitable campaign.

PUTTING OVER A NEW STAR IN MINNEAPOLIS

Ken Maynard was introduced to the Lyric patrons with cutouts and stars bearing his name and "A new star," one either side of the cutout. It helped to put put him on the map and Senor Daredevil went over.

Makes Store Window His Permanent Lobby Show

Fig Leaves Campaign Has Many New Ideas

All the new ideas have not yet been used. Murl Hornbock, of the Colonial Theatre, Logansport, Ind., had a couple of new ones on Fig Leaves that stuffed the box office.

A local paper has a mysterious "Mr. X," who gives advice to readers and does a number of stunts for the circulation department. The paper very gladly loaned him to the theatre, and he made a personal appearance a couple of days in advance of the picture, when he told the patrons about the coming of Fig Leaves and urged them not to miss the picture, adding the details of a fashion show arranged with two leading stores. He also handed out cards bearing the same advice. These were enclosed in manila envelopes carrying the advice not to open the envelope in public.

For the fashion show Mr. X entered the show window of the store supplying the costumes worn by the men, shaved a model and dressed him in a suit of the latest fashion. He repeated the stunt in the window of the women's wear shop, omitting the shave and dressing a model in a one-piece bathing suit in one of the store's creations. He got more attention than a circus parade.

And the fashion show was strictly modern and up-to-date, with a costly stage setting, professional models and all the rest of the trimmings.

It was a box office cleanup.

The best thing he sends in is a lobby display for Valentino, which carries a suggestion of Egypt in its structure. This is a pyramid blocks, three for the base, two above and one on top of that, painted to suggest rough-hewn stone. The titling is done on the lower tier with stills above and a cut-out from the lithograph blended into the stone of the top. The stones are flanked by marble Sphinxs. It makes a very dignified display for The Son of the Sheik.

We hope Santa Claus brings Mr. Gates a larger camera for Christmas.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

During the interim since he last played this theatre, Vincent Lopez has pepped up his Casa Lopez Orchestra through the medium of a new program, which makes a much better impression on the audiences. With Lopez as the big attraction on the stage, the screen offered the First National picture, "Forever After," with Mary Astor and Lloyd Hughes. This photoplay ran 1 hour and 7 minutes, while the Mark Mark Strand Topical Review required 8 minutes and the James A. Fitzpatrick Melody Series film, "Songs of Spain," took up 10 minutes, making the celluloid portion of the entertainment run 1 hour and 25 minutes. The musical end of the show took up altogether 34 minutes, bringing the entire performance up to just 1 minute short of 2 hours.

Opening each de luxe performance, of which there are four, two in the afternoon and two at night, the orchestra played the Thomas overture, "Raymond." Jacques Pintel, pianist, who takes the place of Lilly Kovacs as solo artist of the orchestra, sat in for the first time during the overture and will step forth next week with his debut solo here. During the playing of this overture the gold draw curtains were closed over the small production stage and the entire opening from proscenium arch across was flooded with rose pink floods from the bridge and from the dome. Light amber floods covered the musicians, also from the dome. Foots were light green with borders of similar colors. This overture required 8 minutes.

The James A. Fitzpatrick picture, "Songs of Spain," was especially scored, the principal selections being "In Old Madrid," "Spanish Cavalier," "Come Where My Love Lies Dreaming" and "La Paloma."

The third incident marked the return of Harry Breuer, xylophone virtuoso of the orchestra, from his honeymoon tour of four weeks.

His medley required 4 minutes, with Harry under a white spot from the dome. Lights used on the overture were brought into play on this solo.

Following the Topical Review came Vincent Lopez and his Casa Lopez Orchestra. The setting consisted of one platform which was set down stage, coming half way up stage, and with half the orchestra, including a pianist on the platform and the other half on the stage proper. This drop was made to part in the center for a distance of 5 feet, disclosing a spangled curtain behind which worked on the roller towel principle and one which lights were thrown as the curtain revolved, coming down from the top. The backdrop was a new gold fabric studded with emeralds. Following the vamp by the house orchestra, the curtains opened on a dark stage. White head spots were then thrown on the musicians of Lopez's band, With this Lopez made his entrance and all lights came up white.

MAKING A LOBBY DISPLAY FROM THE FOX BOOK

A standardized lobby used by all houses of the Interstate Amusement Company, of Texas. The book does not cut up very well on the right hand frame, but the portraits show to good advantage. Those picture books are of some use.

Makes a Show Window a Permanent Display

Getting the loan of a vacant store window, A. E. Worden, of the Cortland Theatre, Cortland, N. Y., makes most of his big displays in the window instead of the lobby.

The opening attraction thus exploited was Fascinating Youth and cutting the figures from the 24-sheet, Mr. Worden animated them so that the young man played his slide trombone while the girls danced. Before the window was put into operation it was masked by a sign stating that there would be an exhibition of the Charleston on an announced date. He stood by the window and failed to hear a single complaint that the figures were not real. Proper placement of the figures gave the right perspective and offered a tableau effect.

This was followed by a galloping horse and similar stunts. Mr. Worden has a motor and with the aid of his stage carpenter finds he can animate most cut-outs.

The advantage of the idea is that it permits a large display without crowding the lobby. And the patrons come to regard this window as part of the lobby because it is invariably tied to the house.

This is a good stunt even where you are on the main business street, but for a house just op the traveled section the show window idea is invaluable.

Didn't Shoot The Woman Spy in Scottsbluff

THIS WAS AS CLOSE AS YOU COULD GET TO THE WAGON
A girl in naval uniform distributed life savers in Scottsbluff, Neb., to advertise Mare Nostrum at the Orpheum Theatre. Only one of the angles in a campaign that included the sensational execution of a spy.

Sold Scottsbluff On an Execution

A real stunt was used to put over Mare Nostrum at the Orpheum theatre, Scottsbluff, Neb.

Three days before the picture was due the local paper came out with a scream story to the effect that a Scottsbluff woman had been found guilty of treason and sentenced to death. She was to face a firing squad on Saturday afternoon, a downtown location being named.

Probably no one imagined that a woman was going to be shot, but there was no mention of the theatre or the play, and Saturday was a half holiday to a lot of people, so a huge crowd followed a masked woman and five masked soldiers when they suddenly appeared on the street headed for the announced location. They were preceeded by a bugler, who tooted dirges.

By the time they reached the appointed spot there was a mob mulling around. The woman was placed in position, the order given to make ready and aim, but just before the fatal "Fire!" the woman unrolled a banner reading: "Please spare my life until I have seen Mare Nostrum at the Orpheum." Boys with heralds appeared in the crowd and the stunt was over to standing room.

Because this was a sea story, the shales used for The Sea Beast were dragged from their garage tank and perambulated with the statement that Mare Nostrum was a whale of a story.

With the house employees in sailor dress and naval uniforms and a distribution of life savers, the pcture went over to excess sales.

Wolves suggest pelts and pelts suggest furs, so Ollie Brownlee put over The Lone Wolf Returns with a Fur Fashion Show at the Criterion theatre, Enid, Okla. It helped both theatre and furrier.

Asked the Courts for Three Bad Men

Working a pull, Fred Dolle, of the Strand theatre, Louisville, asked Judge Dailey, of the Criminal Court, to supply him with three bad men to advertise the Fox picture of the same title. Before closing court the Judge announced that he had been unable to find three men. The police reporters took the story up and gave it a nice splash in their columns. Louisville's lack of bad men became a subject for local gossip.

Bad for Revenue Only

Then Mr. Dolle advertised for three bad men in the classified ads which broke into the papers again, and the following morning he put out the perambulators shown in the picture.

Mr. Dolle went to the classified again to advertise for 200 boys to distribute advertising in return for tickets, and the theatre was mobbed by kids, which gave an excellent ballyhoo. Boys were engaged to hang 20,000 doorknobs and tack 1,000 cards. These two pieces were later linked to newspaper scatters through the prominent use of a huge "3" in each instance.

Cutouts and the revolver display were used for the lobby and the run looked like circus day.

Ready Made

Youngstown, Ohio, is a steel town and, naturally, it was figured that Men of Steel should sell to unusual advantage, so a drive was made on the Milton Sills picture.

The best bet was a lobby display of a miniature steel plant with moving machinery on a floor space of three by six feet. It attracted so much attention that the police had to clear the street now and then. It was mounted on an automobile chasis and perambulated.

A special showing was given for steel officials and the Mayor and the Mayor permitted the Park theatre to use his endorsement for advertising copy.

J. H. Shagrin also tied in the library and splashed on lithographs.

Mantrap Signs

Out in Greeley, Col., they were putting down a new sewer and the business streets were all torn up.

George R. Stewart, of the Sterling theatre, had a hundred 12x15-inch placards printed reading merely "Danger, Mantrap." These were tacked to pointed lath and stuck along the excavation.

They looked so real that the workmen were carfeul to see that they were kept in position, believing them to be official, and they tied in nicely to the other Clara Bow advertising.

THESE MEN WERE BAD FOR REVENUE ONLY
They were not real desperados, for Fred Dolle, of the Strand Theatre, Louisville, was unable to locate any desperados for his ballyhoo with the aid of the courts, and was forced to use plain hired men for his bally.

Issued Membership Cards in the Mystery Club

Membership Cards for Mystery Club

A useful throwout for The Mystery Club was originated by the Liberty theatre, Kansas City, in the shape of a "membership card."

The front was printed with: "Join the Mystery Club" with the information that the clubhouse was at the Liberty theatre. The reverse carried this copy:

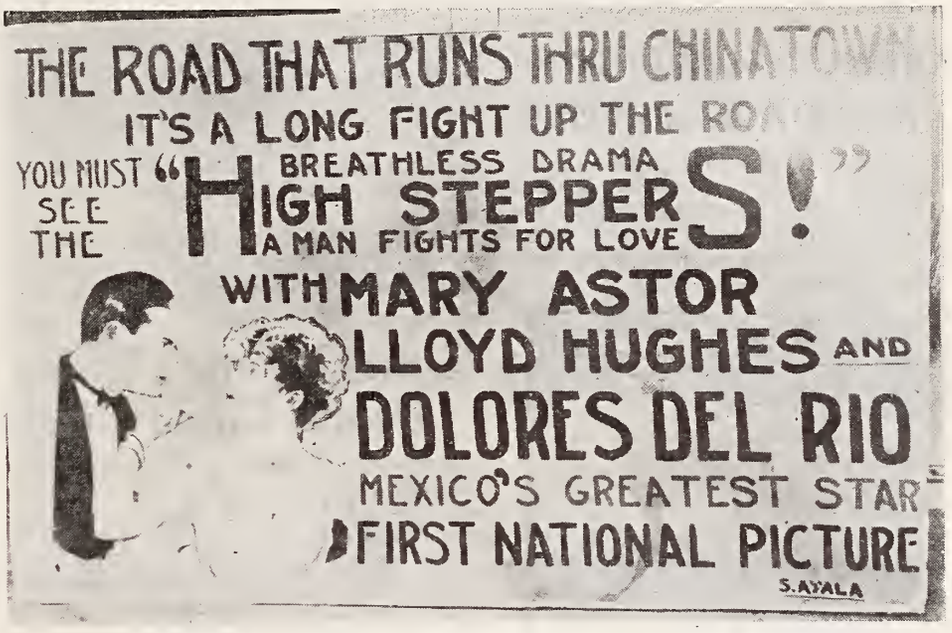
"Rules and Regulations — Membership commences Saturday, September 4th—You may join any time from September 4th to September 10th inclusive, from 10 a. m. to 11 p. m.

"You must come to the Liberty Theatre Box Office, or send a duly accredited representative.

"You must not be afraid of thrills, excitement, suspense or sensations.

"You must be brave—you must be heroic —you must have courage.

"Present this membership card with the regular admission charge to the cashier at the Liberty Theatre Box Office and you will be admitted to all the secrets and mysteries of 'The Mystery Club'."



THERE IS A WHOLE THEATRE BACK OF THIS BOARD

Jack Rowley, of the Royal Theatre, Laredo, Tex., is on the border, and draws from the other side of the Rio Grande. This sign in the Mexican colors played up Dolores Del Rio for the cross-river patronage—and won.

Paraded Her Love

M. K. Moore, of the Palace theatre, Fort Worth, Texas, had It Must Be Love. He learned that the Chrysler agency had seven new cars.

He persuaded them that a parade for It Must Be Love would get more interest for the cars than if they went out alone.

He got seven cars and proved his point, for the parade attracted much attention.

Free Papers

Duirng the run of The Show Off at the Imperial theatre, Asheville, N. C., H. M. King, Jr., supplied hotel guests with copies of the morning paper with pasters reading: "We hope you spent a pleasant night. If you wish to enjoy the day, visit the Imperial Theatre, now showing The Show Off."

Loaned Boys Toy for Contest Use

Frank J. Miller worked a bridge building contest during the run of Tin Gods at the Imperial theatre, Augusta, Ga.

A novel feature was the arrangement made with a hardware store to permit contestants to use the structural toy material at certain hours during the day, in case the boy did not have his own set.

The result was the sale of a number of sets to boys who became interested in the toy while competing for the prize.

As the owner of the store was one of the judges, it was not necessary to keep the bridges standing. The model could be dismounted and used by the next boy.

A window display of several elaborate bridge models helped the idea along.

LANGDON REALLY TRAMPED IN THIS CHARLOTTE LOBBY

James Cartledge put a caricature body on the cutout head and geared the legs to a motor that never tired. The star and title cards are used to hide the mechanism. It made a hit with the patrons.

Louise Glaum Helps to Exploit a Metro

Louise Glaum, who was making personal appearances in Dallas, Tex., during the showing of The Auction Block at the Melba theatre, was engaged by Paul Blaufox to help put over the production, though she was not in the cast.

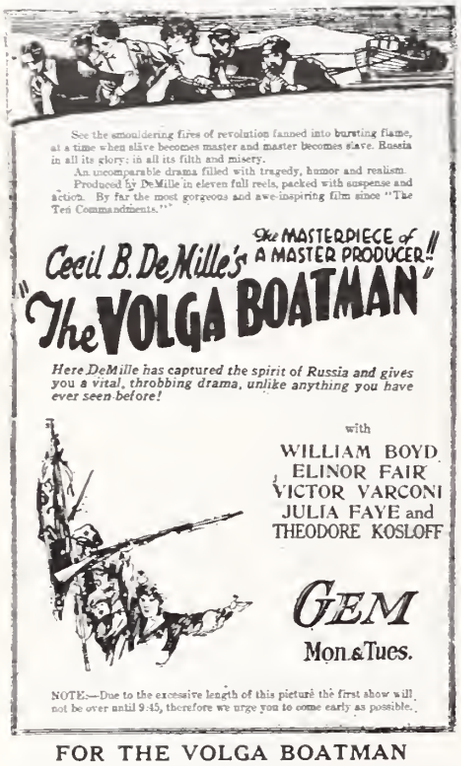
She made the familiar shopping tour of the big stores, and a short reel was made of this excursion, being shown at the house, so that the gaping crowds could see how they looked on the screen.

She also acted as judge of a beauty contest held in connection with the picture. Screen tests were made of the entrants and a trip to Hollywood was given the winner. This contest was not only advertised in the local papers, but in a special section of the New Orleans Times-Herald.

Circle's Tabloid Offers Interesting Angles

Another Nice Space From Eldrid Fisher

Eldrid Fisher, of the Gem Theatre, Pineville, Ky., sends in a nice three-tens on The Volga Boatman in which he makes good use of the cut material supplied from the press book, using a cut title as well as the pair of scene sketches.


See the smouldering fires of revolution fanned into bursting flame, at a time when slave becomes master and master becomes slave. Russia in all its glory; in all its filth and misery.
An incomparable drama filled with tragedy, humor and realism. Produced by DeMille in eleven full reels, packed with suspense and action. By far the most gorgeous and awe-inspiring film since "The Ten Commandments."
The MASTERPIECE of A MASTER PRODUCER!!
Cecil B. DeMille's
"The VOLGA BOATMAN"
Here DeMille has captured the spirit of Russia and gives you a vital, throbbing drama, unlike anything you have ever seen before!
with
WILLIAM BOYD
ELINOR FAIR
VICTOR VARCONI
JULIA FAYE and
THEODORE KOSLOFF
GEM
Mon. & Tues.
NOTE—Due to the excessive length of this picture the first show will not be over until 9:45, therefore we urge you to come early as possible.

FOR THE VOLGA BOATMAN

Stuffed in with type, that lower sketch would have small value, but with the white space it does as much as the larger cut to put the idea over.

Mr. Fisher sells with an economy of adjectives that carries conviction.

Takes Tabloid Form for Circle Program

Getting something different, the Circle Theatre, Indianapolis, used a four-tens for a miniature tabloid on a program headed by Don Juan's Three Nights.

The side columns are given to the film feature, but there is an item about each component of the program, and the novelty of the layout should ensure the entire space being read.

For a single use this is an excellent idea, where the space can be afforded, and in smaller towns it might work well for a run of several weeks.

It is useful in getting over an exact appeal for each feature of the bill, and it tricks the average newspaper patron into doing far more reading than is possible with the usual forms. The Circle seems to have used the idea for a one-timer, but it will stand revival very nicely.

It is not easy to frame up, for the proper writing of the heads will give more trouble than the usual display lines.

In a display line you can mark your type to fit the space, but in head writing you have to have about an equal number of letters to each line, and until you catch the trick, it is by no means easy. However if you use the idea regularly, you will find yourself thinking lines of about an equal length.

In this example shading has been used to suggest the loose sheet, but you can do almost as well with straight type and rule.

Kenneth Long's Space Uses a Circle Nicely

Kenneth Long, of the Brockton theatre, Brockton, Mass., sends in a number of samples from which we select this specimen because in some of the others he gives the major space to the vaudeville. This is 9½ across four and this gives him ample room for a nice type display. He even mortises the circle to get in the type where it will be better than hand work.

This is a very nice combination of cut attractor and circle design set off by a hatched background. Drawing the face into the circle gives additional value to both. Putting the portrait an inch to the left would have reduced the attraction value fully fifty percent, but as it stands the face is an essential part of the circle and the circle, as a rule, is the most distinctive design because it is furtherest from the conventional square.

The upper two thirds of this space is about

THE CIRCLE ATTRACTS

as good as an advertising man can ask for, and this carries the space below, being held in by a twelve point rule border. The corners of the border are not very well joined.

LEWIS STONE PLAYS CHIEF PICTURE ROLE

The CIRCLE Theatre News

AN AMAZING TALE OF LOVE AND LOVERS!

VOL. 1—NO. 1 *"The Show Place of Indiana"*—Week Beginning Sunday, October 3, 1926.

Tells of Don Juan's Three Nights

EXPOSED BY VALET'S DIARY, AGED SHEIK FALLS UNDER BLADE OF BOY SWORDSMAN

Girl Breaks Love Pact With Arade, Pianist and Notorious Duellist

FIGHT COMES AFTER THREE-NIGHT PARTY

"Youth Must be Served," Laments 45-Year-Old Heart-Breaker

MUSICIAN QUIT COLD, SAY CLOSE FRIENDS

Police Suspect Other Woman—Other "Women" Says Arade

Courted and the toast of royalty, the idol of thousands, and known as an international Romeo, Johann Arade, world famous pianist, has met his Nemesis, having been spurned by Ninette Cavallar, 16-year-old girl, after a hectic three-night party.

Arade

This startling disclosure was made public with the publication of the diary of Lippi, Arade's valet, in one of the most startling sequences of "Don Juan's Three Nights," which is to be shown at the Circle Theatre next week.

"Love 'Em and Leave 'Em," Says Aged Sheik

(A First National Picture)

STOLAREVSKY WILL PLAY ADAM'S SCORE

"If I Were King" Is Conductor's Next Overture

Colorful and filled with rich melodies, "If I Were King" will be the overture played by the Circle Symphonic Orchestra under the direction of Stolarevsky. Adam is the composer.

NOVELTY STRESSED IN ADDITIONAL FEATURES

Circle Chats Is a Laugh Reel Devoted to Current Humor

A novelty subject in which the latest developments in photography are stressed and the Circle Chats are other features on the program.

DESSA BYRD SAYS— "SING IF YOU WISH"

Circle Organist to Play "For My Sweetheart" as Her Solo

Playing one of her own inimitable "sing" songs, Dessa Byrd, concert organist at the Circle theatre, has asked her audience to join in singing "For my Sweetheart," which Miss Byrd is to present as her organologue.

VISIT EVERY CORNER OF WORLD FOR NEWS

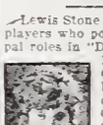
No spot in the entire world is omitted from the route of the Circle Cameraman who secures the vivid photographic record of life which is presented on the screen in the Animated Circle News, an important weekly program feature at the Circle.

TELL VIVID STORY IN PICTURES AT CIRCLE WEEK OCTOBER 3RD WITH LEWIS STONE PLAYING BIG ROLE

Others in Cast Include Shirley Mason, Myrtle Steadman and Malcolm MacGregor

A First National Picture From the Story by Ludwig Biro

Lewis Stone leads the cast of players who portray the principal roles in "Don Juan's Three Nights," at the Circle, the week beginning Sunday, October 3. Others in important parts are Myrtle Steadman, Shirley Mason, Malcolm MacGregor and Kalla Pasha.


Cavallar

This fascinating picture was adapted from the novel by Ludwig Biro. Clara Berangcr wrote the screen play. John Francis Dillon was director.

"DON JUAN'S THREE NIGHTS" AT CIRCLE

Week of October 3

Lewis Stone is cast in the role of Johann Arade, a sophisticate of international repute in "Don Juan's Three Nights," which is shown at the Circle the week of October 3.

A FOUR TENS SET AS A MINIATURE TABLOID FOR LEWIS STONE

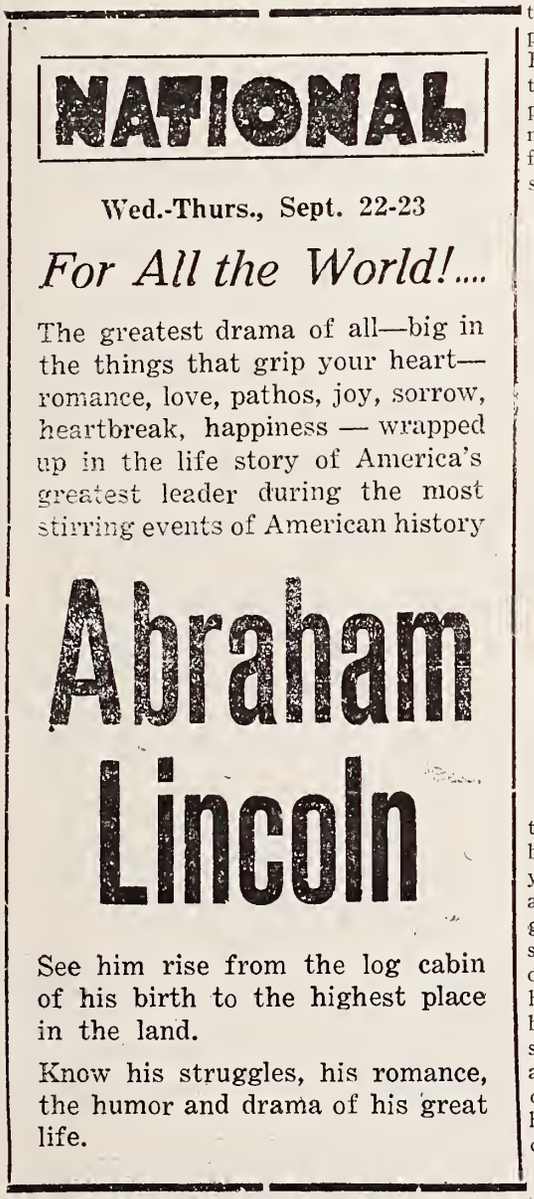
Larmour's Central Space Makes a Nifty Single

but this is a proof and not a press copy and probably the lock-up brought the mitres together.

Proper joining seem to be a small matter, but it gives a sloppy effect to the entire space and unless your printer can give you a good join, it is a good plan to persuade him to use the cast corner. These can be had in all sizes and will give a well-knit corner. It pays to have a space looking neat, even though it may not directly affect the ticket sale. It does have some effect upon the general impression of your house.

Larmour's Centre Is a Nice Single

M. W. Larmour, of the National Theatre, Graham, Texas, sends in a three-column display with the suggestion that the centre panel might make a nice single by itself, so we have cut this out from its surrounding


NATIONAL
Wed.-Thurs., Sept. 22-23
For All the World!....
The greatest drama of all—big in the things that grip your heart—romance, love, pathos, joy, sorrow, heartbreak, happiness — wrapped up in the life story of America's greatest leader during the most stirring events of American history
Abraham Lincoln
See him rise from the log cabin of his birth to the highest place in the land.
Know his struggles, his romance, the humor and drama of his great life.

MR. LARMOUR'S SINGLE

matter and offer it as our own idea of a good single space.

The side panels carried cuts, which helped to get attention for this space, but the signature and title have ample attraction value, standing alone. Add this to your collection of good one-column spaces.

Mr. Larmour booked in this picture shortly after the opening of school to give emphasis to the value of the pictures in showing history, and he sent a ticket to each teacher in the Graham schools.

Even had he lost money on the engagement, he would have been a winner, but he made a profit on the picture and had the respect of the teachers as a premium.

Combines a Display With An Open Letter

H. G. Olson, of the Jeffris Theatre, Janesville, Wis., uses a combination display ad and open letter on The Barrier that gets them going and coming. And he does it in a nice display in three eights.

He takes a new angle in pointing out that the play that really gets over to you is the play with a good plot and a strong appeal. He does not tell that this is a big production or stress the number of persons employed. He sells them on the story, and more than one six figure production has fallen flat because it had everything but a story.

JEFFRIS
TONIGHT and SATURDAY
Rex Beach's
"The Barrier"
NORMAN KERRY
MARCELINE DAY
HENRY B. WALTHALL
LIONEL BARRYMORE
THE THREE GREATS.
AUTHOR
CAST
DIRECTOR
COMBINE TO MAKE THIS ONE OF THE OUTSTANDING PHOTOPLAYS OF THE YEAR.
USUAL SHORT FEATURES.
Dear Patron:
And You Are Right!
"THE BARRIER," which we are proud to announce as the next feature contains a theme as old as time itself—and one that will strike home to everybody.
It wouldn't be fair to disclose the secret of the title of "THE BARRIER." Let the photoplay itself unfold the story, so that you may live with the characters.

OLSON'S OPEN LETTER

Mr. Olson points this out and then adds that The Barrier has this appeal, plus. It's better selling than all the fancy adjectives you can copy out of a book of synonyms, and Mr. Olson dresses it with a decidedly good display. Most of his recent work shows an increasing appreciation of the value of white space, but this is about the best he has done along these lines, and it would be a good plan to clip this outline for use some time when you want to get a double appeal in a comparatively small space. With one up-and-down and one wide measure, he can conduct two conversations without confliction.

Iced Letters

Eight cakes of ice, supplied by the local company, carried the announcement of You'd Be Surprised at the Liberty Theatre, Greenwood, S. C. Seven of these were placed on street corners, and as the letters were pasted to a sheet of glass everyone stopped to figure how the letters could be placed so accurately, the glass, naturally, being invisible.

The eighth cake was used for an estimate stunt in the lobby, and here a card bore the line "You'd be surprised how slowly our ice melts. Greenwood Ice Company."

Selling Talk Is Better Than Cut

Taking a two-tens for Mlle. Modiste, the Rialto Theatre, Butte, Mont., has done better with its talk than with the cut. The cut is not particularly attractive. It suggests a burlesque star rather than a musical comedy heroine, but the talk gets over.

TAKE OUR WORD FOR IT SOME SHOW
Corinne Griffith
It Starts Today
First National Pictures
Mlle. Modiste
She's Delicious! Delightful! Divine!
THE World's most charming screen star and the world's most charming operetta with Victor Herbert's immortal music—could you ask for more? When adorable Corinne, as the madcap French miss, whispers "Kiss me again," you'll want to get right out of your seat and kiss her a thousand times! There are gorgeous gowns and gorgeous girls to wear them—Norman Kerry is the gallant lover and all through is that Frenchy spice that makes it a—
PEACH OF A SHOW
Saturday- "MIKE" It's a Riot
Comedy —Scenic— News
Mme. Plennevaux Players
Karl Wright at the Organ.
RIALTO
PRICES
Adults — Mat. 25c — Eve. 35c
Children— 10c anytime.

WHERE TALK IS BETTER

It takes up more room than its sales value warrants and holds to six point a breezy sales appeal set into the panel.

The vertical line at the left of the cut is a total loss. It does not mean much even when it is read, and its chief purpose seems to be to detract from the cut. Be careful of vertical lines. When you do use them, use not smaller than 18 point to ensure reading.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"What Price Glory"

Fox Scores Big Success in Screening Stalling's Powerful Dramatic and Humorous Soldier Play

William Fox Presents
"What Price Glory"
Based on play by Laurence Stallings and Maxwell Anderson
Directed by Raoul Walsh

CAST:

Captain Flagg ..... **Victor McLaglen**
Sgt. Quirk ..... **Edmund Lowe**
Charmaine ..... **Dolores Del Rio**
Cognac Pete ..... **William V. Mong**
Hilda of China ..... **Phyllis Haver**
Carmen ..... **Elena Jurado**
Lt. Moore ..... **Leslie Fenton**
French Mayor ..... **August Tollaire**
Pvt. Lewisohn ..... **Barry Norton**
Pvt. Lipinsky ..... **Sammy Cohen**
Pvt. Kiper ..... **Ted McNamara**

Length—11,400 Feet

Flagg and Quirk, hard-boiled soldiers, have hated each other and loved the same women. In France it is the fiery Charmaine. Twice they return from the front lines. Flagg wins her in a gamble, but gives in because she loves Quirk. A third time they go forward to what seems like certain death. Vivid and powerful human document of life behind the front with tense drama and fine comedy relief.

Reviewed by C. S. Sewell

A GREAT PICTURE! In every sense of the word and from every angle the William Fox production "What Price Glory" based on the daringly realistic and phenomenally successful play is a picture that can stand up alongside the screens most notable achievements without fear of comparison. It is a picture that is one hundred percent entertainment, a picture that grips you, thrills you, amuses you, a picture that is tremendous in its appeal.

Except for introductory sequences in China and the Phillippines which indelibly establish the characters of Flagg and Quirt, two red-blooded hard-boiled he-men, the entire action takes place in France during the World War, and although the war scenes form no small part of the picture and are as fine as any ever screened, "What Price Glory" is a story of soldiers, rather than war, the drama and the comedy of the loves and hates of these two men to whom a "soldiering" was a profession and who fought fiercely, and loved women and hated each other as fiercely as they fought.

As in the play, it is the stark reality that makes the drama and comedy so vivid and powerful, their actions are not merely human, they are life itself, sometimes a bit raw in their attitude toward women and their language to each other, but absolutely real. They swear at each other like mule drivers yet there is not a profane word in the subtitles although their lips sometimes seem to tell a different tale.

Comedy predominates in the first half of the picture, wonderfully natural and spontaneous laugh-provoking comedy that is vital to the story for it is largely by this means that the two characters are planted and it is the grim humor of their encounters even more than the tense drama that makes them so effective.

Cropping up continually through the humorous aspects is the deep set admiration of each for the other as a soldier and hatred because of their rivalry over women. So intense is this that every time Flagg and Quirt come together there is a regular electric thrill in the atmosphere and terrific suspense as to what is going to happen next, will it be drama or humor? There is drama all the way through, the great overshadowing drama of the war, the life-drama of some of the minor characters such as the poignant pathos of one known as Mother's Boy who is killed in action, but we doubt if there has ever been more touching drama than the final sequence where after all their quarreling and bickering, when the call to the front and what you are made to feel means certain death comes, Flagg although on leave starts out with his company and Quirt, wounded, yells after him "Hey, Flagg, wait for Baby" while Charmaine standing in the doorway says "They came back once, they came back twice, but they will not come back again." No heroics, no grandstand

(Continued on page 301)

"God Gave Me Twenty Cents"

Waterfront Furnishes Brenon with Locale for Decidedly Unusual Type of Drama and Romance

Reviewed by C. S. Sewell

IT IS AN UNUSUAL type of story that Herbert Brenon has filmed for Paramount in "God Gave Me Twenty Cents" a whimsical story of the under stratas of society to be found along a great city's waterfront.

The plot centers around the romance between a sailor and a poor little orphan, the only good girl he ever ran across and drama is supplied by the almost successful efforts of a shady woman, his former pal, to win him back.

With characters and backgrounds that are suggestive of those of Dickens or Thomas Burke, Mr. Brenon lays a groundwork that whets the interest and makes one look forward to a vivid and poignant drama. This expectation is only partly fulfilled. The romance between Steve and Mary and the "atmosphere" of the story is developed in such detail that it slows down the action and a good proportion of the footage has been utilized before there are any signs of dramatic conflict. From this point the action speeds up and the interest quickened by a series of melodramatic developments that are in an entirely different tempo from the earlier scenes.

There is a suggestion of O. Henry's style in the angle that gives the picture its title, the entire later developments hinging around two dimes and the fact that they are phoney is well hidden until the end, keeping up the suspense, but plausibility is weakened by the coincidence of Mary finding and being saved by the same dimes that caused her husbands downfall, also in her getting in with Steves old pals when fleeing from the police.

Lois Moran is excellent in the drab and pathetic role of Mary, and Jack Mulhall capably handles the rather thankless role of Steve, while Lya De Putti manages to bring to the character of Cassie more sympathy than it really deserves, and her death bed scene is a marvel of realism without overacting.

This picture is by no means a special but it will probably prove of fair entertainment value although its rather sordid atmosphere may detract from its general appeal.

Adolph Zukor and Jesse L. Lasky Present
"God Gave Me Twenty Cents"
A Herbert Brenon production
Featuring Lois Moran, Lya De Putti and Jack Mulhall
Based on story by Dixie Wilson

CAST:

Mary ..... **Lois Moran**
Cassie ..... **Lya De Putti**
Steve ..... **Jack Mulhall**
Barney ..... **William Collier, Jr.**
Ma Tapman ..... **Adrienne D'Ambricourt**
Dufour ..... **Leo Feodoroff**
Mrs. Dufour ..... **Rosa Rosanova**
Florist ..... **Claude Brooke**

Length—6,532 Feet

Steve, sailor on leave, marries Mary, an orphan. Cassie of the underworld, an old pal, lures him away through trickery, with two phoney dimes, which, by chance, also save Mary from suicide and eventually Steve and Mary are reconciled. Dramatic and unusual story of the waterfront.

"Pals in Paradise"

George Seitz Makes Picturesque Production of Kyne's Story of a Mushroom Mining Town

Reviewed by C. S. Sewell

BASED ON A STORY by the popular author, Peter B. Kyne, Producers Distributing Corporation is offering "Pals in Paradise" with a featured cast headed by Marguerite De La Motte, John Bowers, Rudolph Schildkraut and May Robson.

Director Seitz has handled this subject in a big way using large numbers of players in his mob scenes and made this a picturesque production of the conditions in a boom mining town following the discovery of gold. It gives early promise of becoming an epic of its kind but in handling the atmospheric end of the production and building up the characters, the interest in the story proper suffers and the result is a picture that despite its big scale is only an average example of its type from a dramatic standpoint.

The cast is excellent. Marguerite De La Motte and John Bowers give good performances in more or less conventional characters whose actions are not always convincing. Rudolph Schildkraut gives an excellent characterization of a Hebrew storekeeper who holds all the town offices, introducing effectice comedy and May Robson as his domineering wife lends him able assistance.

There is a melodramatic climax with a fight in a blazing store building, in which a false friend is exposed as a double-crossing crook, and all ends happily.

John C. Flinn Presents
"Pals in Paradise"
Based on story by Peter B. Kyne
Directed by George B. Seitz
A Metropolitan Production
Distributed by Producers Distributing Corp.

CAST:

Geraldine Howard	**Marguerite De La Motte**
Bill Harvey	**John Bowers**
Abe Levinsky	**Rudolph Schildkraut**
Esther Levinsky	**May Robson**
Kenton	**Alan Brooks**
Butterfly Kid	**Ernie Adams**

Length—6,696 Feet

Learning that gold has been discovered on her father's claim, Geraldine goes West and finds that Harvey, a prospector, has title, and decides to fight him. She decides to marry Kenton, a friend, but Abe, the sheriff, discovers he is a crook, so she finally marries Harvey. Interesting, actionful story of pioneering mining camp.

"The Flaming Forest"

Curwood Story of Northwest and Formation of Mounted Force Offers Excellent Entertainment

Reviewed by C. S. Sewell

Metro-Goldwyn-Mayer Presents
"The Flaming Forest"
With Antonio Moreno and Renee Adoree
Based on story by James Oliver Curwood
A Cosmopolitan production
Directed by Reginald Barker

CAST:

Sgt. Carrington	**Antonio Moreno**
Jeanne-Marie	**Renee Adoree**
Roger	**Gardner James**
Wimbledon	**William Austin**
Mike	**Tom O'Brien**
Lagarre	**Oscar Beregi**

Length—6,567 Feet

Lagarre, half-breed Indian, attempts to establish republic in Northwest Canada. The Government retaliates by forming the Mounted Police. Sgt. Carrington wins a native girl and loses her when he arrests her brother, but regains her love by his heroism. Stirring action melodrama.

CHARACTERISTIC OF the policy of Cosmopolitan Productions, the James Oliver Curwood story "The Flaming Forest" has been filmed on a lavish scale, even to the use of Technicolor in some of the big scenes, and is interpreted by an excellent cast.

In the main, this story is of the familiar Curwood type, a story of "The Mounted" laid in the Canadian Northwest but it has a stronger plot than usual and is made doubly interesting because it deals with the formation and early adventures of the Northwestern Mounted Police. The result is a production that in our opinion is the very best of its kind offering excellent entertainment for all classes including those who do not usually respond to the Curwood appeal.

The spirit of the story is well developed in the early footage with an intense hatred of the ruthless and brutal half-breed villain who terrorizes the vast territory in his attempt to establish a rival government, with a strong personal element of drama in his attempts to win the little French heroine, and the counter move of the Dominion government in the establishment of the Mounted, who are shown operating like an army, 300 strong, with even justice to all and no undue stressing of the "Get Your Man" idea of super-heroic feats. There is a pleasing romance between a sergeant and the heroine and a succession of sure-fire melodramatic situations punctuating almost continual action, and exceptionally well done.

Renee Adoree is splendid as the heroine and Antonio Moreno as the hero and the lesser roles are all in good hands. There is an excellent punch climax with the attack on the fort, the ride of the hero for reinforcement and the return of the troop through the flaming forest. This is a corking good picture of its type.

"What Price Glory"

(Continued from page 300)

play, but what drama, and how much more thrilling and powerful than any conventional ending could be.

In its painting of life as it is and war as it is, this is but one of the many instances where the conventonal has been trampled on, in fact it is because of its defiance of the conventional that makes this story so big and vital, no super heroes, no villains, in fact you are even in doubt about the girl, and the affair in France with Charmaine which develops into a beautiful romance starts out just exactly as the ones before them have. Even the minor characters act like human beings and not like puppets of fiction, and they talk like them. As far as possible, a spade has been called a spade and at no time is it disguised with a pink ribbon.

As to the war scenes, they are tremendous and are not simply spectacular but powerful as they have been stripped of their glitter and glamour and you are made to realize the futility and the tragedy of war.

We don't know which was intended to be the "star of the show," in another picture it would probably be Quirt for he wins out

in the romance, but it is Flagg as portrayed by Victor McLaglen that dominates the picture. It is one of the most remarkable performances that the stage or screen has ever seen. He does not portray Flagg, he is Flagg. Edmund Lowe is remarkably fine as Quirt, a role entirely different from his former ones and wins new laurels. Dolores Del Rio, a newcomer is wonderful as Charmaine and great things may be expected of her.

Everyone of the lesser characters is admirably handled and is deserving of individual mention did space permit, and the same is true of situation after situation that for its thrills, drama or comedy or all three we would like to point out, but must refrain from doing so.

Great credit goes to Raoul Walsh for his direction which places him right up in the front line. Certain changes in the play have been made for the screen, we understand, but the spirit of the story has been caught and filmed, and it is a production of which the William Fox organization and everyone connected with the picture may well feel proud.

Every foot of "What Price Glory" is absorbing entertainment. What more could one ask of a picture?

As Laurence Stallings is the author both of "What Price Glory and "The Big Parade" and both deal with the World War it is inevitable that they will be compared. Each is a masterpiece along different lines. They have in common the fact that both strip war of its glamour and tinsel and stress its underlying tragedy and futility. In "The Big Parade" the war itself is the keynote told through the medium of the characters, while it is the characters that dominate "What Price Glory" against a background of war.

"Money to Burn"

Dorothy Devore and Malcolm McGregor Please in a Romantic Action Melodrama of South America

Sam Sax Presents
"Money to Burn"
Based on novel by Reginald Wright Kaufman
Directed by Walter Lang
Distributed by Lumas Film Corp.

CAST:

Dan Stone ..... **Malcolm McGregor**
Dolores Valdez ..... **Dorothy Devore**
Don Diego ..... **Eric Mayne**
Maria ..... **Nina Romano**
Ortego ..... **George Chesbro**
Negro ..... **Jules Cowles**

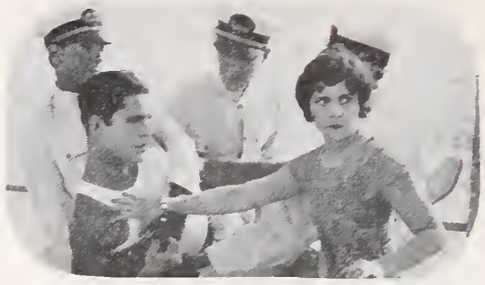
Length—5,900 Feet

Returning to her South American home, Dolores falls in love with Dan, the ship doctor, who believes he has accidentally killed a man. Dan discovers that his rival is engaged in counterfeiting and with the aid of marines saves Dolores. Fast-moving melodramatic romance.

Reviewed by C. S. Sewell

BASED ON A NOVEL by Reginald Wright Kaufman, the Gotham Production "Money to Burn," featuring Dorothy Devore and Malcolm McGregor, is a romantic melodrama centering in a counterfeiting plot on a South American island.

The earlier part is bright and interesting romance aboard a ship and introduces considerable comedy. With the shift of the action to the island there is a mystery as to what is going on in a deserted chapel and the melodrama develops with the plot to marry the girl to one of the conspirators, the discovery that the gang are counterfeiting money and the action climax culminates with the escape of the hero, who stops the wedding just in time, while the U. S. marines, summoned by a jealous woman, invade the wedding, and after considerable



hand-to-hand stuff and a snappy fight between hero and villain all, of course, ends satisfactorily.

Dorothy Devore is excellent as the girl in the case and Malcolm McGregor makes a good hero, with George Chesbro well cast as the villain. Jules Cowles appears in his familiar role of a negro and contributes comedy relief.

There is plenty of action, and while there is nothing distinctive about the story, it has been capably directed and well mounted and is a colorful production that should please the average audience as a program attraction.

"Ladies at Play"

Lloyd Hughes, Doris Kenyon, Louise Fazenda Featured in Amusing Version of Stage Farce

First National presents
"Ladies at Play,"
With Doris Kenyon and Lloyd Hughes
Based on Samuel Janney's play, "The Desperate Woman."
Directed by Alfred E. Green.

CAST:

Ann ..... **Doris Kenyon**
Barry ..... **Lloyd Hughes**
Aunt Catherine ..... **Louise Fazenda**
Aunt Sarah ..... **Ethel Wales**
Betty ..... **Virginia Lee Corbin**
Coakley ..... **Philip McCullough**
Terry ..... **Hallam Cooley**
Andy ..... **John Patrick**

Length—6,119 Feet

Faced by provision of a will that she must marry within three days, Ann, failing to land the hotel clerk, arranges to have two cakeaters compromise her spinster aunts and embroil the young chap. The scheme works O. K. Amusing farce-comedy.

WITH DORIS KENYON, Lloyd Hughes and Louise Fazenda in featured roles, First National is offering "Ladies at Play," an amusing farce adapted from the stage play "The Desperate Woman," and directed by Alfred E. Green.

The familiar idea of the necessity for a marriage in a short time to inherit a fortune furnishes the basis of the action, but it has been given a new twist as the heroine seeks to comply with the provisions, first by causing the prospective but unwilling groom to compromise her and this failing, by hiring two cake-eaters to compromise her spinster aunts, whose consent is necessary. This time the plot works.

Reviewed by C. S. Sewell

The plot interest is slight, for practically the whole story depends on these efforts to compromise somebody. While treading perilously close to rather risque ground and falling in the bedroom farce class the situations have all been handled from a comedy angle and are well punctuated with laughs. The first effort flivs because two "co-respondents" appear, Hughes minus his trousers and Hal Cooley in a bathrobe. Most of the footage is used in the efforts to compromise the two maiden aunts and several of these situations, due principally to the fine work of Louise Fazenda are genuinely funny and will keep an audience in smiles. Ethel Wales does well as the other aunt.

The average audience will find "Ladies at Play" quite amusing.

"A Regular Scout"

Boy Scouts Share Honors with Fred Thomson in Film That Will Especially Please the Kiddies

Joseph P. Kennedy Presents
Fred Thomson in
"A Regular Scout"
Directed by David Kirkland
An F. B. O. Picture

CAST:

Fred Blake ..... **Fred Thomson**
Olive Monroe ..... **Olive Hasbrouck**
Scar Stevens ..... **Harry Woods**
Steve Baxter ..... **T. Roy Barnes**
Mrs. Blake ..... **Mary Carr**
Luke Baxter ..... **William Courtright**

Length—5,564 Feet

A stranger murders Fred's mother. Later, Fred believing he has killed him, determines to get revenge by posing in his place as a long lost son, but is dissuaded by the kindness shown him by his adopted family and marries his supposed sister. Entertaining drama with fine Boy Scout angle.

Reviewed by C. S. Sewell

NOMINALLY A WESTERN, as the action takes place in that section of the country, the plot of "A Regular Scout," Fred Thomson's newest starring vehicle for F. B. O. gets away from the familiar formulas of this type and concerns a plot for vengeance on the part of the hero, that was nipped because of the love and kindness shown him by the family he set out to wreck.

Thomson's fans will find that there is plenty of action in this picture and in the latter reels he performs some thrilling stunts in saving a lad who has fallen down a mountain side. The tone of the picture is excellent and it will prove especially popular with the children. In fact, the boys especially should go wild over it for much of the footage con-

cerns Boy Scouts and their work. When the kiddies see the way the Scouts, dozens of them, pounce on and capture the villain they will howl with glee.

Fred Thomson has a thoroughly congenial role and, of course, his wonderful horse Silver King has quite a lot of to do, although not figuring quite as prominently as in some of the previous pictures. Margaret Seddon is excellent as the mother and Olive Hasbrouck is pleasing as the girl. T. Roy Barnes seems miscast as a villain.

"A Regular Scout" offers fine opportunities to tie-up with the Boy Scout movement and should please the average patron.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibitors

CARNIVAL GIRL. Fair drama. Failed to draw business. Tone fair, appeal 70 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

F. B. O.

ALL AROUND FRYING PAN. (5,329 feet). Star, Fred Thomson. Fine work, Fred. Keep it up. For western pictures we hand it to Fred Thomson, we can cash in on his pictures as easy as any type we know of. E. C. Silverthorn, Liberty Theatre (225 seats), Harrisville, Michigan.

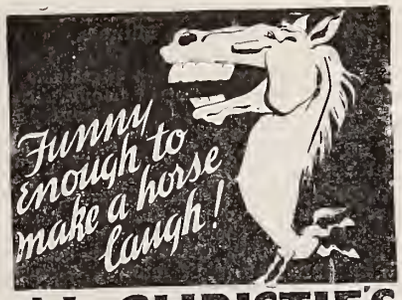
BETTER MAN. (5 reels). Star, Richard Talmadge. An unusual type story for Talmadge and is very good, in fact it is the best he has done so far. Print good. Tone good, appeal very good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

COWBOY COP. (5 reels). Star, Tom Tyler. Tyler, without a doubt, is one of the best western stars in the market and this picture (if you have not already played it) will prove it. Print good. Tone good, appeal great. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FLASHING FANGS. (5 reels). Star, Ranger (dog). My first one of Ranger and it drew good. No big story but it was entertaining to those that like dog pictures. Good paper and cuts. Tone and appeal good. No as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ISLE OF RETRIBUTION. Star, Victor McLaglen. Cannot understand why some exhibitors panned this number as the picture is exceptionally interesting and many nice comments were heard. Of course it's rough, but it is a he-man's story that pleased the ladies as well as the gentlemen. Paper is good and the trailer is fine. We are hoping that F. B. O. will not follow First National's lead in discontinuing gratis trailers. Tone, O. K. here. Appeal 100 per cent. Sunday yes, here. Special yes. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

JADE CUP. (5 reels). Star, Evelyn Brent. This is a very nice little program picture and went over good with the few who saw it. Usually have a good crowd to see her pictures but for some reason didn't get many out to see this one. Didn't near make expenses. Tone good, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.



AL CHRISTIE'S
SUPER COMEDY
The NERVOUS WRECK

Boys, we volunteer these reports as unbiased tips on pictures we have played. You can depend on us, as brother exhibitors, to play fair; these tips are not paid for—they are given to you for better booking your shows.

Because we set the example by sending tips we have the right to urge you to do likewise. If we are helping you, as we try to do, turn in and help us by sending your picture tips.

OUR GANG.

KOSHER KITTY KELLY. (6,105 feet). Having seen the play I was much disappointed in the make up of the film. Looks like they could have done much better. Viola Dana especially fell down in my estimation; seemed pepless. Drew very well—and pleased the customers, so what more do we want? Joe Hewitt, Strand Theatre, Robinson, Illinois.

First National

ABRAHAM LINCOLN. (9,759 feet). Star cast. Good picture. Tone O. K. Special yes. Print good. Draw town and rural class, admission 15-35. Floyd G. Ward, Ward's Theatre, Stark, Kansas.

BLUEBEARD'S SEVEN WIVES. Stars, Ben Lyon, Blanche Sweet. A pleasing show; will please most of your audience if not too skeptical. We played it Sunday and Monday. Tone O. K. Fair appeal. Sunday yes, special no. Draw town and country class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

DESERT FLOWER. (6,837 feet). Star, Colleen Moore. Another good picture helping to endear Colleen to the hearts of the picture going public. Lloyd Hughes is popular and always good. Guy C. Sawyer, Town Hall, Chester, Vermont.

GIRL FROM MONTMARTRE. (6,300 feet). Stars, Lewis Stone, Barbara LaMarr. A good picture that was fairly well received by the few who came out to see it. I think that "Montmartre" chased a bunch away, for my bunch positively refuses to have anything at all to do with a picture that looks the least bit foreign. Tone, Sunday O. K. Fair appeal. Special no. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

HER NIGHT OF ROMANCE. (7,211 feet). Star, Constance Talmadge. A fair comedy drama with less laughs than was expected. Not as good as Her Sister From Paris. Ronald Colman is good. Guy C. Sawyer, Town Hall, Chester, Vermont.

HER SECOND CHANCE. Star, Anna Q. Nilsson. Only a mediocre program attraction which winds up with another horse race. (Here's hoping that producers will not make any more horse racing pictures for a dozen years or more!). Charlie Murray as the detective was good and Anna's acting was fair. We want to see her in some more as good as Miss Nobody. Tone O. K. Appeal weak. Sunday yes, special no. Draw all sorts, Amuse-U Theatre, Melville, Louisiana.

INTO HER KINGDOM (KINGDOM OF LOVE). Star, Corinne Griffith. Fine picture of the Russian Bolshevik uprising. Corinne stars all the way and the story is interesting in spite of the plot being laid in a foreign country. A surprise ending sends 'em out feeling O. K. Tone O. K. Appeal good. Sunday, yes, here, almost special. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

IT MUST BE LOVE. (5,577 feet). Star, Colleen Moore. It has our Colleen, so it just had to be a good picture. The story is good and Colleen always works hard to put her pictures over. While it is far above the ordinary picture it falls short of being another Sally or Irene. Looks like First National did not spend quite enough money on it. And the six sheet on this picture is for the showman a joke. So many credit lines that they hardly had room for an illustration. Also, the paper on it is not pretty and I do like pretty paper. Tone, Sunday and special O. K. Appeal good. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

Fox

BLACK PARADISE. Star, Madge Bellamy. This is a fair picture and better than most of the South Sea Island stuff. Tone O. K. Sunday or special no. Draw from town 3,200. Admission 10-30. Chas. Lee Hyde, Grand Theatre, Pierre, So. Dakota.

COWBOY AND THE COUNTESS. (5,345 feet). Star, Buck Jones. (Of course! None other). And he sure does his stuff. Good all the way through. Good comments. Tone good, appeal 80 per cent. Sunday, special, no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

EVERLASTING WHISPER. (5,611 feet). Star, Tom Mix. This is one of his better pictures; a little more logical story than he usually has and the crowd liked it a lot. Chas. Lee Hyde, Grand Theatre, Pierre, So. Dakota.

FIG LEAVES. Star cast. A fair picture. Fair business for three days. Wonderful fashion show done in colors. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

JOHNSTOWN FLOOD. (6,295 feet). Star cast. Very good picture with a wonderful flood scene at the end. This picture can play in any house. Giles Master, Strand Theatre, admission 10-35, Gallup, population 3,000, New Mexico.

Metro-Goldwyn

BATTLING BUTLER. (6,970 feet). Star, Buster Keaton. My first M. G. M. in a coon's age and it went over nicely for having a couple of buckings in the town. The majority got quite a kick out of this. Appeal good. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BLARNEY. Star, Ralph Graves. Very poor (no business). Draw general class, city 300,000. Admission 20-25-40. James D. Kennedy, Apollo Theatre (1,200 seats), Indianapolis, Indiana.

BROWN OF HARVARD. (7,941 feet). An especially good cast, headed by William Haines, Jack Pickford, Francis Bushman, Jr., and Mary Brian. A great college story well done. Good paper helped at the box office. (Right in the midst of fair season, too!). Guy C. Sawyer, Town Hall, Chester, Vermont.

Paramount

CAMPUS FLIRT. Star, Bebe Daniels. This is one of the best comedies of the season. Compares most favorably with Mickey in its universal appeal. Charley Paddock is good and Bebe is exceptionally pleasing. The crowd came out for the second night and that is the real test for a picture. Tone O. K. Sunday yes, special yes—not big but they like it. Draw from town 3,200. Admission 10-30. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

CAT'S PAJAMAS. (6 reels). Stars, Betty Bronson, Ricardo Cortez. This is a nice little modern Peter Pan or Cinderella story. The cast is fine, with Theodore Roberts back in harness and Betty Bronson doing some nice work. My crowd liked it and so did I. Not a big spectacle but about twice as good as a Kiss for Cinderella. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

DANCING MOTHERS. (7,162 feet). Star cast. Good picture. Clara Bow is sure some flapper. As a rule my folks don't like the night life pictures but this one went over fine. Tone fair, appeal 75 per cent. Sunday, special no. Draw town, farm class, town 600. Admission 10-30, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

DIPLOMACY. (6,950 feet). Star, Blanche Sweet. One of the weaker pictures with very little appeal. The picture in itself has some splendid acting, beautiful settings and exquisite gowns; yet it is long drawn and tiresome. From a standpoint of business at the box office it was a decided flop. The advertising accessories do not attract attention. Very poorly designed. L. V. Hepinger, Orpheum Theatre, Clarion, Pennsylvania.

FASCINATING YOUTH. Junior stars. A very good comedy knockout picture. Pleased a hundred per cent. Tone good, Sunday yes, special no. Johnny Jones, Orpheum Theatre, Quincy, Illinois.

FINE MANNERS. (7 reels). Star, Gloria Swanson. Swanson flopping here. Unless she is put in something wonderful she is, for the public, likely to be a lemon. This picture bad as last two. Tone, appeal fair. Sunday, special no. Johnny Jones, Orpheum Theatre, Quincy, Illinois.

FINE MANNERS. (7 reels). Star, Gloria Swanson. If they had given Gloria a few more pictures like this she would still be a top liner among the moving picture drawing cards, instead of heading toward the graveyard for the has-beens, in this theatre. It holds the interest and sympathy from start to finish. Has lots of comedy and Gloria strutting her stuff. Eugene O'Brien extra good in this. Draw general class, city 15,000. Admission 40-50. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

FOR HEAVEN'S SAKE. (5,356 feet). Star, Harold Lloyd. Harold, you slipped terribly on this one, here. Better watch your step on the next one or it will be, here, all over for you. Very poor attendance at, for us. high admission. Tone good, appeal just fair. Special yes, with regard to above. Draw better class, town 4,500. Admission raised from usual 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Penn.

FORLORN RIVER. Star, Jack Holt. A very good western. Pleased everybody. Lots of good punches in this picture. Well directed. Tone O. K. Appeal very good. Sunday, special yes. Johnny Jones, Orpheum Theatre, Quincy, Illinois.

FORLORN RIVER. Star, Jack Holt. This is another one of the fine Zane Grey Paramount pictures. There is a sameness in them, but it is the kind of sameness that people like and they come out to see them every time. This does not follow the story as well as some of them, but perhaps is a better picture for that reason. Tone O. K. Sunday and special yes. Draw from town 3,200. Admission 10-30. Chas. Lee Hyde, Grand Theatre, Pierre, So. Dakota.

GOOSE HANGS HIGH. (6,198 feet). Star, Constance Bennett. Good if we could get them to stay—but when they sit in the dark more than half the time, they walk out. (Sure makes your business GOOD to get prints like this!) Tone good, appeal 50 per cent. Sunday yes, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

KID BOOTS. (5,650 feet). Star, Eddie Cantor. Here is a real hit. One of the best Paramount has given us for some time. Our patrons enjoyed it immensely. In transferring stage plays to the screen we have learned not to expect too much—one great exception here. This Cantor is some laugh getter. So much like Keaton and yet, in the way he builds up and clinches his high spots, so much like Lloyd. Congratulations to all concerned. Should appeal to all classes. L. V. Hepinger, Orpheum Theatre, Clarion, Pennsylvania.

SAY IT AGAIN. (5,577 feet). Star, Richard Dix. This is a hard picture to report on. Chester Conklin puts over some good comedy, Dix is good, Gunboat Smith does a lot of good fighting, and the story got a lot of laughs. But it is one of those costume, mythical kingdom things that my bunch hate so heartily. And the darn producer or cameraman or someone tried to get artistic, or might have been plain incompetent or something, for almost everything but the titles and a few scenes had that fuzzy, out-of-focus look that is so hard on the showman who has to try to explain to the crowd that his lenses are not dirty or out of focus. It is not up to the Dix standard. However, a few people told me they liked it immensely. Tone O. K. Fair appeal. Sunday O. K., no as special. Draw all classes, town 3,000 Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

SEA HORSES. (6,565 feet). Star, Jack Holt. An interesting show which was well cast and acted. Up to the usual Paramount class. We did not have a good crowd. Not a special. Tone and appeal good. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

SEA HORSES. (6,565 feet). The title is poor—at least, I found it so, but the picture is good. The typhoon scenes are great. The typhoon scenes in Tramp, Tramp, Tramp seem like a joke after seeing the ones in Sea Horses. Cast headed by Florence Vidor and Jack Holt is good. George Bancroft's is the outstanding characterization. Guy C. Sawyer, Town Hall, Chester, Vermont.

SEA HORSES. (6,565 feet). Star, Jack Holt. Good story, well put together, and will please anywhere. Tone and appeal, good. Sunday or special, no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

Our motto—"It is my utmost desire to be of use to my fellow man."

Our method—We send these tips on pictures we have played, as exhibitors, reporting pictures, performance and audience reaction without bias toward any producer.

Book by these tips and help in your turn by sending reports.

TIN GODS. (8,568 feet). Star, Thomas Meighan. Best picture Meighan has been seen in for many moons. Boost it; it will make good. Tone good, appeal great. Sunday and special, yes. Draw from masses, city 40,000. Admission 10 to 50. Johnny Jones, Orpheum and Washington Theatres, Quincy, Illinois.

TIN GODS. (8,568 feet). Star, Thomas Meighan. While we thought this a wonderful picture all exhibitors might not agree, on account of bad ending. Renee Adoree—great! Very good work on part of Meighan. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

VARIETY. (6 reels). Star, Emil Jannings. We advertised this picture as "different" because we knew that the title would not pull them in. Played it one day to a good house and the people said it certainly was different; they had never seen a movie like it before. Good print. Paper and cuts not so good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WANDERER. Star cast includes Greta Nissen. Extra good. It drew well and pleased. Advertise it big and it will get the money. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

WET PAINT. (5,109 feet). Star, Raymond Griffith. Griffith kept audience fairly amused, although it is by no means as good a picture as some of his previous ones. If you buy it right it will get you through. E. C. Silverthorn, Liberty Theatre (225 seats), Harrisville, Michigan.

YOU'D BE SURPRISED. (5,904 feet). Star, Raymond Griffith. Here is a mystery comedy which is different from the regulation brand. I think that Griffith accomplishes his purpose to amuse and mystify. Griffith and his high hat are both becoming fixtures on the screen. Draw general class, city 300,000. Admission 20-25-40. James D. Kennedy Apollo Theatre (1,200 seats), Indianapolis, Indiana.

YOU'D BE SURPRISED. (5,994 feet). Star, Raymond Griffith. Two-day run; no good in this small town. Same thing; small house first night, second night still smaller. At one-day run could have realized a little profit. This is a one-day picture for small town. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Pathe

SEVENTH BANDIT. (5,353 feet). Star, Harry Carey. Not what he used to be—too much "put on." His acting in this picture was disgusting—but he brought in the money. Print good. Tone O. K. Fair appeal. Sunday, special no. Draw all types, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Producers Dist. Corp.

FLAME OF THE YUKON. A shame to call this a reproduction of Tom Ince's old hit of the same name. There's no comparison whatsoever to the old Flame—and not even up to average program quality. Joe Hewitt, Strand Theatre, Robinson, Illinois.

FORBIDDEN WATERS. Star, Priscilla Dean. An ordinary program picture. Very deep plot and is over a lot of people's heads; they don't know what it is all about. Print good. Tone good, appeal fair. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GIGOLO. (7,295 feet). Star, Rod La-Rocque. This starts out like a whirlwind and sags badly in the middle and ends very much a la Dempsey. Looks like some one muffed an opportunity of making a real attraction by just a little bit. Drew very well and satisfied in general. Joe Hewitt, Strand Theatre, Robinson, Illinois.

NOT ONE TO SPARE. Not much action, but the acting of the children in the picture was extremely good. Good moral tone and well liked by our audience. Sunday yes, special no. Appeal 75 per cent. George Lodge, Green Lantern Theatre, Claymont, Delaware.

RECKLESS ROMANCE. Star cast. A rollicking Christie picture that kept my people in an uproar. Plenty of lively action and comedy. Suitable for small town and mixed audience. Sunday, special no. Appeal 90 per cent. George Lodge, Green Lantern Theatre, Claymont, Delaware.

WHISPERING SMITH. (6,125 feet). Star, H. B. Warner. A western railroad story that starts off with a bang and gives promise of turning out as good entertainment; but just gradually peters out to a finish. I didn't notice any wild enthusiasm over it here. Tone, Sunday O. K. Appeal fair. Special no. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

United Artists

BLACK PIRATE. Star, Douglas Fairbanks. Years ago, when Doug made popular pictures, I made money on his stuff. But this artistic junk he puts out now only serves to drive my regulars away. I paid about twice what the picture was worth to me, put an expensive advertising campaign behind it and almost made expenses the first day. But the second day dropped off sixty per cent. and that finished the run. The color photography is pretty, but the novelty seems to be wearing off. Color photography is fine in its place, but a little more clearness, a little less color and a fairer rental would have helped this picture here wonderfully. Tone, Sunday, special O. K. Fair appeal. Draw all classes, town 3,000. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

SON OF THE SHEIK. (6,926 feet). Star, Rudolph Valentino. A Harold Bell Wright story that is very good. Drew some extra business and pleased everyone. Tone good, appeal 100 per cent. Sunday or special no. Draw town and country class, town 420. Admission 10-25-35. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

Universal

SIEGE. Star, Virginia Valli. A fair melodrama. Good enough for any people. Tone and appeal good. Sunday yes, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (450 seats), Wirt, Oklahoma.

SIEGE. Stars, Virginia Valli, Mary Alden. Virginia Valli is usually called the star in this picture, but Mary Alden is really the star. A very interesting picture with good acting. Sunday yes, special no. Appeal 80 per cent. George Lodge, Green Lantern Theatre, Claymont, Delaware.

SPORTING LIFE. Another good picture from Universal; have not had a poor one from them this season and am sure going to play more of their's next year. E. C. Silverthorn, Liberty Theatre (225 seats), Harrisville, Michigan.

TAKE IT FROM ME. (6,649 feet). Star, Reginald Denny. My third Denny, and this one took in less than any. Not the picture's fault, as all who saw it said it was great. But this big boy don't go over in my town. Sorry, because I like him. Tone good, not much appeal. Yes for Sunday. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TEASER. (6,300 feet). Star, Laura La-Plante. Quite an interesting picture, with some comedy. In order to get all the points you have to follow the picture very closely. Acting good—and there is more acting than action. Suitable for Sunday not a special. Appeal 75 per cent. George Lodge, Green Lantern Theatre, Clayton, Delaware.

WHERE WAS I?. (6,650 feet). Star, Reginald Denny. This was the best liked of the Denny pictures to date. It is a highly amusing business-love comedy-drama. The advertising accessories were not quite as good as they should have been, but in spite of this one drawback the picture went over nicely, as the people who saw the first showing went out and boosted it to their friends. Tone, Sunday and special O. K. Good appeal. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

A tip in the mail is worth two in the drawer. Send in your blanks every week, whether you report one picture or six. There are exhibitors who find your reports in agreement with their experience in pictures you've both played. They are following you. Keep the tips coming!

WHITE OUTLAW. Star, Jack Hoxie. I played this with "The James Boys"—it got all the praise, not James Boys. Glad I played Jack with it, otherwise I wouldn't have had anything to show the folks. (Report on James Boys indicates print worn out, Ed.) W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

WOMAN'S FAITH. Star cast. There don't seem to be any of these kind of pictures go for me: they are all going to have some fun selling me pictures from now on that haven't got action. The soft stuff don't go for me. Tone good, appeal fair. Sunday yes, special no. Draw town and rural class, city 14,000. Admission 20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

Tiffany

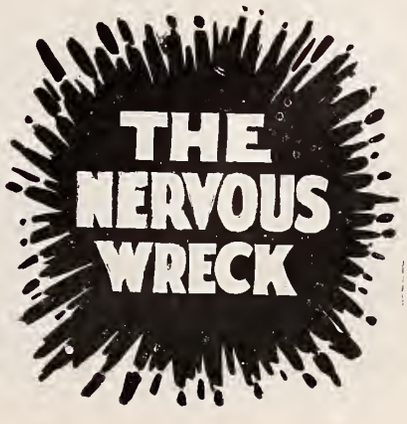
LOST AT SEA. Straight, gripping drama. Jane Novak and Huntly Gordon fine in portrayal of a great love that endured. Lowell Sherman lived the heartless, domineering husband who at home cowed his wife and child with a look, but outside was a gay philanderer. Story good with suspense well sustained. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

Warner Bros.

BRIDGE OF SIGHS. Stars, Dorothy Mackail and Creighton Hale. A picture that held the close attention of our people. There is comedy and all-round good acting. Should appeal to any audience. Sunday yes, special no. Appeal 90 per cent. George Lodge, Green Lantern Theatre, Claymont, Delaware.

BROADWAY AFTER DARK. Star cast. This is a beautiful picture, well staged, finely acted and one of the best shows we have run for some time. I consider it almost a special. No for Sunday. Appeal 95 per cent. Draw from scattering suburban population, all classes. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

RED HOT TIRES. (5,452 feet). Stars, Patsy Ruth Miller, Monte Blue. An excellent picture; lots of action and comedy. One of the best Monte Blue pictures we have yet had. Should appeal to any audience. Sunday yes, special no. Great audience appeal, I would say 100 per cent. George Lodge, Green Lantern Theatre, Claymont, Delaware.



Miscellaneous

RACE WILD. Star, Eileen Percy. A dandy racing melodrama with plenty of action in it for a Saturday. Drew fairly well at the box office. A fair cast in this one. Tone and appeal good. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

Short Subjects

FELIX, EATS ARE WEST. (Educational-cartoon). Always good for a regular quota of laughs. His antics are enjoyed all the way through by the youngsters. Tone and appeal, good. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

GOING CRAZY. (Educational-Lige Conley). Some funny gags in this that brought quite a few laughs from our audiences. Tone and appeal, good. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

HERE COMES CHARLEY. (Educational-Hamilton). Only a fair comedy from Educational. Lloyd didn't bring many laughs in this number. Tone, O. K. Appeal, weak. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HIS WOODEN WEDDING. (Pathe-Charles Chase). A good many laughs in this comedy, as there was action in it. In spite of what the big comedy producers may say, a comedy's main point is action, and not just acting and "situations." Tone, appeal and for Sunday, O. K. H. H. Hedberg, Amuse-U Theatre, Melville, Louisana.

IN THE AIR. (F. B. O.-Standard Comedy). This is a real good comedy. Have found most of these comedies very good. Don't believe any exhibitor would go wrong to book these. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

KINOGRAMS. (Educational - Newsreel). Always interesting to everybody in our audience. They know how to make an interesting news reel. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

ONE WILD RIDE. (Pathe-Our Gang). One of the best Gang comedies we have played. Truly the little darky takes a wild ride in a runaway flivver that makes the audience cling to their seats. Tone, O. K. Fine appeal. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ON THE JUMP. It was slow. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

SILENT FLYER. (Universal - serial). Starring Silver Streak (dog). Here's a serial I was sorry to see end. It certainly brought back people who never gave a whoop for a chapter play. Hope the dog, MacGregor and Mack are seen together in another serial shortly. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SPOOKY SPOOKS. A dandy comedy. W. H. Clower, Liberty Theatre (500 seats), Wirt, Oklahoma.

UNIVERSAL COMEDIES. Buster Brown and The Newlyweds and Their Baby. If some other exchanges had these two reelers they would make features of them. The best two-reel features on the market, released by Universal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

UNIVERSAL COMEDIES. Have used many of these comedies here and have found most of them rotten, only a few good ones; although I bought them all, have quit running them. Universal will have to come out of their slump to equal some of the other brands. No stories and poor audience appeal. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

VANISHING ARMENIAN. (F. B. O.-series). The eighth chapter of Mazie's Adventures and a very good one. These series have all been very good and have pleased the majority. They take the place of a comedy and make a good change of short subjects. Tone good, appeal 90 per cent. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

WORKING FOR THE REST. Pretty good comedy. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ARTCLASS PICTURES CORP.

	Kind of Picture	Review	Feet
		1925	
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5.000

ASSOCIATED EXHIBITORS

		1926	
North Star (Strongheart)	Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500

BANNER PRODUCTIONS

		1925	
Wreckage (May Allison)	Drama	Sep. 5..	5,992

BRAY PRODUCTIONS

Housing Problem	Novelty magazine	Oct. 16..	1,000
Table Manners	Nature special	Oct. 16..	1,000
Oh Monkey Be Good	Sunkist comedy	Oct. 16..	2,000
Pete's's Haunted House	"Hot Dog" cartoon	Oct. 16..	1,000
Punches and Perfumes	Fistical culture com.	Oct. 16..	2,000
On the Farm	McDougall Alley	Oct. 23..	2 rls
For the Love O' Pete	Lantz cartoon	Oct. 23..	1 rl
Getting Hitched	McDougal Alley	Oct. 30..	2 rls
Velocity	Novelty	Oct. 30..	1 rl
Fighting Fool (L. Sargent)	Fistical Culture	Nov. 6..	2 rls
Transportation	Screen magazine	Nov. 27..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750

Dollars That Help 6,492 Exhibitors

DEPENDABILITY assures leadership — that's why Moving Picture World is glad to send an exhibitor a dollar for writing a letter telling of a major error in this Chart. With 6,492 exhibitors as subscribers, we owe this service to our leadership in the circulation field.

Producers give us footages and other pertinent information when we review pictures. Sometimes after that they change the length of the films and don't tell us of the changes. That is how some errors creep in here; though not our mistake, we gladly pay for correction.

We appreciate the interest our exhibitor friends take in telling us about these errors and to save other exhibitors we gladly give out our dollars for the trouble our friends take in writing. It's worth it to have that sort of friends helping us to retain the dependability leadership.

	Kind of Picture	Review	Feet
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540

Waldorf

Enemy of Men (Revier)	Drama	5,507
Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,505
Fate of a Flirt (Revier)	Comedy drama	5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama	4,781
Speed Mad (W. Fairbanks)	Racing melodrama	4,441
New Champion (W. Fairbanks)	Boxing melodrama	4,498
Great Sensation (W. Fairbanks)	Melodrama	4,471
Handsome Brute (W. Fairbanks)	Police drama	4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

		1926	
Wireless Lizzie (Heirs)	Christie comedy	Mar. 20..	2,000
Home Cured (Johnny Arthur)	Comedy	Mar. 27..	2,000
Don't Stop (Bowes)	Cameo comedy	Mar. 27..	1,000
Whoa Emma (Adams)	Christie comedy	Mar. 27..	2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27..	1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27..	1,000
Quick Service (Bowes)	Cameo comedy	Mar. 27..	1,000
Fool's Luck (Lupino Lane)	Comedy	Apr. 3..	2,000
Dancing Daddy (Jack Duffy)	Christie comedy	Apr. 10..	2,000
Congress of Celebrities	Hodge-Podge	Apr. 10..	2,000
Felix Weathers the Weather	Sullivan cartoon	Apr. 10..	1,000
Nobody's Business (Hamilton)	Comedy	Apr. 24..	2,000
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24..	1,000
Lest We Forget	Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1..	1,000
Broken China (Vernon)	Christie comedy	May 8..	2,000
Felix Misses the Cue	Sullivan cartoon	May 8..	1,000
The Vision	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley)	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Honest Injun (Artbur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7..	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28..	2,000

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Kiss Papa (Conley)	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4..	2,000
The Blue Boy	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham)	Comedy	Sep. 25..	1,000
Missing Links	"Life" Cartoon	Sep. 25..	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sep. 25..	2,000
Flaming Ice	"Life" Cartoon	Sep. 25..	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat	Oct. 2..	1,000
Pink Elephants (Al St. John)	Mermaid comedy	Oct. 2..	2,000
Wife Shy (Vernon)	Comedy	Oct. 9..	2,000
Kiss Me Kate (Phil Dunham)	Comedy	Oct. 9..	1,000
The Humdinger (Johnny Arthur)	Comedy	Oct. 9..	2,000
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy comedy	Nov. 6..	1 rl
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama	....	....
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20..	6,500
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,576
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
Short Subjects			
In the Air	Fat men comedy	Feb. 20..	2,000
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plane Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22..	1,000
Pelican's Bill	Bray cartoon	May 29..	1,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	Aug. 14..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
The Army	Bray cartoon	Sept. 11..	1,000

FIRST NATIONAL

	Kind of Picture	Review	Feet
		1925	
Making of O'Malley (Sills)	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25..	7,672
Halt-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2.	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,068
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Xiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29 .	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls

FOX FILM CORP

Features		1925	
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,61[illegible]
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,[illegible]
East Lynne (Rubens-Lowe)	Famous play	Nov. [illegible]..	8,97[illegible]
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,51[illegible]
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,60[illegible]
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,89[illegible]
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,70[illegible]
Short Subjects			
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
With Pencil, Brush and Chisel	Varieties	Sep. 19..	1,000
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling for Rest	Varieties	Oct. 10..	796
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Transients in Arcadia	O. Henry story	Oct. 31.	2,000
All Aboard	Helen & Warren	Oct. 31..	2,000
Peacemakers	Helen & Warren	Nov. 7..	2,000
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
Features		1926	
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5 467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10 ..	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Midnight Kiss	Comedy drama	Aug. 7..	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20.	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
Short Subjects			
Old Virginia	Variety	Jan. 23..	1.000
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2.000
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Woman of Letters	Helen and Warren	Mar. 13..	2,000
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
A Polar Baron	Imperial comedy	April 24..	2,000
Too Many Relations	Helen and Warren	May 15..	1,965
Canary Island	Varieties	May 22..	927
Wild America	Varieties	May 29..	960
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900

GOTHAM PRODUCTIONS

His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Peter, the Great)	Dog picture		6.000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000

METRO-GOLDWYN-MAYER

		1925	
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5.690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757

	Kind of Picture	Review	Feet
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16..	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23..	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048

PARAMOUNT

		1925	
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,03.
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	5,283
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Coast Guard	Action serial	Feb. 13..	10ep.
Buried Treasure	Our Gang Comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	1,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27..	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6..	2,000
Mail Coach	Terry cartoon	Mar. 6..	1,000
Wandering Papas (C. Cook)	Hal Roach Comedy	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28..	2,000
Scrambled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4..	....
A Buggy Ride	Terry cartoon	Sept. 11..	1,000
Fourth Alarm	Our Gang comedy	Sept. 11..	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Masked Mammas (Dent-Bevan-Parr)	Sennett comedy	Nov. 6..	2 rls
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	2 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Features			
The High Hand (Leo Maloney)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6..	5,479

PREFERRED PICTURES

Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294

PRODUCERS DISTRIBUTING CORP.

1925			
Friendly Enemies (Weber & Fields)	Comedy drama	May 16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
1926			
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,730

RAYART

1925			
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep. 26..	4,924
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
1926			
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

1926			
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartune	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	55
Hair Cartoon	Marcus cartoon	May 1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1..	750
Song Car-tune	"Tramp, Boys are March'g"	May 8..	550
Sweet Adeline	Song Car-tune	June 5..	550

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon (Issue 8)	Marcus novelty	June 12..	850
When Do We Eat?	Novelty	July 10..	1,000
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
eelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

SAVA FILMS, INC.

Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

TIFFANY PRODUCTIONS, INC.

		Release Date
Next Model From Paris	Society comedy drama	Aug. 15
Lost At Sea	Romantic comedy drama	Sept. 1
The First Night	Farce comedy	Oct. 15
Redheads Preferred	Whimsical comedy drama	Nov. 15
Sin Cargo	Drama of the High Seas	Dec. 1
One Hour of Love	Emotional drama	Dec. 15
The Enchanted Island	Romantic drama	Jan. 1
Flaming Timber	Woodland drama	Jan. 15
Squads Right	War farce comedy	Feb. 1
The Steeplechasee	Racing society drama	Feb. 15
The Tiger	Modern drama	Mar. 1
The Song of Steel	Society-business drama	Mar. 15
Hushand Hunters	Domestic comedy drama	Apr. 1
Snowbound	Comedy drama of the North	Apr. 15
Wild Geese (Special)	Human drama	May 1
The Squared Ring	Society comedy drama	May 15
The Broken Gate	Emotional drama	Jun. 1
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9.. 6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6.. 7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27.. 5,800

UNITED ARTISTS

			1925	
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov.	21..	10,157
		1926		
Tumbleweeds (W. S. Hart)	Land rush drama	Jan.	2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb.	27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar.	20..	8,388
The Bat (all-star)	Mystery drama	Mar.	27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug.	7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct.	9..	6,000

UNIVERSAL

Features			1926	
The Escape (Morrison)	Western-action	Apr.	24..	4,500
My Old Dutch (McAvoy-O'Malley)	Drama	May	1..	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May	2..	8,767
Looking for Trouble (Hoxie)	Western	May	8..	4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May	15..	8,000
Rolling Home (Denny)	Farce comedy	May	22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May	28..	5,820
Rustler's Ranch (Acord)	Western	June	5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June	12..	6,822
Chasing Trouble (Morrison)	Action western	June	19..	4,304
Bucking the Truth (Morrison)	Action western	June	26..	4,305
Marriage Clause (Lois Weber)	Drama	July	3..	7,680
Under Western Skies (Norman Kerry)	Western	July	10..	6,352
The Terror (Art Acord)	Western	July	10..	4,862
Man in the Saddle (Gibson)	Western	July	17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July	24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug.	14..	6,662
Wild Horse Stampede (Hoxie)	Western	July	31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug.	28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept.	4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept.	11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep.	25..	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo	Oct.	2..	5,747
Yellow Back (Fred Humes)	Western	Oct.	9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct.	16..	6,649
Michael Strogoff	Russian Melodrama	Oct.	30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov.	6..	5,633
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov.	20..	6,107
Red Hot Leather (Hoxie)	Western	Nov.	27..	4,535
Short Subjects				
Twin Sisters (Wanda Wiley)	Comedy	June	12..	2,000
Movie Madness (Edna Marian)	Comedy	June	12..	2,000
A Haunted Heiress (Marian)	Comedy	June	12..	2,000
Let George Do It	A series	June	19..	
Why, George!	Let George Do It	June	19..	2,000
George's in Love	Let George Do It	June	19..	2,000
George the Winner	Let George Do It	June	19..	2,000
Buster's Narrow Escape	Buster Brown series	June	26..	2,000
Wise or Unwise (Puffy)	Comedy	June	26..	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June	26..	1,000
Let Loose	Mustang comedy	June	26..	2,000
Hearts for Rent (Lake)	Bluebird comedy	June	26..	1,000
Tin Bronc (Cobb)	Western	June	26..	2,000
Four-Square Steve (Cobb)	Western	June	26..	2,000
Buster Watch Tige	Buster Brown	June	26..	2,000
Frame Up (Hume)	Western	June	26..	2,000
Love Deputy (E. Cobb)	Short western	July	3..	2,000
Trapped (Fred Humes)	Short western	July	3..	2,000
There She Goes (Wanda Wiley)	Comedy	July	10..	2,000
Buster's Girl Friend	Buster Brown series	July	10..	2,000
Papa's Mama (Arthur Lake)	Comedy	July	10..	1,000
Buster's Heartbeats	Buster Brown	July	17..	2,000
Daredevil Daisy (Edna Marian)	Comedy	July	17..	2,000
Love's Labor Lost (Edwards)	Comedy	July	17..	1,000
Do or Bust (Edwards)	Comedy	July	17..	1,000
Motor Trouble (Chas. King)	Comedy	July	17..	2,000
Mixed Doubles (Puffy)	Comedy	July	17..	1,000
Fire Barrier	Short western	July	24..	2,000
Village Cut-Up (Lake)	Comedy	July	24..	1,000
Under Desert Skies	Short western	July	24..	2,000
Thirteenth Man (Puffy)	Comedy	July	24..	1,000
Op'ry House Tonight (Lake)	Comedy	July	31..	1,000
Who's Next? (Edwards)	Comedy	July	31..	1,000
Thrilling Romance (Wiley)	Comedy	July	31..	2,000
Little Warrior (Sedgwick)	Short western	July	31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug.	7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug.	7..	2,000
Mixed Brides (Wiley)	Comedy	Aug.	14..	2,000
When East Meets West	Mustang comedy	Aug.	14..	2,000
Pep of the Lazy J (Cobb)	Short western	Aug.	14..	2,000
Buster's Orphan Party	Buster Brown series	Aug.	14..	2,000
Don't Be a Dummy (Lake)	Comedy	Aug.	21..	1,000
It's All Over Now (Edwards)	Comedy	Aug.	21..	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug.	21..	2,000
Wait a Bit (Earl Mack)	Comedy	Aug.	21..	2,000
Don't Shoot (Mower)	Short western	Aug.	21..	2,000
Tiddly Winks (Lake)	Comedy	Aug.	28..	1,000
Jane's Predicament (Wiley)	Comedy	Aug.	28..	2,000
Rustler by Proxy (Hume)	Short western	Aug.	28..	2,000
And George Did (Saylor)	Comedy	Sept.	4..	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept.	4..	2,000
Buster Helps Dad	Buster Brown series	Sept.	4..	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept.	4..	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept.	11..	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept.	11..	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept.	11..	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep.	25..	1,000
Which is Which? (Chas. King)	Excuse Maker	Sep.	25..	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct.	2..	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct.	2..	1,000
The Collegians	Series of 10	Oct.	9..	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct.	16..	....
A Man's Size Pet	Western comedy	Oct.	16..	2,000
Never Again	The Gumps	Oct.	16..	2,000
For Cryin' Out Loud	Bluebird comedy	Oct.	16..	1,000
Lots of Grief	Gump comedy	Oct.	16..	2,000
Pinnacle Rider (Mower	Mustang western	Oct.	16..	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct.	23..	2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct.	23..	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct.	23..	1 rl
When Bonita Rode	Mustang western	Oct.	30..	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct.	30..	1 rl
Jane's Engagement Party	What Happened to Jane	Nov.	6..	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov.	6..	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov.	6..	2 rls
Business Worries (Arthur Lake)	Comedy	Nov.	6..	1 rl
Please Excuse Me	Excuse Maker com	Nov.	6..	2 rls
The Big Surprise	Gump comedy	Nov.	13..	2 rls.
Snookums' Outing	Newlyweds comedy	Nov.	13..	2 rls.
What Price Pleasure? (Edwards)	Bluebird comedy	Nov.	13..	1 rl.
Better Luck	Gump comedy	Nov.	20..	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov.	20..	2 rls
Fighting Strain (C. Witzel)	Western	Nov.	20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov.	20..	1 rl
Buster Prize Winner	Buster Brown series	Nov.	27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov.	20..	2rls

WARNER BROS.

			1925	
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep.	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov.	21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov.	28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200
			1926	
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar.	6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar.	13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April	10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April	24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May	8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May	15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May	22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May	29..	5,262
Silken Shackles (Irene Rich)	Drama	June	5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June	26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July	3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug.	21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct.	16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov.	6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct.	30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct.	23..	8,649
While London Sleeps (Rin-Tin-Tin)	Dog drama			
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com	Nov.	20..	6,903

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Now's the Time to Lick Autos and Radios!

IF YOU EVER felt the pinch in your box office because your patrons preferred the car on the open road, or the lure of the varied radio programs to a seat in your theatre, now's the best time in the whole year to get back at those two vamps.

The cold and unpleasant weather, the snow and bad roads, will make it less pleasant for the joy ride or the trip to another nearby place with a larger theatre.

The present chaos in radio reception, caused by so many broadcasting stations "jumping" from an allotted wavelength to one that intereferes with another station, making radio reception horrible, has created a situation that couldn't be better for you.

Jump right in and capitalize the weaknesses of your enemies—if such they are—by playing every card in your hand to win back your patronage.

Closed Road and Air Channels Open Theatre Doors Wider

Let your public know that when the roads are too chill and bleak, your theatre is still cozy, comfortable, homelike.

Make them realize that when the radio is packed with whines and heterodyning station carrier waves, your music is still sweet, harmonious.

When there's nothing to look at outdoors but snow and slush, tell them that you have pictures that are a treat to the eyes, and that when the furnace misbehaves or the coal turns out to be mostly slate, your theatre has nice, restful seats waiting in a temperature-perfect atmosphere.

If you ever had reason to complain about radio or the motor car, now is the time to put over a wallop for the count on both of them.

Advertise and sell every nickel's worth of lure there is in the film, the seating, the projection, the temperature and fresh air regulation, the music you have ready for the family.

Don't Muddy Up Your Roads Or Mix Up Your Air Waves

Before you can sell the stuff that will knock cars and radio for the count, you have to pack the punch; that punch comes from perfect equipment, ready to deliver when the opening comes.

See that every item that contributes to patronage building is in the pink of condition, ready to make good, then go after your public; now, if ever, the car loses its lure; now, more than ever, the radio program is weakened in appeal by interfering wails and whistles.

Go out after these competion salesmen, and if you can show a decent line of goods you can clean up in your territory—win back your trade and hold it!

These Folks Are Buying The Best To Be Had In Equipment

KENNETT SQUARE, PA.—S. S. Dupont, Dupont Building, Wilmington, Del., has plans by E. W. Martin, 3054-A Dupont Building, Wilmington, Del., for one-story frame and glass theatre, about 200 by 100 feet. Estimated cost $500,000.

MILWAUKEE, WIS.—National Layton Improvement Company has plans by Dick & Bauer, 308 Third street, for two-story brick and concrete theatre, store and apartment building, 150 by 170 feet, to be located on National avenue, between 21st and 22nd streets. Estimated cost $700,000.

HOLLYWOOD, FLA.—Hollywood Theatre Corporation has awarded contract to H. B. Erickson to erect cement-block open-air theatre at Boulevard and 19th avenue, 50 by 121 feet. Estimated cost $20,000.

BOSTON, MASS.—Strand Theatre has awarded contract to B. Steinberg, 6 Beacon street, for erection one-story brick theatre at 21 Scolley square, 55 by 165 feet. Estimated cost $150,000.

ROXBURY, MASS. (Boston P. O.)—A. I. Rudnick, 333 Washington street, Boston, has awarded contract for erection of two-story brick theatre, store and office building, 100 by 110 feet, at Humboldt avenue and Waumbeck street. Estimated cost $200,000.

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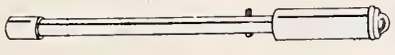

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GADSDEN, ALA.—W. H. Mayben & Son have contract to make ertensive improvements to Belle Theatre, to include 182 additional seats, build marquee over Broad street, remodel lobby, etc.

NORTH LIBERTY, IND.—Extensive improvements will be made to Liberty Theatre, including entire new front, canopy over sidewalk, new projection equipment, heating and ventilating system, etc.

DODGE CITY, KANS.—Crown Theatre is being remodeled.

SIKESTON, MO.—Interior of Malone Theatre is being redecorated.

PHILADELPHIA, PA.—Stanley Company of America, 1916 Race street, has plans by Hoffman-Henon Company, Finance Building, for alterations and one-story brick addition to People's Theatre at Kensington avenue and Cumberland street. Estimated cost $200,000.

SAINT GEORGE, S. C.—Park Theatre will be remodeled and seating capacity increased.

WALLA WALLA, WASH.—Strand Theatre will be remodeled and enlarged, including new balcony.

WALLA WALLA, WASH.—Keylor-Grand Theatre will be remodeled, enlarged and 200 additional seats installed.

MARTIN, TENN.—Improvements are being made to Capitol Theatre.

TYPHOON COOLING SYSTEM
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Builders of Theatres Making Plans for Best Equipment

IN ALL parts of the country theatres are being planned, contracts are being let, structures are racing skyward. In every case, when the final seat is in place and the doors are opened, there is disclosed the very latest in equipment. The following are but a few representative notes of advance tips on theatre building.

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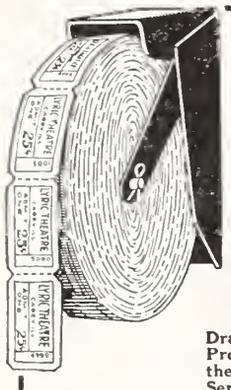
POCAHONTAS, W. VA.—Extensive alterations will be made to Palace Theatre.

REDWOOD CITY, CALIF.—E. J. Arkush has plans by Reid Brothers, 105 Montgomery Street, San Francisco, for theatre, seating capacity over 1,500. Estimated cost $150,000.



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THE PATHESCOPE CO. OF AMERICA, Inc.
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SHOREWOOD, WIS.—H. D. Werwath, 1266 Oakland street, Milwaukee, Wis., has general contract for two-story brick and tile theatre, 120 by 138 feet, with seating capacity of 1,200, to be erected at 1535-37 Oakland street, for O. D. Gellerup, 430 Thomes street, Milwaukee, Wis. Estimated cost $250,000.

ARCO, IDAHO.—Walker Theatre is being improved. Modern projection equipment and screen will be installed.

MURPHYSBORO, ILL.—Reported that Hippodrome Theatre will be improved, including construction of balcony. This will increase seating capacity to about 2,200. Pipe organ costing $12,000 will be installed. Improvements estimated at $40,000.

MOUND VALLEY, KANS.—New equipment will be installed in Community Theatre.

KANSAS CITY, MO.—Lincoln Theatre Company will remodel Lincoln Theatre in future.

CALIENTE, NEV.—Rex Theatre will be improved and seating capacity increased.

WARREN, O.—E. M. Broden, Hippodrome Building, has plans by Robert Harsh, 122 East Broad street, Columbus, O., for enlarging Hippodrome Theatre.

JACKSON, TENN.—Gem Theatre Company has plans by R. A. Heavenre, K. C. R. Building, for remodeling and erecting one-story brick addition, 125 by 30 feet, including balcony.

REDLANDS, CALIF.—W. J. Pillars has plans by G. C. Burnett, Lankershim Building, Los Angeles, for two-story reinforced concrete theatre, store and office building, 120 by 120 feet. Estimated cost $150,000.

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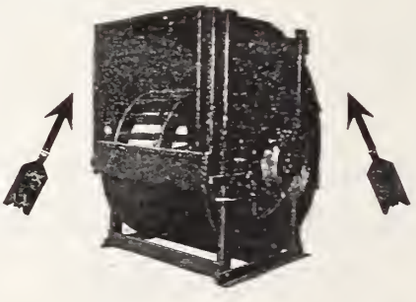

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Without putting myself under any obligations, send me more details about the guaranteed "BLIZZARD", & your easy payment plan.

..... Theatre

..... City

Better Projection

This Department Was founded in 1910 by its Present Editor—

J. H. Richardson

Better Projection Pays

Projecting Crater Image

BERNARD C. SHULTZ, projectionist, St. Louis, Mo., asks: "I remember a long while ago, seeing in the department, directions for making a lamphouse door attachment for projecting the crater image. I have tried to find such a thing for sale, but have failed. Can you tell me how to make one?"

There is such a device marketed by the "Blue Products Company." It is simple and effective. You have only to attach it to the lamphouse door and so adjust it that the crater image is projected and received wherever you may desire it.

You may, however, make one in any one of several ways. Opposite the arc, in the lamphouse door drill a small hole. If it be a double-wall door you will have to drill a very small hole in the outer wall—not to exceed one-thirty-second of an inch in diameter—and in the inner wall a larger one, say half an inch in diameter.

The small hole will project an excellent image of the carbon tips, which you may divert to a screen or to the wall in any desired position, merely by fixing a bit of mirror in a metal holding frame and placing in front of the hole at a suitable angle.

Or you may drill the hole a bit larger and place an old spectacle lens or a bit of broken condenser, held in a suitable metal frame, in front of the hole. The mirror may also be used to project the resultant beam wherever you want it.

A still better method, if you are using the ordinary arc, is to drill a very small hole in any part of the rear lamphouse wall which is in sight of the condenser. This will project to the rear wall, or to a properly placed small screen thereon an image of the image of the positive carbon crater, you will thus have a very good front-face view of the entire light source.

I trust what I have said will serve the purpose of making the matter clear to you. If not, advise me as to wherein I have failed and I will try again.

Paging Longmont

YES, W. R. Gwynn, projectionist, Longmont, Col., still is using up the usual number of cubic feet of atmosphere several times each minute, even though he is getting lazy with the passing years.

Of course, I do not mean by that he is yet past the flapper stage, but just the same we will prob'ly feel like flapping a barrel stave against his anatomy if he doesn't set in more often in this department. Gwynn is, as you know, one of the type of men who are a credit to the profession. So stick your feet in the water more often, brother. It's really not half as cold as you think it is.

Bluebook School

Question No. 545:—Practical question submitted by Allan Gengenbeck, New Orleans, La., who says: "Dear Mr. Richardson: This 'school' is the best and most practical thing I have yet seen published. It is doing a lot of good in many ways. I have not projected motion pictures for some while, but retain a keen interest in the game, never missing an issue of the department. Intend to get into projection again after a while, and the school keeps me from getting rusty. Here is a question which, while perhaps really a problem for an electrician still fits in the 'school,' because the projectionist must know how to figure such things if he is to protect his employer from heavy loss and offer him good advice when a theatre is being built. I have taken the problem from an electrical text book verbatim, so that our editor will have the answer before him in checking up, and not be put to the trouble of working it out for himself."

The question:—What size wire should be used on a 250-volt circuit to transmit 200 amperes for a distance of 350 feet with a 3 per cent. loss under full load?

Much obliged for your thoughtfulness in supplying an answer I may depend upon. I agree that the projectionist should understand such matters and thus be able to check up on his projection wiring.

Question No. 546:—What objections are there to overloading and thus overheating the coils or grids of a rheostat?

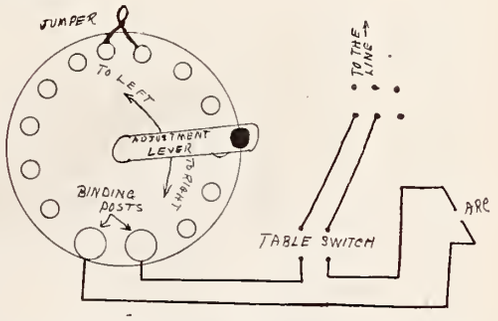
G. E. Devises New Insulation

THE General Electric Company Engineers have developed a new type of insulation. They have named it Mycalex. I thought likely the fact of its development might be of some interest to you.

Mycalex is an admixture of ground mica and lead borate. It was developed because of the fact that only about 5 per cent. of the mica as it comes from the mines can be utilized for insulation purposes in its original sheet form. The residue was largely waste. Mycalex has higher insulating qualities than porcelain. It is light gray in color and has a metallic sound when struck. It may be moulded, though hard and stone-like. It may be made soft and plastic by heating to redness. The new insulation will have many applications, some of which may possibly have to do with projection equipment.

Had Hard Luck With the Rheostat

FROM a certain town comes this letter: "I went to the state house to take examination for projectionist license. They gave me a rheostat, which I wired as indicated in drawing. On 220 volts it blew a fuse and on 110 gave poor light and got very hot. I cannot find a rheostat like it in the Bluebook: I did not pass. What is wrong?"



You will find the rheostat you seem to have been introduced to in figure 141, page 434 of the Bluebook, of which you seem to have a copy. On the next page you will find its connections diagramatically shown.

Your wiring seems to have been all right for 220, provided you had the adjustment lever swung clear around to the right, as you face the binding posts, against the stop. As you move it counter clockwise you cut out resistance. When it is clear around to the left the rheostatic resistance is short circuited—all cut out.

For 110 volts you should have taken out the wire connecter at the back of the rheostat as you face the binding posts, and have connected the wire from the switch or from the lamp to BOTH of the contacts to which the jumper was connected. Then BOTH binding posts must be connected to the lamp, if you have connected the other to the switch, or vice versa.

You must remember that each side of this rheostat is an entirely separate and distinct resistance element when the jumper is removed. The connection I have last indicated has the effect of placing the two elements is parallel (multiple), and you may then increase or decrease the total current flow by moving the adjustment lever, OR you may use the 220 volt connection and vary the current with the lever, provided you can get enough current that way without over-heating the coils, OR you may remove the jumper, connect the wire to only one of the contacts the judper is attached to and use only one side of the rheostat.

Your knowledge of the rheostat action apparently is very weak. I would advise you to study a lot more before you again apply for license. Have you served any ap-

(Continued on next page)

Bluebook School Answers 534 and 535

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 534—To what point is the resistance of a wire practically constant, regardless of the amperage flowing?

This question is answered correctly by Charles E. Curle, Chattanooga, Tenn.; C. H. Hanover, Burlington, Iowa; S. F. Cooley, Manchester, N. H. (who, by the way, is one of our really well-posted projectionists); W. C. Budge, Springfield Gardens, N. Y.; E. Fergodo, Livermore, Calif.; Frank Dudiak, Fairmont, W. Va.; G. L., John, "Bill" and Andrew Doe, Chicago, Ill. (Gosh, the Doe family still is increasing in the "Windy City." Tough on the "King"? What?); Allan Gengenbeck, New Orleans, La.; T. R. Guimond, Mobile, Ala.; F. D. Orenbacher, Truesdale, Mo.; Albert Atkindon, Cleveland, Ohio; Albert Hancock, Dallas, Texas, and G. D. Henderson, Quincy, Ill.

On the whole, I don't see much difference in the answers, so I'll just do the "ene, mene, mina, mo" stunt. There, I did it, and it falls to the good brother from Truesdale, Mo. Orenbacher (evidently Irish) has been sending in answers for a long while, but only of late has begun to "get right." He certainly has improved, which proves the school has been of benefit to him. He says:

"Up to the point of 'capacity' the resistance of a wire changes so very little with changes in current strength, that it really is of little or no importance in practical work. When the capacity point has been passed, however, the temperature of the conductor begins to rise very rapidly and its resistance mounts in proportion. We may therefore say that up to the point of rated capacity the resistance of a wire remains, for all practical purposes in ordinary work, constant, though for work where very great accuracy is required this would not hold true."

A darned good answer if you ask me. The "ene, mene mina mo" was on the job quite effectively, but I don't think I'll use it much, though, for next time it might "turn me down."

Question No. 535—What is meant by the "mil foot standard of resistance?"

Brother C. H. Hanover, Burlington, Ia., says:

"The mil foot standard of resistance is the resistance a commercially pure copper wire one mil in diameter and one foot long offers at 75 degrees Fahr. This has been found to be 10.79 ohms (Hawkins, page 734), but is ordinarily quoted at 10.5 ohms.

"Only Cooley, Hanover, G. L. and "Bill" Doe, Orenbacher, Budge, Fergodo and Curle mentioned the temperature, which is an important item, and only Hanover noted the discrepancy as between Hawkins and most text books."

Had Hard Luck

(Continued from preceding page)

prenticeship at all? If so, why is it you get balled up on so simple a matter?

P. S.—You did not, in your sketch, indicate position you had adjustment lever in, so I just placed it about where it probably would give about the maximum possible results on 220. You might not be able to cut out that much resistance in practice, though.

Transverters and Reflector Arcs

I HAVE been asked several times as to whether or not it is possible to use a 75-75 Transverter for a reflector arc. The answer is yes. The Transverter is a very flexible machine and may be made to supply the desired amperage for reflector arcs. I think, however, it is best not to publish directions for doing this, but to advise you to get instructions direct from the Hertner Electric Company, Cleveland, Ohio, giving the full data contained on the name plate of your machine.

However, while it is quite possible to do this, it is not to be expected that a machine built to deliver 75 amperes at full load will operate with high efficiency at 30 amperes or less. There "ain't no such animal." Therefore, if you intend using a reflector type lamp permanently, it will be better to get a Transverter adapted to the work. In the end it will pay to do so.

And while I am speaking of Transverters, let me again remark, in answer to those who every little while ask which is the best motor generator, that while there are other high-grade sets, you can get nothing better than the motor generators advertised in the columns of this paper On the other hand, there are much less efficient sets on the market, and you are taking chances of getting one if you stray outside the "fold." Better stick to the sets we know to be at least as good as any made.

"Rockbestos" Is High Grade Goods

THE manufacturers of "Rockbestos" asbestos covered wire, or cable, have forwarded to me a sample of their goods, which upon close examination I am bound to admit is distinctly high-grade goods.

The No. 6 wire or cable has six main strands twisted together rather loosely. Each strand is, when held in compact form between the fingers, about the diameter of a No. 10 wire, and is made up of, at a guess I started to count them, but can't spare a half day to the job—about a hundred wires each, almost as small as a human hair—probably the size of a horse hair, but infinitely more flexible. I have no micrometer handy, but think they are about No. 36.

The result of all this is a surprising flexibility, coupled with high carrying capacity because the heat radiation would, of course, be very good. The insulation is high-grade. The wire is recommended to your favorable consideration. Might write the Rockbestos Products Corporation, New Haven, Conn., for a small sample for examination. Just ask for an inch of the No. 6.

Instructions As to Vitaphone

SEVERAL have asked why this department has not spoken of Vitaphone, and published instructions for its handling, as has been done by one paper.

To these inquiries I can only say that until a few days ago those having to do with Vitaphone had not seen fit to supply this department with any data concerning it. Recently, however, we were invited to and did examine both it and its performance closely. There is no manner of doubt as to the excellence of its performance when rightly handled. The results are really a bit marvelous.

I shall deal with it in another part of the paper soon, and will, in this department supply you with illustrations and details as to the equipment necessary to its performance. I do not, however, believe that operating instructions have any especial value at this time, because for at least a considerable time Vitaphone will be confined almost, if not quite exclusively, to large theatres in cities, and there will be Vitaphone experts to both install and assist in its handling. When the time comes that detailed operating instructions will have any value, this department certainly will supply them.

Morbray Lectures On Syncroverter

RECENTLY G. A. Mowbray, Chief Engineer of the Liberty Electric Corporation, appeared, by invitation, before the American Projection Society, at its headquarters, and delivered a most interesting lecture on the Liberty Syncroverter, a new equipment, or comparatively so.

Such lectures have a very large value. They should have the hearty approval and support of every one concerned. The editor was invited, but those midnight meetings become less and less popular with him as the years roll on and work multiplies.

Powers Book Most Valuable

THE Powers Division of the International Projector Corporation, 90 Gold street, New York, has issued an excellent instruction book on the Powers Projector. It is paper covered, has 32 pages and a sheet of cuts. It will be mailed upon request to any projectionist. I would recommend that you send for it. Much of the matter is the same as that contained in the Bluebook, but much of it also is not. It will form an acceptable addition to your library. Get it!

Box office boon

Motion picture producers who use Eastman Panchromatic Negative offer you black and white pictures with color corrections that are actually amazing.

These qualities give such pictures—printed on Eastman Positive, of course—an extra appeal for the audience that is a definite boon for the box office.

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

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Big names in every Two Reel Comedy to get you that big box-office wallop.

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Laemmle Launches National Scholarship Award
Simple Precautions to Prevent Fire Risks
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MOVING PICTURE WORLD

OL. 83, No. 6 DECEMBER 4th, 1926 PRICE 25 CENTS

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Continued from the front cover

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IT has laughs, thrills, spectacle!
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TAKE a tip! Act now!

With Eleanor Boardman, William Haines and Carmel Myers. A George Hill production. Screen play by E. Richard Schayer. Titles by Joe Farnham. Directed by George Hill.

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OH BOY! *Scarlet Letter—Fire Brigade—Tell it to the Marines* **OH BOY!**

Never in this business have you seen a product coming through the way PARAMOUNT'S is coming through this fall and winter.

Records smashed, runs extended, double and triple normal profits—an old time story by this time to exhibitors playing PARAMOUNT'S 15TH BIRTHDAY GROUP.

You don't have to point to "WE'RE IN THE NAVY NOW", admittedly the greatest popular-priced picture ever made. Or to any *one* PARAMOUNT picture.

Look at "THE QUARTERBACK" and the phenomenal business it is doing and grab it quick before the football season finally closes, if you haven't already. Look at "SO'S YOUR OLD MAN" and "EVERYBODY'S ACTING".

Look at "EAGLE OF THE SEA", record-

breaker at the Metropolitan, Los Angeles

Look at "THE GREAT GATSBY", which the N.Y. Evening World calls the equal of "BEAU GESTE" and the superior of 3 other road shows now playing on Broadway.

Look ahead to "THE CANADIAN", "THE POPULAR SIN", "LOVE 'EM AND LEAVE 'EM", "STRANDED IN PARIS", "MAN OF THE FOREST", "LET IT RAIN", "PARADISE FOR TWO", "THE POTTERS" and "BLONDE OR BRUNETTE". All coming between now and February 1st and keeping up the mighty stride

Look ahead to PARAMOUNT'S February-August, 1927, Group of 39 Pictures.

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With GERTRUDE OLMSTEAD, OTIS HARLAN, EMILY FITZROY, CHARLES GERARD, GERTRUDE ASTOR

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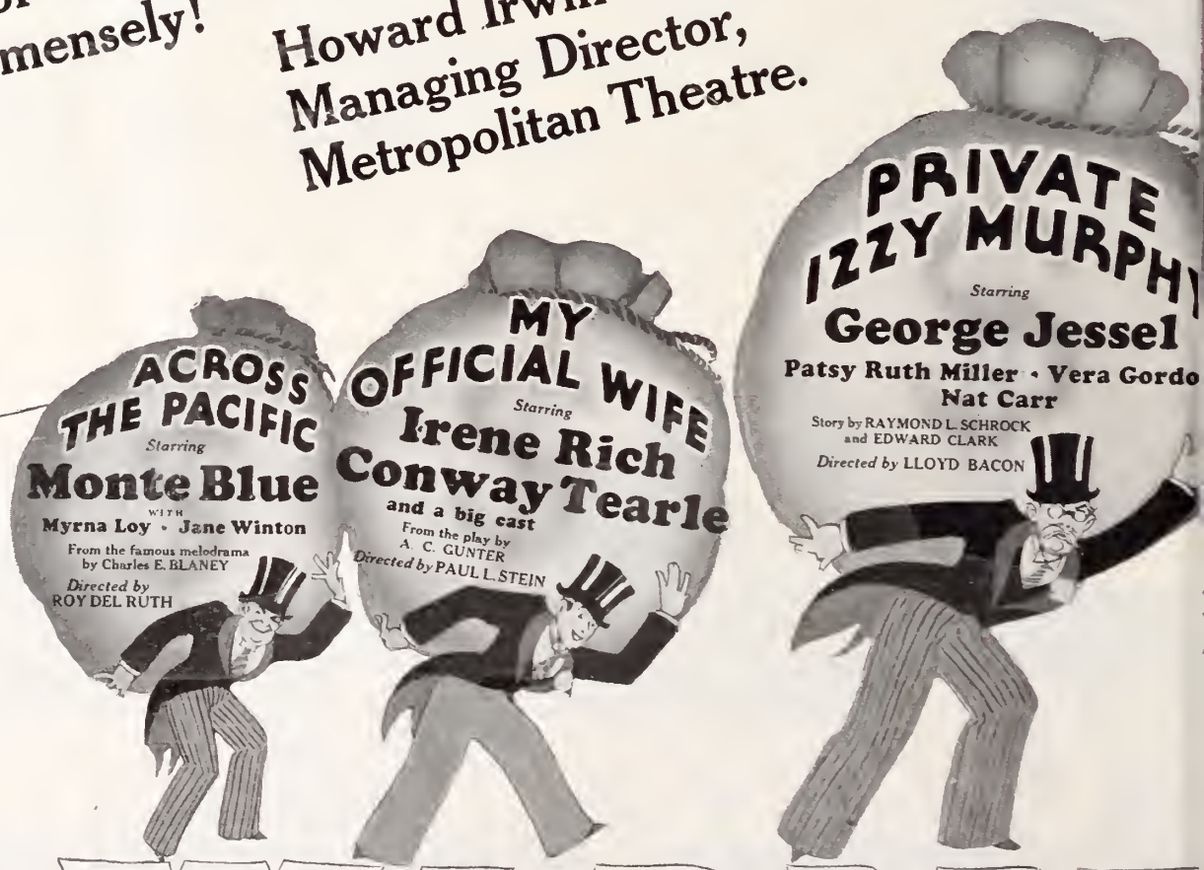
Howard Irwin North,
Managing Director,
Metropolitan Theatre.



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Orpheum Theatre, Chicago, Ill.

"MY OFFICIAL WIFE" a Warner Winner rightly named! Just finished playing to excellent business. Keep up the good work!
Olympia Theatre, Worcester, Mass.

"ACROSS THE PACIFIC" opened new Capitol Theatre. This is a marvelous picture, real box office bet. Audience simply wild over picture. Glad we have Warner Winners under contract!
Capitol Theatre, Lincoln, Neb.

26 WARNE

Another Warner Winner
Now Getting the Big Money for Exhibitors!

Another great wire—
This time from Baltimore
Where "MILLIONAIRES"
Another WARNER WINNER
Hits the high spots of
Profit performance!

Read the wire
And you will know
Why and how this picture
Gets the money!
It has everything
Including profits!

"ACROSS THE PACIFIC",
"MY OFFICIAL WIFE",
and
"PRIVATE IZZY MURPHY"
Also setting the profit pace
With new records!

"WHILE LONDON SLEEPS"
Starring Rin Tin Tin
On the way!
Most stirring melodrama
In which the wonder dog
Has ever appeared!

Greatest news of all—
The adorable
DOLORES COSTELLO
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Another of the year's greatest
In 26 WARNER WINNERS!

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Directed by James Hogan

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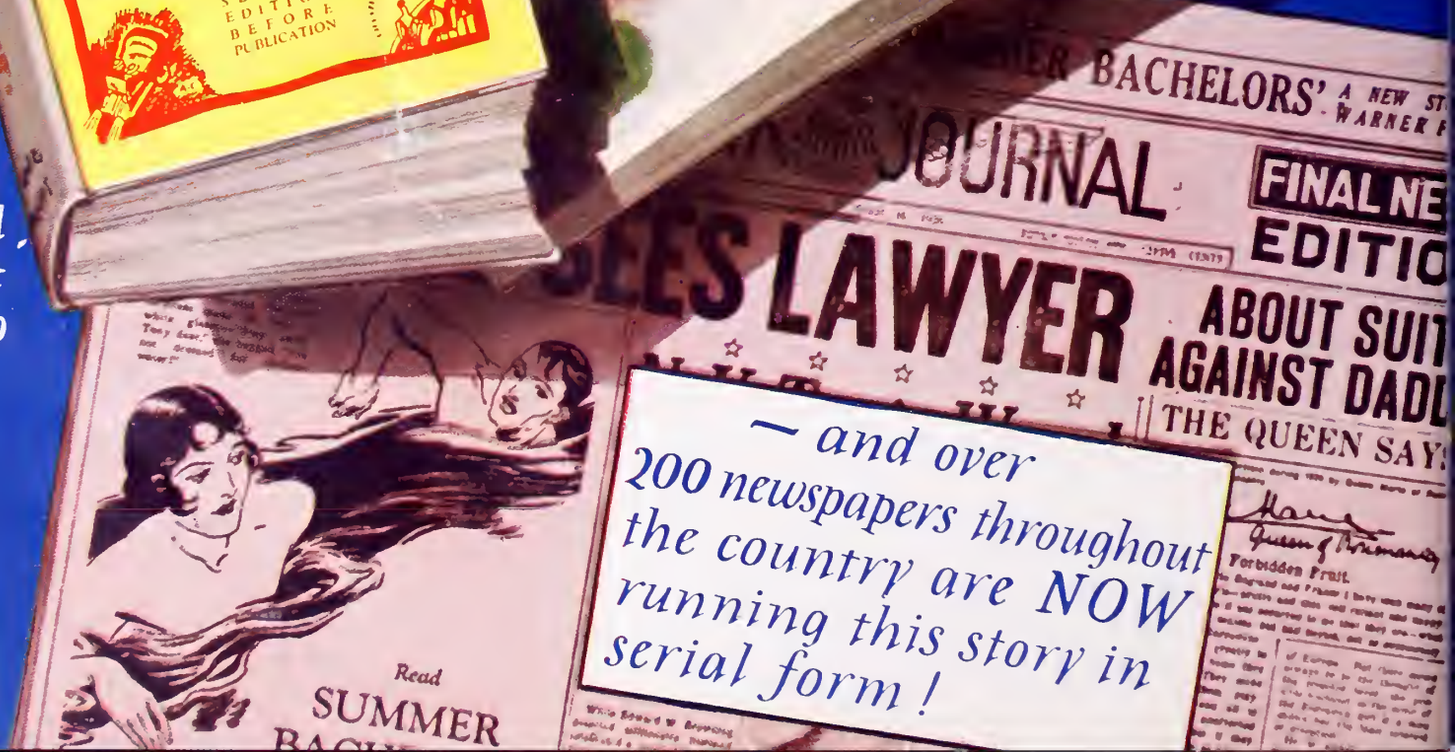

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A Picture For All Humanity!

As shown at JOLSON'S THEATRE, *New York* — ILLINOIS THEATRE, *Chicago* — BOSTON OPERA HOUSE *and other important theatres*

This great spectacle—an eight reel drama of reality—brings a reaction such as no mere dramatic production inspires. From the standpoint of the theatre it is one of the greatest films in a score of years. Packed Jolson's Theatre, New York City, for two weeks with the most enthusiastic audience ever assembled and brought forth continuous rounds of applause. Metropolitan critics unanimously acclaimed it as a triumphant achievement.

To the Trade

Please note that Fox Film Corporation does not participate in the profits accruing from the exhibition or the sale of this picture.

Exhibitors

Interested in booking this film are directed to inquire of the branch exchanges of

Fox Film Corporation,

the physical distributors and booking agents.

Overpowering Applause Wave Sweeps in Another FIRST NATIONAL Sensation!

'THE BLONDE SAINT' OF SCENIC BEAUTY AND DEEP INTEREST

"The Blonde Saint" must be more than an average movie. After the desperate battle I fought with half of New York to get into the Mark Strand Theatre last Sunday. . . . I admit that I was not only literally swept off my feet, but I was swept off my mental balance as well by the crowds of movie-goers standing in the cold waiting for a chance to get a glimpse of Doris Kenyon.

Doris Kenyon, kidnapped, taken to sea and dumped in primitive Sicily, excelled herself as Anne Bellamy, the girl men cannot forget. Lewis Stone's indifference fails [illegible]r from giving [illegible]formance she [illegible]nteered. . . . . [illegible] of the young [illegible]nnibale is en- Ann Rork, who [illegible]sing personality [illegible]ubtedly a future. [illegible]Blonde Saint" is [illegible]rth seeing.

—N. Y. American

HAS ADVENTURES ENOUGH TO FILL FOUR MORE FILMS

"The Blonde Saint" has enough adventures to furnish handsomely three or four more First National Pictures. Among its varied pleasures are a vendetta, Sicilian robbers, deaths, a plague, a yacht, a Princess and a wicked novelist. . . .

Ann Rork, a quietly beautiful girl with a restrained, sure and precise. . . . In one part, Doris Kenyon, so saintly blonde, wearing a long tulle picture dress, is particularly lovely.

Nothing happens except this: an angelic girl about to marry a cold and correct man is loved by a novelist with a past most devilish. Refusing him on board ship, he throws her over the railing, jumps into the sea after her, swims to a passing fishing craft, and so they land on the Isle of Life, just off the coast of Sicily. . . .

—N. Y. World

STONE ADMIRABLE, ABLY DIRECTED, IN 'BLONDE SAINT'

This picture has been most adroitly directed by Svend Gade, the Danish producer, who before he came to this country attained no little fame through his picturization of "Hamlet." Among the films he made in Hollywood was "Into Her Kingdom," in which Corinne Griffith was featured. "The Blonde Saint," however, despite the far-fetched narrative, is a much better criterion of his talent, for he has obtained wonderfully competent performances from all the players in the cast.

Lewis Stone is admirable in the role of Sebastien. He is a sort of beloved rascal who won't be denied in his love for Anne. Doris Kenyon is not only attractive, but thoroughly capable, even in the heroine's highly emotional moments.

—N. Y. Times

'BLONDE SAINT' A MASTERPIECE SAYS MIRROR

Compared with the general run of current Broadway attractions, "The Blonde Saint" is a masterpiece! . . . .

"The Blonde Saint" is a pleasing romance with beautiful locales and very well acted.

—N. Y. Daily Mirror

HIGH PRAISE FOR SVEND GADE 'SAINT'S' DIRECTOR

We write to extol Svend Gade, the director of a fine picture named "Siege" and more recently director of "The Blonde Saint." . . .

Mr. Gade has demonstrated what we have always believed, that any story is good in the hand of the right director. . . .

Miss Kenyon is very [illegible]tractive as Anne, an[illegible] like Lewis [illegible]ens[illegible]ly as Ma[illegible]

N. Y. [illegible]oune

Sam Rork's latest lands way up in that *Hit-after-Hit* List that's keeping

FIRST NATIONAL FIRST in the Hearts of Showmen!

KEN MAYNARD in THE UNKNOWN CAVALIER

MILTON SILLS in THE SILENT LOVER

CORINNE GRIFFITH in SYNCOPATING SUE

FOREVER AFTER with MARY ASTOR and LLOYD HUGHES

SAMUEL E. RORK *presents*

"THE BLONDE SAINT"

with **LEWIS STONE** *and* **DORIS KENYON**

Adapted by MARION FAIRFAX

From Stephen French Whitman's Novel "The Isle of Life"

A MARION FAIRFAX Production

Directed by SVEND GADE

A FIRST NATIONAL PICTURE

First National Pictures

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

Last Minute News From Everywhere

MOVING PICTURE WORLD

Vol. 83 New York, December 4, 1926 No. 6

OH, PSHAW!

G. B. S. says Gene Tunney's not good enough to play in film of his novel. "Can't fight," says George. "Can't write," says Gene. A stand-off.

PETE THE PUP

Walter Lantz's star performer for Bray Cartoons, has received special permit to go unmuzzled in park, announces Christine Hamilton, Bray P. A.

Picture History May Be Shown in French Tapestry

Lesser Orders a Woven "Still" of Gobelins

The first Gobelins tapestry ever made for a private individual will probably come to the United States from France as the property of Sol Lesser. It will be woven from a painting representing the progress of the motion picture industry, and will be the first Gobelins tapestry made for a private individual since the famous manufactory became a state institution in 1662 under Louis XIV. This is contingent upon a favorable vote in January by the French Senate on a law authorizing the sale of Gobelins to individuals.

The tapestry specified by Mr. Lesser will take six "tapissiers artistes" three to five years to weave. The average workman can weave only two and a quarter square inches a day. This woven "still" of motion picture history will be about twenty-five feet long by fourteen feet high.

The main design of the tapestry "shall represent in striking symbolic form or pageant the chief screen triumphs in the history and development of the motion picture industry."

For this it is Mr. Lesser's idea to choose—probably by a jury of screen critics—notable scenes from the screen's masterpieces. Such films as "Intolerance," "Passion," "The Kid," "The Four Horsemen," "The Covered Wagon," "The Ten Commandments,"

(*Continued on page 2*)

Lubin Will Build New Roxy Theatre

Herbert Lubin has acquired a site at Lexington avenue, 58th and 59th streets, New York City, and will immediately begin erecting a second Roxy Theatre. Intentions are to open it in December, 1927. It will cost $5,000,000 and seat 3,500. S. L. Rothafel will be in charge. The present Roxy Theatre, Seventh avenue and 50th street, which cost $10,000,000 and will seat 6,000, opens in February.

Late Chicago News Notes

Ralph Ketterling, publicity executive of the Ascher circuit, denied that the company has received a $1,500,000 loan from Wall Street bankers. Harry Ascher has been named managing director of the new 3,500-seat Sheridan Theatre, which opens on Christmas Day with a de luxe picture and presentation policy. The Tower Theatre was robbed of $2,100 by a bandit who escaped in an automobile. Federal Judge Wilkerson has appointed the Chicago Title and Trust Co. receiver for the United Masonic Temple Building which houses the Oriental Theatre. This does not affect operation of the theatre by Balaban & Katz.

F. B. O. Plans Specials?

F. B. O.'s announcement of its first three subjects for the new season indicates that several big specials are planned. One will be "The Windjammers of Gloucester," dealing with fishermen of the old New England port. A nationally known woman star will appear in "Little Orphan Annie," from the James Whitcomb Riley poem. The third subject announced will be the late Larry Evans' Cosmopolitan Magazine story, "Down Our Way."

H. M. Warner Recovers

Harry M. Warner has returned to his desk after a severe attack of grippe. He was in bed for about a week.

Laemmle Scholarship Award Launched For "Miserables"

Columbia University President Heads Committee —Eleven Prizes Offered—First Is $1,000

By Sumner Smith

CARL LAEMMLE, president of Universal, has completed plans for what probably is the most comprehensive scholarship award ever conceived in connection with motion pictures. The awards will be called the Carl Laemmle-Victor Hugo Scholarships and will be made as a result of studies of Hugo's masterpiece, "Les Miserables," which Laemmle is soon to release in screen form as a Universal Film de France.

The importance of these awards may be estimated by the fact that Dr. Nicholas Murray Butler, president of Columbia University and one of the country's leading educators, has accepted a place in the little group of men of letters who will rule on the relative merits of the candidates for scholarships.

Others in the group are Dr. John J. Tigert, United States Commissioner of Education; Dr. Ernest Crandall, director of Visual Education in New York City; Dr. Thomas Finnigan, chairman of Visual Education of the National Education Association, and, representing the authors of the screen, Octavus Roy Cohen, recently won to the screen by Universal.

There will be eleven awards, one amounting to $1,000, and ten amounting to $500 each, a total of $6,000 offered by Laemmle totowards a greater study and a greater appreciation of Victor Hugo by students in the United States. The essays will be limited to 500 words.

The principal basis upon which those trying for the scholarships will be judged will be their critical apprecation of Hugo's work as exemplified in a 500-word essay on the following subject: "What ideals for life do you find in 'Les Miserables?'"

Tentative dates for the sub-

(*Continued on page 2*)

London Cable

Moving Picture World Bureau, London November 30.

Dorothy Gish, who was ordered out of Hyde Park whilst filming a scene, has appealed unsuccessfully for more latitude for British films. "Maya," the German life story of a bee, is creating a lot of interest here. "The Modern Du Barry" is another German film which has been favorably received by the newspaper and magazine critics.

M-G-M Takes Over Operation Of 44 Brazil Picture Houses

Metro-Goldwyn-Mayer has assumed operation of forty-four motion picture theatres in Brazil. The owners of these theatres—twenty-two in Sao Paulo, fourteen in Rio de Janeiro and eight in Santos—pooled their interests and arranged for the company to run them and show its product in them.

This arrangement, which gives Metro-Goldwyn-Mayer a key position for all first-run theatre showings, is upon a percentage basis.

There have been many instances of a motion picture company taking over a circuit of theatres. But never before has a group of independent theatre owners combined to entrust their holdings to the operation of a producing and distributing organization. The intent of these theatre owners was to secure the benefit of the Metro-Goldwyn-Mayer Pictures and the Marcus Loew method of theatre management.

It is interesting to note that the showing of pictures in Brazil is about six months behind the showing of the same films in the United States. "The Big Parade" is scheduled to open at the Theatre Casino, Rio de Janeiro, January 1. It will be followed by "Ben Hur" and other Metro-Goldwyn-Mayer pictures.

Sells the Audience To Sell Theatre Man

E. N. Oshel, P. D. C. salesman travelling out of Kansas City, gets contracts. T. D. Peal of the Royal, Grain Valley, Mo., couldn't decide on the P. D. C. Success Series. Oshel asked if he could address the audience. In a four-minute talk he described De Mille-Metropolitan pictures and won the admission from the patrons that they wanted to see them. Then Peal booked the series to fill up the balance of his open time for one year.

MOVING PICTURE WORLD

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VOL. 83 NO. 6

A History in Tapestry

(Continued from page 1)

"Greed" and "The Black Pirate" will be considered.

The border of the tapestry will picture the technical progress of the motion picture from the first inventions to the perfection of present day production. It will also indicate the world influence of the motion picture.

Sol Lesser has left to the discretion of the Gobelins management the naming of artists to execute the preliminary sketches and the final oil painting from which the tapestry will be woven. This may be by competition between French and American artists.

The artistic traditions of the Gobelins manufactory go back more than 260 years to its first director—the painter, Charles Le Brun. For a century before the American Revolution such artists as Coypel, Jouvenet and Boucher painted especially for some of the looms that are still in operation today.

Mr. Lesser was asked where he would hang the completed tapestry.

"In my home in Los Angeles, perhaps," he said. "But don't you think it would make a striking decoration for a theatre?"

"Then you are not going to retire from motion pictures?"

"I have already. But," he added ambiguously, "that was several months ago."

MacHenry in Atlanta

J. S. McHenry, who for seven months has been district representative of P. D. C. at Dallas, has been appointed manager of the Atlanta branch.

Got Every Copy

Sol Lesser did not miss a single copy of Moving Picture World while he was abroad, he told a Moving Picture World man upon his return this week. Copies of the magazine reached him like clock-work.

Turns to Pictures

Charles Grapewin, for years a vaudeville headliner, is assisting Scott Sidney in producing the Metropolitan feature, "No Control." He is an authority on circus ways and is rated as a "comedy consultant."

Four N. Y. Incorporations

Four motion picture companies received charters in New York State last week. They were: Amikino Corporation, capitalized at $10,000, with Leon S. Zamkovey, Nathan Barudin, Joseph Michael, New York City; Ben-Mar Amusement Corporation, $5,000, Benjamin M. and Margaret Rossasy, Samuel Soelenfreund, Richmond Hill; Stratford Studios, Inc., capitalization not stated, Herbert Ascher, Rosalind Sattler, D. Bellevin, New York City; Paul Producing Corporation, $25,000, Margaret McGrath, Samuel Greber, Elizabeth Morton, New York City.

G. E. Plans Demonstration

The General Electric Company of Schenectady, N. Y., is installing certain mechanism these days in the State Theatre in that city, in connection with a later demonstration of the Pala Photophone, which promises to be a competitor with Vitaphone. James Roach, manager of the theatre, has been in conference with General Electric officials on several occasions in connection with the installation of the mechanism. A special projection machine was installed last week. No date has yet been fixed for the public demonstration.

Abel Named in Detroit

Sydney E. Abel, who has been selling motion pictures for eighteen years, joined United Artists on November 29 as manager of the Detroit branch office, appointed in the illness of H. W. Traver, who has held that post, by Cresson E. Smith, general sales manager, Midwest Division.

Three Censors O. K. "Glory"

Winfield R. Sheehan of Fox announces that the Pennsylvania, Ohio and Chicago censors have approved "What Price Glory."

Film Men and Labor to Meet Around Table

Wages, Hours of Work To Be Discussed

Union leaders and motion picture producers will meet at an early date to consider wages, hours of labor and working conditions in the motion picture industry, announces W. F. Canavan, president of the International Alliance of Theatrical Stage Employes and Motion Picture Machine Operators.

A joint committee will be formed. Five producer members will be named by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., and labor will be represented by the presidents of the American Federation of Musicians, International Brotherhood of Electrical Workers, International Brotherhood of Painters, Decorators and Paperhangers and the United Brotherhood of Carpenters and Joiners of America. Mr. Canavan also will be a member.

No definite announcement has been made of an organization meeting except that it will be held in the near future. Sessions will be held from time to time, or on request.

Scholarship Award

(Continued from page 1)

mission of essays on the subject are set as January 1, 1927, to February 28, 1927, inclusive, although it is possible that the time may be extended beyond February 28, in order to give students plenty of time to analyze the Hugo novel. While it is not thought probable, the judges may have difficulty making final selections. In case there is a neck-and-neck finish between candidates, Laemmle has signified his intention to make awards to the additional students. If any tie, an equal prize will be awarded each of them.

It is expected that detailed specifications as to conditions will be sent out from the Universal home office to all high schools throughout the country early this month. Definite restrictions as to the use of the scholarship awards may not be made.

In Great Britain, where the scholarship has been running, the student's parents have the choice as to whether the award is to be devoted to higher education for the child or for the apprenticeship. In the United States the award probably will apply to college or business school tuition. No plans have been discussed pointing to scholarships in any one or more colleges or universities.

Hancock Back to Desk

H. E. Hancock, news editor of Kinograms, the news reel released by Education, who was operated on for appendicitis the first of November, has recovered sufficiently to be back at his desk in the Kinograms office.

COMING and GOING

Curtis F. Nagel, president of Colorart Pictures, Boston, is in New York arranging distribution details. Howard C. Brown, treasurer, here last week, has returned to Boston.

• • •

Ernest Geyer, who handled the advance publicity and opened the Keith-Georgia Theatre in Atlanta, has gone to San Antonio, Texas, to open the Texas Theatre on December 17 for Publix.

• • •

H. S. Manus, vice-president of American Cinema Association, has returned from a tour of New England, Eastern Canada and the Middle West. He will do the West Coast the first of the year.

• • •

Alexander Korda, Hungarian director, and his wife, known on the screen as Maria Corda, have left for California to work on the First National lot at Burbank. Their assignments will be announced later.

• • •

Doris Kenyon has returned to Hollywood for her "honeymoon at home" with Milton Sills, whom she married in the East on October 12. Her mother, Mrs. M. T. Kenyon, accompanied her. Sills went west several weeks ago.

• • •

Ned E. Depinet, Ned Marin and A. W. Smith, Jr., First National's "Big Three" of the sales cabinet, are in New York. They say that prospects for First National Month in January are excellent.

• • •

Bogart Rogers, general manager of Douglas MacLean Productions, has gone back to Los Angeles.

• • •

Dave Gross, P. D. C.'s New York manager, is away on a month's vacation. District Manager George Dillon is taking his place.

• • •

Elmer Pearson of Pathe and a group of P. D. C. officials have left for Hollywood on production matters.

• • •

Samuel Goldwyn is en route from the West Coast to New York. Mrs. Goldwyn is accompanying him. Samuel Goldwyn, Jr., was deemed a bit too young for transcontinental travel and remains in Hollywood. Mr. Goldwyn will arrive December 3. He wants to look over current plays.

• • •

John C. Flinn, P. D. C. vice-president, and William Sistrom, De Mille and Metropolitan general manager, have left for the West Coast.

• • •

Sidney Olcott is on his way west.

• • •

Lois Moran and her mother will sail Saturday for a vacation in Europe.

• • •

Robert Lieber, president of First National, is in New York from Indianapolis.

• • •

Carroll S. Trowbridge has returned to New York following a tour of the South and Middle West. He visited P. D. C. offices.

Highest Theatre?

What is believed to be the highest theatre in the world was opened last week in Climax, Colo., by the Climax Club. The theatre is away up in the mountains near Leadville, at an elevation of 12,400 feet. Film for the theatre is shipped to Leadville and from there hauled by wagons and burrows up the mountain side to the theatre. Climax is a settlement of miners and their families, most of whom work the gold and silver mine of the Climax Milling and Mining Company. Ed Zadra of the Liberty Bell Theatre, Leadville, is the active manager of the theatre.

Feist Praises Salesmen; One Had to Catch Snakes

In an interesting article on the distribution machinery of the industry, Felix Feist, general manager of sales and distribution for M.-G.-M., tells about a salesman who, dared by an exhibitor hard to sell to accompany him on a rattlesnake hunt, accepted the dare, professed unbounded enthusiasm and sold a flock of pictures through the contact.

Mr. Feist does film salesmen full credit. As another illustration of their initlative, he points out that a recent contract was closed at the bottom of a coal mine. The exhibitor owned the mine and acted as foreman.

Publix Opens Two Soon

Publix will open the Texas Theatre, San Antonio, December 17 and the Metropolitan Theatre, Houston, December 26. Publix total of theatres then will surpass 400. About twenty are in construction or projected for the near future. Unit shows that open at the Paramount Theatre in New York will play both these new houses.

International in New Home

International Newsreel is now located in its new quarters. The editorial and executive offices and the laboratory are at 251 West 19th street. It is the first time they have been under the same roof.

To Discuss Trusts

On the advice of prominent exhibitor leaders, Chairman Joseph M. Seider of Administrative Committee of the M. P. T. O. A. has issued a call for a general meeting of independent theatre owners at Columbus, Ohio, on January 6 and 7 to discuss trustification within the industry. The place of meeting will be decided later. The board of directors of the national organization meets in Columbus at that time. All independent theatre owners are invited.

Lesser Returns Eager to Enter Business Again

May Produce the Wright Stories He Owns

Sol Lesser and Mrs. Lesser returned to New York this week after an extended trip abroad, during which they visited practically every country in Europe. They are at the Hotel Weylin, 54th street and Madison avenue, and will remain in New York a fortnight.

A study of the developments in film production in England, Germany and France and elsewhere on the Continent has convinced Mr. Lesser that it will not be long before America can expect real competition from these countries in the quality of their productions. Always a close observer, with a thorough knowledge of all branches of the industry, his prediction will be noted with unusual interest.

While Sol would not commit himself about remaining in the retirement which he announced following the sale of his holdings in the West Coast Theatres last Spring for a figure around the million dollar mark, it can be definitely stated that he intends to get into the harness again as soon as a favorable opportunity opens.

This may mean in the theatre end of it or in the production field with some of the Harold Bell Wright stories which he owns, the success of Sam Goldwyn's "Winning of Barbara Worth," which he bought from Mr. Lesser originally, having opened the latter's eyes to the box office possibilities of these stories.

Small French Houses Suffer

Many small picture theatres in France are gradually withdrawing from business and the industry is exercised over the situation. An appeal has been made for more effective methods of advertising by a French trade journal. Costs of films and printing are principally high. Rentals have risen, it is said, over 100 per cent. in one year, and prices of programs about 50 per cent. A 20 per cent. increase in admissions hasn't pleased the public.

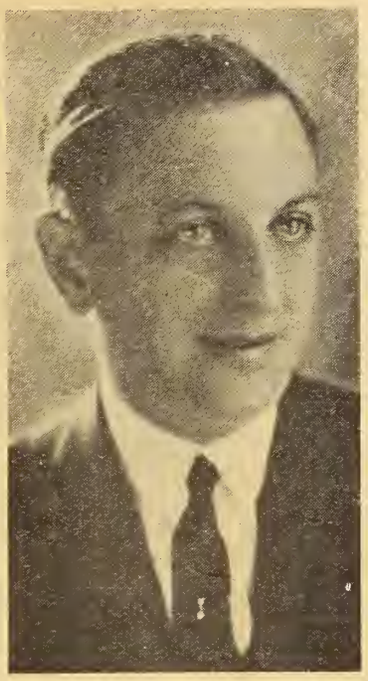
Utica Site Purchased

The Stanley Mark Strand Corporation, which is a part of the Stanley Corporation of America, which owns and controls more than 250 theatres, all in the East, has closed the purchase of a valuable parcel of land in Utica, N. Y., on which there will be erected a commercial building and a modern picture theatre seating more than 4,000.

Bader Visiting Exchanges

Dave Bader, Universal accessory sales manager, is visiting eastern exchanges to establish good will between accessory managers and exhibitors. He had just returned from a visit to Cleveland and Philadelphia.

He's Rarin' to Go



Sol Lesser is back from Europe highly dissatisfied. Weary of the easy life, he's looking for work.

Theatrical Men Give $56,710 to Jewish Poor

The sum of $56,710 toward the quota of $100,000 was subscribed by the theatrical division of the Federation for the Support of Jewish Philanthropic Socleties at a luncheon this week at the Hotel Astor, New York. The tenth anniversary campaign of the federation seeks $4,720,000. Adolph Zukor presided at the luncheon.

Among the contributions were: E. F. Albee, $5,000; Thomas Meighan, $1,000; Jesse Lasky, $3,000; Eddie Cantor, $1,000; Arthur Loew and Walter Wanger each gave $500 and Harold B. Franklin gave $300. Sydney S. Cohen suggested a permanent organization of theatrical men to raise funds annually, and plans were begun toward that end.

Loew Books "Barbara"

The entire Loew circuit of theatres throughout the country has booked United Artists' "The Winning of Barbara Worth." The picture has just ended five weeks at the Los Angeles Forum and a highly successful week at Loew's State Theatre, Boston.

Carl Akeley Dies

Carl Akeley, American explorer friend of George Eastman and well known to the motion picture industry, died on November 29 at Kabale, Uganda, British East Africa. He was collecting specimens for the American Museum of Natural History.

Sterling Sells Four

George E. Kann, vice-president of Sterling Pictures, has signed a contract with J. H. Hoffberg, representing C. Biekarck Co., by which the latter acquires for distribution in Brazil four of the Royal pictures released by Henry Ginsberg and Mr. Kann last season.

Elevator Man Arrested For Capitol Theft

Refrigerator and Dame Get "Fatty" in Dutch

A refrigerator that made its own ice brought a chill this week into the life of "Fatty" Roedel, elevator man at the Capitol Theatre. Though his salary totalled only $28 a week, he and Miss Nancy Kirby recently took an apartment in a fine new hotel building overlooking Fifth avenue.

"Don't tell anybody," he warned Nancy. "They'll wonder where I got the money."

She promised. For three days she kept the secret. Then, so happy was she over the refrigerator, that she boasted about it at the Capitol.

The cops called on "Fatty" and Nancy soon afterwards. They remarked that they liked "Fatty's $325-a-month apartment.

"All right, the jig is up," "Fatty" allowed. "A chatty woman brings chilliness into the life of any man. I confess."

The confession was that he had looked the other way when crooks entered the Capitol offices, forged two checks each for $76,500 and stamped them with a special identifying machine. "Fatty" says he was promised $15,000 but that he got only the first installment, $1,500. He had $1,015 left. Candy and refrigerating expenses had taken the rest.

"Fatty" and the girl were held on suspicion of grand larceny.

"Me for a bachelor apartment on Second avenue, when possible," remarked "Fatty." "And I'll buy my ice from the dago on the corner."

The crooks had cashed $148,000 before disappearing.

Adams to Write Another

Samuel Hopkins Adams, who has written an original story for Paramount, has signed to do another. He will prepare it in the East.

A Hit Everywhere

"Ben Hur's" invasion of the foreign field has been marked with unusual success. It started a long-run engagement last week at the Madeline in Paris. It is entering its third week at the Tivoli in London. "Ben Hur" still is drawing huge crowds to the UFA Palace in Berlin, and also is the recognized reigning success in Mexico City. Fifteen German cities outside of Berlin are showing it. In this country, twelve road shows are showing it from California to Rhode Island. An additional company opens in Atlantic City at the Globe next week.

Film Athletes Fade

What happened to the football game between Kansas City exhibitors and exchangemen? That's the qnestion agitating Kansas City. The hour was set, the publicity sent out and bets made, but neither team put in an appearanee. In fact, not a man on either team showed up. 'Tis said that somebody painted a dollar sign on the only available football, and that Will Hays feared the game would get too rough, and called it off.

To Road Show "Glory"

Wayne Pierson has been appointed general manager of all roadshow activities in conjunction with "What Price Glory," Winfield R. Sheehan of Fox announces. He is assembling a staff. Mr. Pierson has never known failure in the show business, though he started in it twenty years ago. The recent Florida hurricane, however, ended his interest as a Miami manufacturer and he has returned to his first love.

Hits Long Run Gait

Paramount's comedy, "We're in the Navy Now," is proving itself a long run special. Booked for three days at the Lyceum Theatre, Duluth, Minn., Clinton & Meyers extended the run to ten days following the first screening. It is now in its fourth week at the Rialto, New York, where it has established a record at general admission prices.

Colvin Brown Sails

Colvin W. Brown, vice-president in charge of the foreign operations of F. B. O., sails on the Olympic, Friday, with Mrs. Brown. He will visit England, France and Germany while abroad, and it is reported will conclude a number of important negotiations for F. B. O. which were initiated when he and President Joseph P. Kennedy were on the other side last summer.

Last Minute News Flashes

Paris, Dec. 1.—By cable.—"The Big Parade" got a remarkable reception here tonight. It looks as though the film is in for an endless run. French emotions were so stirred that gasps and sobs were heard everywhere, and some women had to leave the theatre.

* * *

Paris, Dec. 1.—By cable.—Film men are again in difficulties over names. Duke de Brissac wins 75,000 francs damages from Paramount for use of his name as a low character in "Zaza," though it was shown its use was wholly unintentional.

* * *

Joseph M. Seider has resigned as business manager of the M. P. T. O. A. He will devote himself to other phases of organization work.

"Reel Exchange" Shown

All available employees of the New York exchanges of all companies attended a showing of "A Reel Exchange," the Hays Organization fire prevention film, at the New York Theatre roof last Thursday afternnon. The picture, made with the co-operation of all companies included in the Hays Organization, under the direction of J. S. MacLeod, manager of exchange maintenance for M.-G.-M., will be sent to all exchange centers in the country for the instruction of film employees in protective and fire prevention measures.

New "U" Theatre

Universal's new 1,000 - seat house, the Capitol, in Danville, Va., now under construction, will be ready to open February 1, according to advices from Dan Michaelove, supervisor of theatres for Universal. E. M. Frost, at present manager of the Strand Theatre, Tampa, Fla., will be in charge of the new house.

A Special Organ for Radio

In the Roxy Theatre on Seventh avenue, New York, now nearing completion, a broadcasting room is being installed that is hailed as the last word in efficiency. It has its own especially built organ, its own room for orchestral and chorus broadcasting. The walls and ceilings are so constructed that production will reach a quality not hitherto known in broadcasting, says Herbert Lubin, who is building it.

Fox Suing Comedians

Application has been made to Justice Wasservogel of the New York Supreme Court by counsel, on behalf of Edward F. Gallagher and Al Shean, to compel the Fox Film Corporation to furnish them with a bill of particulars in an action for alleged breach of contract. The suit brought by the Fox Film Corporation seeks to recover from the comedians $118,619 damages said to be due the Fox corporation as the result of an alleged breaching of the contract, which provided for Gallagher and Shean to appear in motion pictures.

Lillian Gish Star in 'Enemy'

Metro-Goldwyn-Mayer has purchased "The Enemy," Channing Pollock's stage success, in which Fay Bainter starred on Broadway, as a starring vehicle for Lillian Gish. June Mathis has been signed to write the adaptation and continuity. No director has yet been assigned. The negotiations were handled by J. Robert Rubin, dealing with the New York producers.

Fitzer Buys Out North

Morris Fitzer has acquired the interests of Bobby North in the Bond Photoplay Corporation. Mr. Fitzer has for fifteen years been identified with exhibitor interests in Syracuse, N. Y. Sydney Samson, who has been general manager of the Buffalo and Albany offices of Bond since it was established, remains in charge.

UFA Wants New Loan?

News from Berlin is to the effect that UFA will seek to negotiate another loan in this country. The rumor also says that its dividend will be passed at the next directors' meeting.

A Smiling Arrival

John Gilbert is in New York seeing the shows and chatting with M-G-M officials. He is stopping at the Ambassador.

U. A. Meets in Chicago

The second United Artists sectional sales convention was held November 28 and 29 at the Drake Hotel, Chicago, the midwestern division sales managers having been summoned by Al Lichtman, general manager of distribution, as the eastern sales managers had been gathered for conferences in New York the previous week. Beside Mr. Lichtman, Arthur W. Kelly, vice-president and treasurer; Cresson E. Smith general sales manager for the Midwest Division; Paul N. Lazarus, general sales manager for the Southern and Western Divisions, and Victor M. Shapiro, advertising and publicity director, went to Chicago for the convention.

Shuberts Buy Cosmopolitan

Within a few days the Shuberts and William Randolph Hearst are expected to close a deal for the transfer of the Cosmopolitan Studio, New York, to the former. Lee Shubert announces the prices as $1,000,000. The building will be used as a warehouse and rehearsal hall. There is no hint of motion picture production attached to the deal, says Mr. Shubert.

Favor "Unknown Soldier"

Though considerable opposition developed in England over the presentation of the American picture, "The Unknown Soldier," this feature was shown in Ottawa, the Canadian Capital, for a week without a single protest. It was presented at the Capitol, the general manager of which is Harry O'Regan.

Gould Handling Publicity

Symon Gould, director of the Film Arts Guild, is handling the publicity and advertising on "Potemkin," the Russian film, which is opening at the Biltmore Theatre, New York, for an indefinite run on December 5. Irvin Shapiro, former director of the Motion Picture Guild, Washington, D. C., is assisting.

Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily by Newburger Henderson & Loeb, 100 Broadway, New York City, exclusively for the Moving Picture World.

Nothing startling has happened this week on the Exchanges. A few specialties like Baldwin Locomotive have been run up, but we can see no signs of a general market advance. There have been some unfavorable factors disclosed recently which in most cases have been attributed by Wall Street to seasonal business. Car loadings have fallen off, for instance, for the first time in a long while, steel production has slackened, and the basic industries are not showing any particular rush of business. All of this tends to keep the market a professional affair, and there is very little chance of much activity one way or the other between now and the end of the year.

FILM STOCKS

Fox Film "A" has been quite active this week, especially during the latter part, running up to 74¾ on December 1, with a turnover of 10,000 shares.

Warner Bros. "A" took a new lease on life this week and on a turnover of 26,100 shares ran up to 51 on November 26. From that point, however, it continued to slip off, ending the week around 42. This is not a bad range for a period of one week. The shorts should have made a lot of money.

Loew's, Inc., is doing very nicely. It is still holding its price between 44 and 45⅜, and the latest reports show that the company is earning about $6.03 a share. This compares with $4.44 in 1925. These figures are based on 1,060,788 shares.

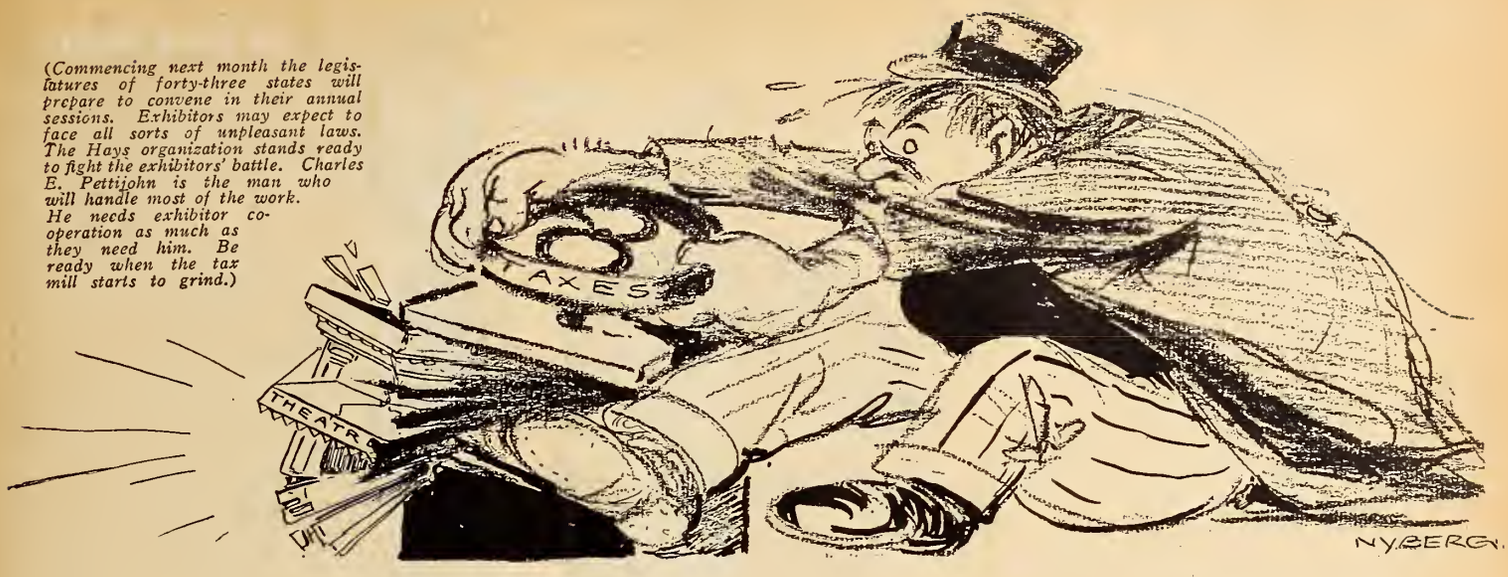
Last week we reported the net income of Motion Picture Capital and stated that the earnings were equivalent for the ten months ending October 31, 1926, to $1.86 a share on the Common stock. Latest reports estimate that the earning per Common share for the entire year of 1926 will amount to about $2.16. This, of course, after providing for Preferred Dividends.

THEY SAY, that Fox Film "A" is likely to give a nice Christmas profit to purchasers.

A Record Gross

The new Paramount Theatre on Broadway grossed $80,180, a world's record, for its first week, as follows: Saturday, $12,-974; Sunday, $14,303; Monday, $9,910; Tuesday, $10,-062; Wednesday, $9,460; Thursday, $14,400; Friday, $9,010. This is all the more remarkable because the opening show ran about two hours and a half, preventing a quick turn-over.

"A High Pressure Campaign"



(Commencing next month the legislatures of forty-three states will prepare to convene in their annual sessions. Exhibitors may expect to face all sorts of unpleasant laws. The Hays organization stands ready to fight the exhibitors' battle. Charles E. Pettijohn is the man who will handle most of the work. He needs exhibitor co-operation as much as they need him. Be ready when the tax mill starts to grind.)

No one knows the next hit

WHENEVER a new line is discovered on the stage or screen, it is the cue for all others to follow with productions more or less patterned after the original winner. This condition always has prevailed and probably it always will.

A successful crime play is produced, and immediately there is a flood of crime dramas. A mystery story rises above the level and the stage is deluged with other mystery dramas. In the song world the condition is even more marked. "Coon" songs, "State" songs, Hawaiian songs and now the geographic titles, each have had their cycle.

It is not surprising that a similar condition should arise in the screen drama, that "The Covered Wagon" should head a long caravan and that "The Sheik" should presently find himself chieftain of a small army of Arabian heroes.

Right now the war drama is still in its ascendency on Broadway as well as on the road. Most of the profitable plays thus far screened have to do with this theme. Their number does not appear to have affected their drawing powers. Apparently the public wants to see them all.

Next year the story will be different.

There must be a different theme, a different treatment, but the same strong appeal.

At the commencement of the current season it looked as though there would be a reversion to the distinctly Western type of drama, but to date there has been no distinctively Western story to loom large. The war plays still hold their ascendency.

But now is the time to figure on next season's knockout. Doubtless every production company is working toward this end, but there is no hint as to what the leading play style will be.

Next season's winner may be the ugly duckling of the production department. That's what makes the production end something more than a business. It is a fascinating gamble in which no one knows the ace in the hole.

A "winter book" on next season's outstanding hit would have a decided appeal.

How Radio Takes "Metro" Message To 20,000,000

Major Edward Bowes, Managing Director of the Capitol, New York, Is Responsible

By Charles Edward Hastings

ONCE EACH WEEK Metro-Goldwyn-Mayer chats, via radio, with nearly 20,000,000 men, women and children throughout the United States and Canada.

This number does not include nearly 7,000,000 enthusiasts who "listen in" as integral factors of "the Capitol Family," over which Major Edward Bowes, Managing Director of the Capitol Theatre, New York City, presides.

By and large, then, approximating only the possible total, it seems very safe to say that during each week more than 27,000,000 and upwards of 30,000,000 persons, are reached with music and chats that feature not only M.-G.-M. product, but the pictures and personalities of other companies as well.

This strikes us as being the outstanding exploitation "stunt" of the era.

That the powerful influence of the radio is being felt by theatre owners everywhere, is cheerfully admitted. And it is due to the foresight of Major Bowes, who, in addition to being the guiding genius of the famous Capitol Theatre (the world's largest motion picture theatre), is also a vice-president of M.-G.-M., and who, from the inception of the radio division of M.-G.-M., some ten months ago, has watched it grow, from one and two stations to its present size, embracing twenty-four leading broadcasting stations

MAJOR EDWARD BOWES, Vice-President of M.-G.-M., and Managing Director of the Capitol Theatre, New York City, a firm believer in the influence of radio.

HOWARD DIETZ, Director of Advertising, M.-G.-M., who directed the expansion of his radio service.

WILLIAM R. FERGUSON, Director of Exploitation for M.-G.-M., watches 24 radio stations click.

Bowes Saw Future

It was the fixed belief of Major Bowes from the first, that, rather than in any way seek to obstruct the onward moving, ever-growing colossus, it would be infinitely better to meet it in the fairway, greet it as a friend and brother, and strike up a mutual acquaintance. Frankly, it was the educational advantages of the radio that appealed to the Major. Briefly, if M.-G.-M. were to furnish these broadcasting stations with FACTS regarding motion pictures, personalities, and interesting matter regarding this great amusement enterprise, the listeners would welcome the innovation.

The responses flooding the broadcasting stations fully substantiate every deduction of the Major and his associates.

During the first months of 1926 the radio division of M.-G.-M. began to take shape. Gathered about the table with Major Bowes were Howard Deitz, director of advertising for M.-G.-M.; William R. Ferguson, director of exploitation, and George L. Fecke, appointed director of radio for the company. Mr. Fecke tested the idea in Boston, and it worked like a charm. WHN, on the Loew State Building in New York City, swung into the circle, and thousands of letters reached the officials from enthusiastic listeners. No time was lost. Mr. Fecke started on his cross-country trip, after perfecting plans for weekly "chats" to be received by stations as rapidly as he signed them up, and, after a tour that took him into every exchange center, he returned to New York City last week and reported to his superiors on the minute details of his adventure.

GEORGE L. FECKE, Director of Radio for M.-G.-M., is back at WHN after a ten months' tour of the United States, during which he signed up twenty-four broadcasting stations.

The idea behind the M.-G.-M. weekly broadcast was not, we think, at all a selfish one. The idea was broad enough in scope to embrace good pictures made by other companies, and the splendid stars, under whatever banner they were to be found. Then, the need of bringing the people into closer touch with their local theatres, loomed as a vital issue. The result of this broad policy has been felt by the little theatre as well as the big theatre.

It has always been a perplexing problem in the motion picture industry as to the best method to be employed to reach the folks in the small communities. There are just as many receiving sets, proportionately, in little hamlets, as in the big cities. Whole families listen in on the programs broadcast from their local stations. Manufacturers of receiving sets note a great increase in sales this year, over last, with a large volume of business lying just ahead, and with Christmas approaching.

It has been the wish of the broadcast authorities, everywhere, to maintain the best possible programs. M.-G.-M. started at the outset to furnish interesting, newsy chats, and to this fact alone is due to the instant compliance of one station after another to broadcast the "chats." Mr. Fecke has the support of thousands of enthusiastic radio fans. The most recent figures were forwarded to the Radio Chief of Metro as he went from one city to the other. His total, finally, looms as "staggering, with the

(Continued on page 336)

by the way

Sol Lesser Back From Europe Ready To Make Another Million

American Producers Soon To Feel Pressure of Foreign Film Competition Both Here And On The Continent

Hollywood May Become The Mecca Of Producers From All Countries

Beaverbrooke Hails "Beau Geste" As Example for British Producers

SOL LESSER, just back from Europe and youngest of motion picture magnates, although he announced his retirement from active business life last Spring, when he sold his interests in the West Coast Theatres for something like a million dollars, is not likely to remain "retired" long.

●

SHOWMANSHIP brains of his particular brand are not sufficiently numerous in this broad land of ours, to remain on the sidelines, pleasant as these may be, for very long, nor are talents and energies which ran a couple of tiny theatres in San Francisco in 1914 up to a string of 175 big ones, stretching up and down the Coast in 1926, apt to remain inactive over any extended period.

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SOL may go into the producing end of the business, for his great success with Charlie Chaplin and Jackie Coogan in this particular branch of motion picture activity will be readily recalled, or he may re-enter the theatre field with some of his former associates, or he may do both, but whatever he does decide to do, it is a safe bet that the Lesser wagon will be way out front again before long.

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MAKING another million or two for himself and his friends will probably be Sol's pastime for the next three or four years, when, having then still a couple of years to go before he is forty, he will perhaps, "retire" again, to repeat the same stunt two or three times before he's fifty.

●

TO the writer, who has known him since the days when *some* theatres ran a "feature" once a week and raised their admission price to a quarter on the strength of it, Sol Lesser has always typified the eternal youth, the Aladdin-like possibilities of this wonderful industry, whose magical qualities will forever amaze all who come under its spell, because he is, more than anyone else we know, solely and entirely its offspring and the product of its marvelous development.

●

SOL LESSER knows this industry from all angles, as few know it and he has been a keen and sympathetic observer of the development of the film industry abroad in its relation to America for several months past.

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THEREFORE his opinions are assuredly of sufficient news interest to set them forth briefly here for the information of the trade.

●

AMERICAN producers, he thinks, are soon going to have real foreign competition, not only here in our own theatres, but more especially in the European market itself, where the theatres, now undergoing a grouping and reorganization such as we have seen develop here during the past five years, will, when organized, give organized support to their own pictures, at the expense, of course, of American productions.

●

ONLY the biggest and best American pictures today are preferred by Continental audiences to the productions of their own or any of their neighboring countries, and with British, French and German producers at last really beginning to "catch up" in the race in which America has held the lead for so long, once their own market is fully organized on the theatre end, as Mr. Lesser seems to believe it soon will be, the quality of their product will steadily improve and the strength of their competition steadily increase.

●

TWO studios which Mr. Lesser inspected while abroad—that of the British National in London, and the Societe des Cineromans in Paris—are as modern and up-to-date in equipment as any in Hollywood, and he points to the two films made by Louis Nalpas at the latter, which Universal will distribute here, "Michael Strogoff" and "Les Miserables," and J. D. Williams' forthcoming picture, "Madame Pompadour" for Paramount from the former studio, as evidence of the kind and quality of the attractions we may in future expect from these countries.

●

THE desire of the different governments to encourage and develop their local film industries, Mr. Lesser asserts, is motivated more by the wish to express in their films, their culture and native characteristics faithfully, aside from all propaganda aims, rather than to establish an entirely local industry.

●

THIS being the case, he contends, Hollywood, as the motion picture metropolis and the world center of the art, with every industrial facility for motion picture manufacture, might well become the logical Mecca for the producers of all countries and the genesis, in the broadest sense, of the international motion picture, where all might come to make the pictures characteristic of their own particular home-land.

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THAT this suggestion is by no means so radical and chimerical as it appears at first glance, Mr. Lesser points out, that while Great Britain controls, for example, such great industries as the diamond and rubber industries, neither diamonds or rubber are produced in England.

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AS a further illustration of Hollywood's possibilities for the producers of all countries, he cites the remarkable reception of Famous Players' "Beau Geste" at its London premiere, when Lord Beaverbrooke, on the first page of his London Morning Express, acclaimed it as more truly British, in story, type, atmosphere and culture, than any picture ever made in British studios.

●

MR. LESSER'S idea certainly is sufficiently novel to create discussion and even though the possibility of its realization may be most remote, at least it presents potentialities for the internationalization of the motion picture, which are, to say the least, decidedly interesting.

Merritt Crawford

THREE photoplays, any or all of which bid fair to be world sensations in cinematic history are due to come to Broadway next week.

They are **"Old Ironsides," Jimmie Cruze's** latest big one, and described as a fitting successor, both historically and box office-wise, to **"The Covered Wagon,"** which opens at the **Rivoli** on Tuesday and inaugurates the new "run" policy of that popular house; **"Michael Strogoff,"** Universal's great picture based on Jules Verne's famous story of the courier of the czar, produced by the Societe des Cineromans under the supervision of **Louis Nalpas,** which opens at the **George M. Cohan Theatre,** Sunday night; and last, but by no means least, **"Potemkin"** the marvelous cinematic creation produced by **S. M. Eisenstein,** the young Russian genius, whose screen technique and tremendous realism has amazed our foremost artists and directors, which will have its first public presentation at the **Biltmore.**

To those who assert that American screens are barred to foreign pictures (our British brethren, for instance) we invite attention to these three productions, two of which are wholly foreign in their cast, theme and origin.

*

"How To Exploit A Picture" in a new way, is told by **Herb Cruikshank,** photoplay editor of the Morning Telegraph, in a review of **F. B. O.'s** jungle feature, **"The Gorilla Hunt,"** which appeared in that paper last Sunday.

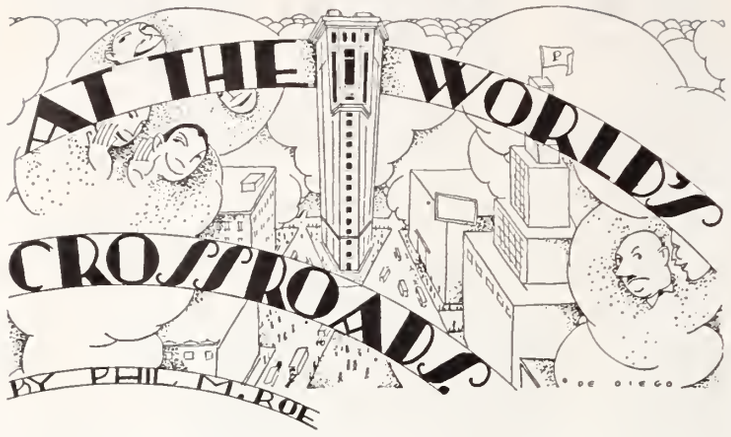
It is straight-from-the-shoulder stuff, highly condensed and far

more informative for the exhibitor than many press books we have seen. At the same time there is a certain mystery about it that elevates, even while it intrigues.

An exact quotation from that portion of **Mr. Cruikshank's** review, to which we refer, follows:

"SHOWMANSHIP ANGLE—All that may be said of the thousand and one ways to exploit this film has been written Hofshrdlu shrdlu shrdlu shrdlu shrdluuu."

It may be we are mistaken about this and that the foregoing is real jungle-talk, transcribed by **Mr. Cruikshank** from the original gorilla-ese for the benefit of the more or less benighted exhibitor. On the other hand every showman will agree with him that **"all that may be said about the thousand and one ways"** to exploit the film has been said.



Paul Gulick, Universal's chief golf inspector, is back from Hollywood with a fund of interesting anecdotes, that he is ready to turn on tap at an instant's notice. He reports the 19th holes on all West Coast courses to be in first-class working condition.

Pete Smith escorted **Paul** over the M-G-M lot, after the latter had first been given the freedom

of Universal City. At M-G-M Paul had another "old home week" reception and introduced Pete to many of his M-G-M associates, who have graduated from **Carl Laemmle's** big school to continue their studies under **Louis Mayer.**

The Universal officials, WAMPAS, and the "233" Club, Los Angeles' big Masonic organization, all "honored guested" him, so that Paul had to tell on three separate full dress occasions, just what he thought of the climate, etc., of the Golden State. The chronicler reports that he "ad libbed" differently each time, so everybody was satisfied.

Paul's only regretful memory of his visit, 't' is said, is that it rained one day and he was forced to forego his customary round of golf.

*

Sol Lesser is back from Europe fairly bubbling over with enthusiasm about everything, about his trip, about the future of the motion picture (he has retired from the business, as everyone knows—now you tell one) about **Mrs. Lesser,** who enjoyed their rambles on the Riviera and through the cathedrals and art galleries of Europe even more than her husband, about—well, why say more?

The success of **Sam Goldwyn's "Winning of Barbara Worth,"** we might have added, the original of which **Sol Lesser,** as the owner of all the **Harold Bell Wright** stories, sold to Mr. Goldwyn. No confirmation at the moment is available, but we might accept a small bet on the possibility that the next **Harold Bell Wright** yarn to be filmed will be produced and presented by **Sol Lesser.**

*

Conrad Veidt, now under a three-year contract to Universal, passed through New York last week on his way back to Germany, having finished his work in the role of King Louis IX, in **John Barrymore's** forthcoming United Artists picture **"The Ragged Lover."** He will make one feature for **UFA** while abroad, to fulfill an old contract and expects to return to America with his family in February. His first picture for Universal will be **Victor Hugo's "The Man Who Laughs,"** which **Edward Sloman** will direct.

For the first time since **Sidney Kent** has been helping **Adolph Zukor** to tell the world that **Paramount** is right there when it comes to pictures, he has done a real disappearing act. Following his convalescence from his recent operation for appendicitis he has gone away for a rest and none of his associates (so they say) know whither.

At any rate he is not expected back at his desk at the **Paramount** offices until after Christmas and his friends are hoping that the vacation, his first real one in many a day, will do him a world of good.

*

Bill (Kalem) Wright, without whose presence for many years no general gathering of film folk was quite complete, is located at No. 6 East 46th street, should any of the old crowd wish to pay him a call. He is said to be working on something that may make an interesting announcement a little later, though this isn't meant as a tip to those hot-foot huskies who solicit advertising for the film trade papers.

IN all the notices we have seen about **"Michael Strogoff,"** Universal's big feature which opens at the Cohan Theatre, Dec. 5, and introduces **Carl Laemmle's** latest screen "find," **Ivan Moskine,** the great Russian actor, to American audiences, we have not yet observed the name of **Louis Nalpas,** artistic and technical director of the **Societe des Cineromans,** who produced the picture.

It is a pity he has been overlooked for **Louis Nalpas** is one of the few really great artistic directors, a regisseur of premier rank in Europe, which the screen has yet produced.

He was over here some five or six years ago, with two of his pictures, "Tristan and Isolde," a beautiful cinema edition of the classic opera, and a wonderful Arabian Nights tale, done in colors, which would make a big hit, if it were brought out today. then to distribute a foreign picture, so the contract lapsed.

One of these days we hope M. Nalpas may again be persuaded to visit these shores, where under **President Laemmle's** auspices we feel sure his artistic gifts will be accorded the recognition to which they are entitled. **"Michael Strogoff"** ought to help to bring this about.

*

Joseph Jefferson O'Neill, F. B. O's Prince of Publicity in the dynasty of **King Hy Daab,** promulgates the following: **"Ed**

McNamee, our peerless exploiteer, has returned to his desk after a harrowing experience on Montauk Beach last Sunday. He met two fish, which he is said to have brought home, but the third was so big that **Ed** barely got away."

Next time **Ed** will take a camera man along.

*

Joe Brandt postcards from London that he's "lonesome for the 'gang' at the Astor," but that there's so much "doing" in the British metropolis that he will have to postpone all lunch dates here for a couple of more weeks Cheer up, Joe, the bunch misses you! We saw **Jack Cohn** on the elevator at 1,600 this week and he looked as if he hadn't enjoyed a meal since you left. Did you lock up those cigars?

M. H. Hoffman...The Tiffany Man

Super-Showmanship and Upbuilding of Exhibitor Confidence Secret of Rapid Strides Made by His Company During Past Two Years —Topliners as Attractions, Tiffany Pictures Blaze Way for Other Independents

By Merritt Crawford

INDEPENDENTS, who have fought and found it tough going, in the grim struggle which has marked the progress of this industry in recent years might do well to take a page from the record of M. H. Hoffman, vice president and guiding genius of Tiffany Productions, Inc.

Not that Mr. Hoffman is the only independent showman, who has found an adequate solution of his production and distribution problems, in the face of the intensified competitive conditions which exist, and which will always be present in the film business from now on. Anyone at all familiar with the field doubtless can mention plenty of others offhand.

But Mr. Hoffman's personality is especially worthy of note because his entrance into the independent market was just at the crucial time, when the "battle of the giants" had really begun in earnest, to wit, just two years ago.

Mr. Hoffman set out to establish Tiffany Productions as a factor in the list of independent offerings, with a definite and well laid plan. Aside from the big question of sales and distribution, he had two major problems.

For several years Tiffany Productions had been well known—as a Metro release, starring Mae Murray. When anyone thought of Tiffany they thought of Mae Murray—and Metro in those days—but not Tiffany. So problem No. 1 was to get exhibitors thinking of Tiffany Productions in terms of Tiffany quality.

Did Missionary Work

Problem No. 2 was to make Tiffany Productions of such outstanding box office attraction value, that theatre owners would book them in spite of the tremendous competition existing. That meant a lot of missionary work and a sure loss for the first year at least.

Any cheapening of producing costs, in the Hoffman plan, while it might have meant a profit at the time, in the end would surely have defeated his main objective, which was to make the Tiffany brand compare favorably with the biggest and best productions made by any company in the field.

Wise ones shook their heads when he first placed Tiffany productions in the staggering State Right market. They said, with perfect correctness, that with his production costs ranging from $75,000 to $130,000, the last figure being that which the fine picture "Souls for Sables" cost him, "Hoffman can never get his money out of the independent exchanges."

They were in this quite right. But so, too, was Hoffman, who was thinking just about two jumps ahead.

He was willing to give the exhibitor about a quarter's worth of picture value for a dime, merely to get him to demonstrate to himself and his audiences the intrinsic box office qualities of Tiffany pictures.

In this Mr. Hoffman more than succeeded last year. No theatre owner now needs to be told what the brand of "Tiffany" stands for, whether he has run the pictures or not. He knows that their standard of quality will match picture by picture, with the best.

M. H. Hoffman

M. H. Hoffman has long enjoyed a reputation as a master showman. He has handled the biggest sales campaigns. He has planned and "put over" numberless box office successes.

Hoffman Proves Worth

Now he has proved that his production brains are of the same superior quality as his selling gray matter. He has demonstrated that he can plan and inject the box office quality into an attraction just as surely as he can efficiently distribute and market it. A combination as rare, as it is hard to beat.

This year Tiffany has its own string of exchanges, thanks to the Hoffman foresight. Right now there are some twenty-seven of them covering all this country and Canada. except for three or four territories which together total little more than ten per cent. of the whole.

By Spring there will be thirty-two Tiffany exchanges, handling Tiffany pictures exclusively, with no open spaces on the map. A full sized national distribution in less than a year and by reason of good pictures solely.

This year Mr. Hoffman expects to spend $2,000,000 on twenty Tiffany productions. He also has plans already drafted and the ground purchased for a studio, the future home of Tiffany Productions in Hollywood, work on which will be begun immediately after his return to the Coast shortly after the first of the year.

Which is by way of being a record for a concern as recently in the independent field as Tiffany.

Specialization is the secret of Hoffman's—and Tiffany's—success. Specialization and hard work. As he puts it, "we have no non-producing executives, no waste motion or wasted money on scenes or effects that don't show in Tiffany pictures and we do have team work."

That means planning, constant supervision of details, both in the selling and the making of Tiffany pictures and above all showmanship.

All of which is another way of saying that M. H. Hoffman is the hardest worked man in his high powered organizaton, himself.

It is needless to say that the Tiffany executive is numbered among the pioneers of this still infant industry. He is all of that, having been in the business just seventeen years, come next Washington's Birthday.

Before that time he was a lawyer, a "portrait and monogram artist," to quote from a sign he once used, and a good two handed fighter. The last he is yet, it is unnecessary to add. Otherwise, neither he nor Tiffany would be where they are today.

Mr. Hoffman came to New York from Chicago, when a mere youngster. He graduated from the College of the City of New York and from the New York University Law School and practiced law in this city for ten years before fate brought him into the picture business.

Found He Was Showman

This was in 1910. A combination of circumstances made it necessary for him to take over the management of the Grand Theatre in Indian Orchard, Mass., a house in which he had become part owner a few weeks previously.

The rest was easy. He suddenly found that he was a showman and that show business was really more intriguing than the law, and in six months he owned and managed no less than seven houses in that territory

Walter E. Greene, then running the W. E. Greene Exchange, in Boston, had watched Mr. Hoffman grow from small beginnings with interest, and hired him to run his Springfield, Mass. office in connection with his theatres, at the same time that the late Hiram Abrams was running the Portland, Me. office and Harry Asher, the Boston exchange, for the same employer. Later when Universal bought the W. E. Greene Exchange, Mr. Hoffman remained with that company for several years as general sales manager.

In 1920 he started Tiffany Productions, Inc. with Mae Murray as the star and with Metro as his distributor. This arrangement he continued until two years ago, when he decided to place Tiffany pictures on the market on their merits as attractions, without

(Continued on page 336)

How To Make Your Theatre Fire Proof

Binghamton, N. Y., Manager Urges That Safety Campaign Be Carried Into the Theatre—Says Employes Should Be Carefully Drilled for Emergency

By Epes W. Sargent

ADVERTING to the recent drive on fire prevention in the film exchanges, H. M. Addison, General Manager of the Binghamton (N. Y.) Theatre Company, Inc., makes the suggestion that it might be well to carry the agitation into the theatre.

One extract from his letter will show that he practices well what he preaches. The excerpt runs.

The holiday season is approaching. Our employees are all very busy, not only with their work, but their personal affairs, and they give little attention to protection. During the past week I have sent for the Fire Marshal and had him make a complete inspection of all doors, exits, boilers, etc. You ask, "Why the Fire Marshal? Why not have them taken care of by your own man?" For the reason that the Fire Marshal is much more strict and will find more fault and is better versed in seeing the defective points than the man who is on the premises every day. Of course, you must be sure that your Fire Marshal is not erratic and will not plunge your organization into unnecessary expense. It would seem policy at this time of year that all managers, especially in the smaller towns and in towns where the theatres are not as modern as they might be, to have a reissue of orders relative to the protection of patrons and property.

Of course, in a town where a man is Fire Marshal merely because he is popular in the volunteer department, this procedure would be unwise and, as Mr. Addison points out, it will be inadvisable in a town where the Marshal is a hobby-riding fanatic, but where your Fire Marshal is intelligent and sympathetic, the advice is excellent.

Recall Fire Scare

Mr. Addison has had years of experience on the road as well as in residential capacities, and it is not to be understood that he is drawing upon his experiences in Binghamton for his material. That would be unfair to his circuit and himself, but he has picked up from his wide experience many useful suggestions, and he puts his finger on the root of most trouble when he says: "Every house manager is more or less interested in protecting his patrons and property. About the first thing he does when he takes over a property is to work out some sort of fire drill. His instructions are carefully followed for a time, but as other matters engross his attention, he lets the responsibility rest with others, and presently, through disuse and the changes in personnel, the original orders are entirely forgotten."

Thirty years ago there was a fire scare in New York City and this writer was assigned to ascertain what, if any, precautions were taken in every theatre in the city. It was a simpler matter in those times than it would be today.

One or two managers flatly refused to reply. Most of the others confessed that they had given the matter little thought. In only one theatre; a burlesque house on the Bowery, was there a regular drill and here the manager, the late James Donaldson, had been a member of the old Volunteer Department.

Most managers pointed out that they complied with the then lax fire laws, and thought nothing else required.

Several years later the Iroquois Theatre fire, in Chicago, startled the country. At that time this writer was with a chain of New York houses. Half an hour after the extras appeared the General Manager came in on the dead run, and the stage crews worked all night in every house to be able to face the inevitable inspection, which came early the following morning.

For two or three months the house and stage crews were put through a drill before the house opened for the matinee, but in six months the matter had been forgotten again.

The fire drill should be worked every day, and if for any reason there is any delay, the house should be held closed for an additional five minutes for the drill.

How to Drill Help

Each usher should be assigned a post; some to open the exit doors (even though they will open automatically under pressure from within), and the doors should be opened and not merely posted. The doorman should clear the front doors, the electrician should be at the house lights switches and the other stage hands rehearse their respective parts.

The orchestra should be drilled into playing a certain quickstep so that when the alarm comes they almost automatically swing into that one selection. And the entire planning of the drill should have for its thought the fact that the great danger is not from the fire itself, but from the audience panic.

A scene from the Metro-Goldwyn-Mayer production "The Fire Brigade"

We do not recall a single instance in the past thirty-five years in which theatre fatalities have been directly due to the fire. The trouble has come from the crowd itself, generally through tripping and piling up. A staff trained to meet this condition can do much to avert a panic.

Mr. Addison cites one instance in which a theatre had been for two years without any person who understood the sprinkler system. The alarm had been out of order for two years, and there was no one who knew how to turn off the water in case one of the sprinkler heads let go.

At the time of installation the maintenance man had been carefully instructed, and for some years everything was well handled. Then he left the job, without instructing his successor, and thousands of dollars damage might have been done before the water could be shut off. This may be an extreme case, but it is an actual one.

In Mr. Addison's own scheme, he lays particular stress on a quick alarm.

Any employee discovering trouble of any sort which is liable to alarm the patrons, has instructions to go to the nearest house phone and signal the stage with four rings. The stage manager immediately throws the house lights full on and repeats the signal to the orchestra, which goes at once into lively music. The alarm is then relayed to the manager's office.

Keep Employees Alert

Of course each house will require a specific treatment to meet local conditions, but there is one rule that is hard and fast. Promise to club the head off any employee who in responding to the drill sets a bad example to the patrons by dashing madly to his station. The alert employee can move briskly down the aisle without seeming to run.

Start an exploration of your house today. See what is needed. Get the help of your fire authorities in organizing a drill, and have that drill every day. And remember that a hole in the carpet, a torn stair runner, a lobby overfull of frames, a nervous orchestra leader or panicky ushers are far greater fire hazards than the actual flames.

No modern theatre can burn so quickly that the audience cannot make its exit leisurely. The danger comes with the panic, and nothing will allay a panic as quickly as spirited music, opened doors and cool-headed ushers.

It will not hurt to get the Fire Chief or the Marshal, to drop in now and then to give the entire staff a talking to. You can talk yourself black in the face without making half the impression the man in uniform can create in a ten minute chat. You may even have to tell the Chief what you want him to say.

When you get newspaper stories of fire scares in which some cool-headed employee averts a panic, post these where the staff can read. It will sink in and may bear fruit at a time when cool-headed action is desperately needed.

And make a right start by hiring people who look as though they can keep their heads. The high pressure usher who can seat ten parties while the other aisle is handling six may be a wonder until the crisis comes, but the nervous energy which is his chief commendation may prove literally fatal in an emergency.

Fire prevention is not merely a matter of plenty of hose, exit lights, extinguishers and the like. Count in the human equation. That counts for most.

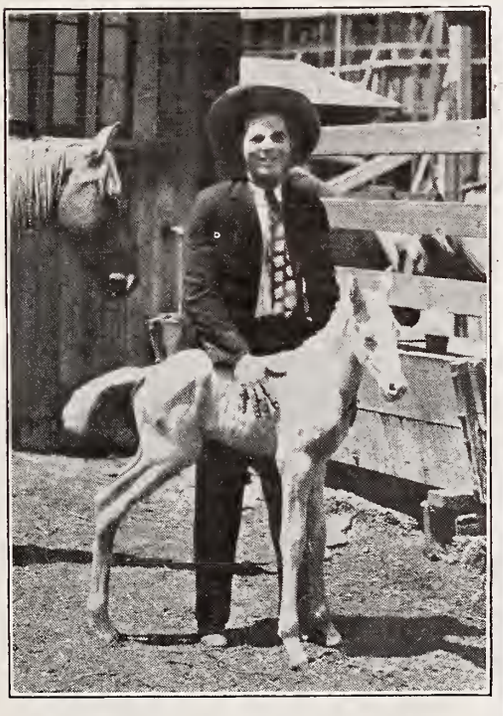
IT might have been a big burlap and sawdust man who sent this doll to Viola Dana of F.B.O., but she seems to enjoy its company.

WHEN the frost is on the window and the wreath is in its place, Mary Pickford, of United Artists, will be ready for Santa Claus.

WALTER HIERS and his contagious laugh in "The Wrong Mr. Wright," for Universal.

Mary Pickford Is On the Watch for Santa

EMIL JANSEN, Inspiration sales manager, gives Gardner James a copy of his first story, but its title is a deep secret.



HOOT GIBSON with the son of his favorite mount, puts the little fellow on his feet at Universal City, while "the old man" looks on with very evident approval.

GORDON COOPER, assistant director of De Mille's "Fighting Love," reads something amusing to Jetta Gudal, the star, and it looks like a press clipping.

DOROTHY GULLIVER in "The Collegian," a Carl Laemmle, Jr., picture, invites you for a paddle—or maybe she means all of us.

MISS SUSAN BAXTER, now helping Allan Dwan get the atmosphere of 1900 into "The Music Master," is the only woman interior decorator doing this type of work in the eastern studios.

Beauty And Talent In "Exclusive Rights"

"Exclusive Rights"

PRESENTING the stars in J. G. Bachmann's Preferred Picture. Above, left to right, Lillian Rich, Gayne Whitman, Gloria Gordon. Left in circle, Gaston Glass, right, Raymond McKee

How Major Bowes And M-G-M Affiliated Pictures And Radio

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15,000,000 mark passed and the 20,000,000 approaching.

As a result of Mr. Fecke's tour, the following stations have signed to broadcast a chat, lasting about one hour, each week (usually on Monday evening):

WBZ, Springfield, Mass.; WBZA, Boston; WHN, New York City; WIP, Philadelphia; WRC, Washington, D. C.; WBT, Charlotte, N. C.; WSB, Atlanta, Ga.; WMC, Memphis, Tenn.; WJAS, Pittsburgh; WSBF, St. Louis; KYW, Chicago; WAMD, Minneapolis; WADC, Akron, O.; WHO, Des Moines, Ia.; KOIL, Omaha; KLZ, Denver; KSL, Salt Lake City; KGW, Portland, Ore.; KFOA, Seattle, Wash.; KFRC, San Francisco, Cal.; KMTR, Los Angeles, Cal.; WFAA, Dallas, Tex.; WKY, Oklahoma City, and WSMB, New Orleans, La.

Hundreds of exhibitors, in chats with Mr. Fecke, have pronounced the plan the best contact they know of to bring patrons into their theatres. Showmen look upon it as the biggest exploitation move thus far invoked to help their houses. The interesting thing, showmen point out, is that the announcer, or the special reader designated to handle the "chat," is enabled by means of the radio, to reach right into the home and talk to men and women on interesting topics allied with motion pictures, and, in many instances, win them over to this popular form of entertainment.

Many big chain houses (Lubliner and Trinz) and many separate houses show slides at each performance calling the attention of their patrons to the radio chats from their local stations. This clearly indicates exhibitor support of the idea.

The movie "chats," carefully prepared, form a consistent chain of addresses, week after week, and in them the listeners keep in touch with the latest moves in the film world. A "chat" will incorporate the gossip of current and "local" pictures and theatres; a biography of some noted player; a guessing contest, usually most interesting; looking ahead to coming pictures; the news or pictures and players as they go from West to East, and back again; questions are answered, etc.

Chats on Hollywood

The result is: Station KYW, Chicago, receives from 600 to 3,000 letters each week from movie fans. Clubs are formed in conjunction with the stations, and movie "fans" will receive photographs of their favorites by writing for them.

The Radio Division of M.-G.-M. has become a most important branch of the home office, with Major Bowes at its head, and manned, as it is, by experts. Mr. Fecke recently spent eight weeks in Hollywood, and his forthcoming movie "chats" will reflect the results of this visit.

M. H. Hoffman—The Tiffany Man

How He Has Made His Product Rank With the World's Best In Pictures

(Continued from page 333)

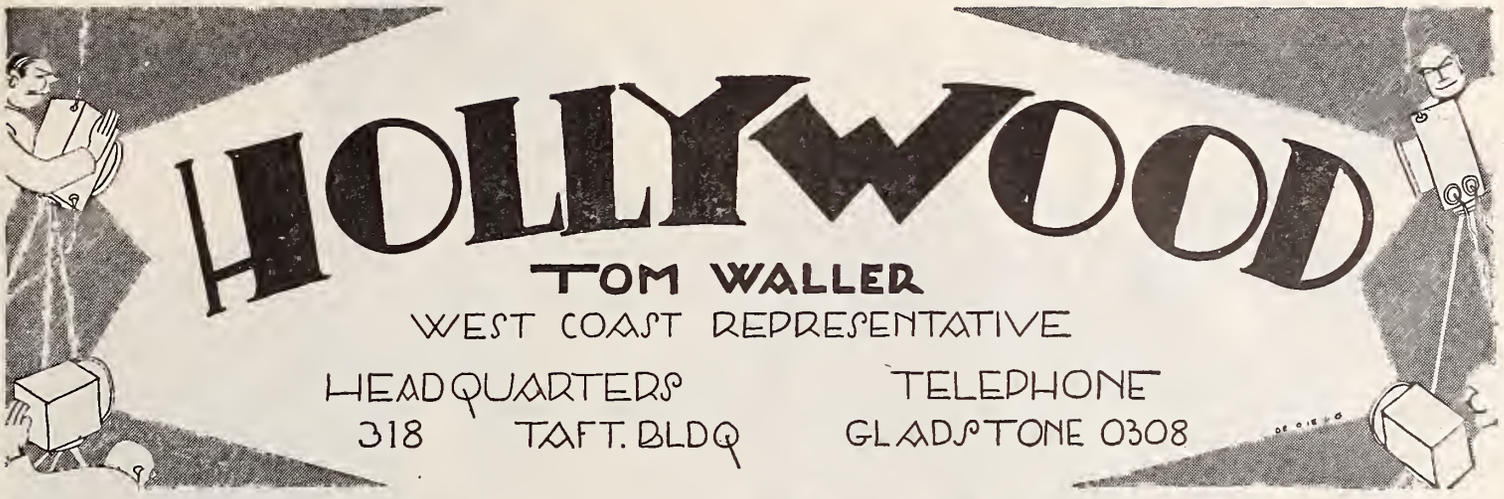
reference to any particular star or distributor.

That he has since made the name of Tiffany synonymous with the best in box office quality few will deny, and if there be any who do, we predict that they will eat their words before the end of the present season.

I would like to tell some of the fine things I know about M. H. Hoffman in his private life—some of the kindly, generous big-heatred acts he can count to his credit, when the time comes for him to tally up with St. Peter, or whoever it is that holds the outer gate.

But this article can only deal with M. H. Hoffman, the Tiffany Man, and his company and his pictures. After all, probably this description of him will best suffice.

He has certainly made that name—in this industry—what it means in that other great industry where it first became famous—the hall mark of quality and worth.



New Chaney Special Ready For Release

Marcus Loew Expected to Be Up Soon

Marcus Loew at the time of this writing is confined to his bed in the suite of rooms which he and Mrs. Loew obtained at the Ambassador several weeks ago when they arrived here. It was then announced that Mr. Loew was making the visit primarily to recuperate from an attack of pneumonia in New York.

Reports that Mr. Loew had experienced a relapse during the past week and had been ordered to his bed by physicians caused Moving Picture World to make official inquiry.

Mrs. Loew assured this publication that the film chief "is doing very nicely," stating:

"Mr. Loew is still confined to his bed and we cannot say definitely when he will be up again but it should be in the very near future. He is suffering from a slight heart attack and from a relapse of his recent illness which was due to pneumonia."

* * *

Barthelmess Soon To Start On New Picture

Dick Barthelmess will arrive on the west coast immediately to start work on his first picture for First National tentatively titled "The Patent Leather Kid." Barthelmess, who sailed from England on November 24 is under a three year contract with First National. "The Patent Leather Kid" is Winifred Dunn's first scenario job under a long contract which she has just secured from Production Chief John McCormick.

Roach Admits He Desires D. W. Griffith

Hal Roach confirms the report that he has wired David Wark Griffith an offer. In this respect Roach says: "Remembering some of the marvelous short subjects Griffith made in the early days, I decided to endeavor to interest him in filming another series of short dramas. I have left the price consideration up to him, and am hopeful that he will find it possible to make these. I firmly believe the result would be something which might revolutionize the industry."

Signed for "Sunya"

Gloria Swanson has signed Ivan Lebedeff, the Russian actor, to appear in "Sunya," the picture she is now making for release by United Artists.

Picture of U. S. Marines Reveals New Lon Chaney

Metro-Goldwyn-Mayer Spend More On "Tell It to the Marines" Than On "Road to Mandalay"

OFFICIAL records at the Metro-Goldwyn-Mayer studio show that the production cost of "The Road to Mandalay" is tripled in the amount spent to make "Tell it to the Marines," Lon Chaney's newest starring vehicle which, we are given to understand, will be released as a special sometime this month at the tentative length of ten reels.

The gouged eye, the haunted expression, the hunched back and the innumerable other guises of grotesque deformity that have made the Chaney name in the marquise cast significant reflection upon the box office are all in the discard in what we saw of "Tell It to the Marines." It is the Chaney face that is known about the studios before it comes out of the make-up room that is photographed close-up and afar. It is the Chaney face that thousands of fans and persons right in the industry have never seen. The Chaney physique is not stooped or contorted but the upright perfect physique of a long-hitched, hard fighting, understanding drill sergeant in the U. S. Marine Corps. Right off the bat "Tell It to the Marines" is thus provided with one of the surest-drawing exploitation angles of any Chaney vehicle.

Chaney Would Enlist

When it was decided on the Metro-Goldwyn-Mayer lot that Chaney's next picture would be something entirely different than his past successes no one had any idea that it would be as different as this. We have described Chaney in it as the everyday Chaney except for a dressing room scowl. How Chaney essays his temporary departure from underworld and queer character roles is witnessed by the

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"Play Ball Or Take the Bench"

Percy Marmont and Gardner James get into an argument in indoor baseball with "Oscar," father of Patsy Ruth Miller, acting as umpire. He formerly was a big league player.

"Tell It To The Marines" Is Enormous Production

LON CHANEY *in* TELL IT TO THE MARINES

IN line with the traditions of the Embassy Theatre, N. Y., where only Big Pictures play, comes another great *Metro-Goldwyn-Mayer Road Show* to be presented at $2 admission. *"Tell It to the Marines"* was months in the making and by reason of a contract with the U. S. Marines the producers were able to incorporate material never before shown. Lon Chaney is the star, with William Haines, Eleanor Boardman, Carmel Myers in a big cast. George Hill is the director. M-G-M'S Epic of the Marines is slated to be one of the Year's Biggest Sensations.

Who's Who On The Chaney Set

The Star *Director* *Cameraman* *The Extra*

Lon Chaney **George Hill** **John M. Nickolaus** **Maurice Kains**

FOR a man whose daily occupation it is to drill other men in the art of "Forward March" and "Present Arms" we would naturally expect some efficiency, especially if he were a sergeant in the U. S. Marine Corps where the Manual of Arms is the law of laws. But for a man who was born before the Boy Scout movement became so popular and for a man who has never had any experience near or in a military organization we would feel actually sorry were he to suddenly attempt the command of not a company but an entire battalion of seasoned Marines, each one from his very training a commander.

That is what Lon Chaney did in "Tell It to the Marines."

The record shows that for several weeks before actual production work on "Tell It to the Marines," Chaney paced up and down a lawn on the studio lot, right-about-facing, porting and left shouldering arms and doing everything that he was told to do by a big raw-boned sergeant who had been imported to the film factory from the Marine Base at San Diego.

He drilled like this for three hours every day. Some say that his former experience as a dancing master helped promote a faster co-ordination between the feet, hands and the brain.

DIRECTOR George Hill is frankly elated over the new Lon Chaney available to box offices this month in "Tell It to the Marines." Not only the fact that Chaney is robbed of practically all his disguise but the great way in which Chaney practically mastered military tactics in such a short time are responsible for such unstinted praise for this star from Hill.

The director, himself, served during the World War as a captain in the Signal Corps. Much of his service with the American forces was seen in Italy.

During the making of "Tell It to the Marines," a strong friendship became cemented between Hill and Major Wilcox of the U. S. Marine Corps who had been sent on from Washington, D. C., as a technical expert to insure a correct film translation of the rudimentary work of the Marines. Hill's military experience naturally made things much easier for both himself and the Major.

Hill considers "Tell It to the Marines," one of the most perfect film records of sea soldiers as they really are that has ever been made. Their activities in themselves are of decided interest to the civilian world who are constantly reading about the conquests of the Marines all over the universe. The love story should cause the picture to register big with audiences of all classes, Hill believes.

WHAT John M. Nickolaus, superintendent of photography for Metro-Goldwyn-Mayer, has to say about cameramen may be old to some people, but we will state it is decidedly new to us.

First of all Nickolaus' job is like that of the city editor on a big daily newspaper. Like the editor who assigns when possible the reporter with a knack for delving into crime on a murder story and the reporter with drawing room poise for a social function, so does Nickolaus use similar judgment in positioning his cameramen.

We had the impression, until we talked with Nickolaus, that a good cameraman was a good cameraman regardless of whether the tripod was pitched on a mountain side or within the four walls of a studio set.

"The good cameraman is the good cameraman regardless of where his camera is located," Nickolaus assured us. He qualified this by saying that like newspapermen and actors good cameramen were also specialists and that some who liked the great out-of-doors reflected this appreciation in work markedly effective while the same was true of men who were fond of the delicate situations suavely handled quite frequently indoors.

Ira Morgan was the chief cameraman whom Nickolaus assigned on "Tell It to the Marines."

AN attractive, well set-up youth listed with the casting director of the Metro-Goldwyn-Mayer studios as Maurice Kains may not believe that one good turn deserves another, but anyhow that is what they tell us he experienced in "Tell It to the Marines."

It would seem that it was on one of the first few days during Lon Chaney's private tuition for the sergeancy in the picture that Kains happened to pass by.

The genuine product of the U. S. Marine Corps was putting Chaney through the paces when Kains decided that his own experience in the U. S. Navy might help the sergeant teacher from the San Diego base as well as his star actor emulator. It is an established fact in the service that if an experienced man will go through the commands by the side of the man who is attempting to learn them the pupil will move up into the first rank much sooner.

Director Hill put the ex-gob alongside of the aspiring Marine and the old leatherneck commenced once more the duties of his assignment.

That Kains contributed toward Lon Chaney winning his film sergeancy is undisputed out here. And quite possibly because of his good fellowship attitude in refusing to be remunerated for his efforts Kains realized the bit which he plays in "Tell It to the Marines."

Lon Chaney Learned Marine Tactics By Doing Them

Joe Rock Is Host for Fat Men On Coast

Joe Rock that producer of comedies who has his office right near Tom Reed's in Carl Laemmle's Universal city, is on the record for having staged one of the most unique dinners which Hollywood has ever heard tell of on Thanksgiving.

Just after Harry Langdon—whom Don Eddy describes as "that great comedy love-maker of the screen"—had distributed 373 pounds of turkey among all associated with him in "Long Pants," Joe Rock did his bit.

He did it in such a way that he actually copped pages of stories and photographs before and after the event. This was an invitation to all Los Angelenos who tipped the beam at 250 pounds or more to devour turkey with Joe. Twenty-three showed up and Joe had to order another truckload of gobblers. Thus Joe's three fat comedians got more than food for Thanksgiving.

Langdon Is Modest

While Harry Langdon modestly declined to comment on the disposition of the individual dinners which he had provided, thieves and highwaymen were busy. One butcher lost a flock of slit-neck turkeys and hungry persons in the Monmarte coffee shop, which is frequented by film folk, heard a threat to "blow somebody's brains out" and then witnessed a Chevrolet roadster dash away with the shop's Thanksgiving receipts.

While all this was going on no doubt many others in film land were quietly but effectively enjoying the Day of Food. We mention one of these parties because it came to us quietly from Flora Finch's personal press agent who delayed his own dinner in order to tell us that Flora is now in Universal's "The Cat and the Canary" and that she was going to enjoy a "beautiful four-pound specimen of English pheasant which was crated alive and sent to her by a British fan."

Wishing Him Luck

Although Joseph Hergesheimer, when he left for New York a few days ago, described his presence here "for vacation purposes," it now develops that he may have with him back in New York a contract to write another story for Metro-Goldwyn-Mayer.

J. R. Grainger, general sales manager for Fox, salutes Victor McLaglan on his success as Captain Flagg in "What Price Glory."

Hollywood Greets Winter And Now It's All Wet

WINTER has hit Hollywood at last. The first big storm of the season got under way November 24, took a recess with leaden skies and a drizzle on Thanksgiving Day, and returned with terrific velocity on the following day. It is conservatively estimated that the toll exacted by a persistent downpour of this kind from the studios alone runs into thousands of dollars. This may readily be appreciated when one considers the vast acreages occupied by unprotected exterior sets on every studio lot.

To the inexperienced eye many of these skeletons of houses and city thoroughfares and duplications of places all over the world appear insignificant in cost and slapped together for the benefit of a few hours' exposure before the camera. Any such impression, however, is absolutely erroneous in the average case out here.

The planning, architecturally and mechanically, of many sets is almost as expensive as if a permanent house were being built or a street laid. Carpenters have to be especially expert in their line and much more is required of a set painter than of the average in his trade.

It is customary in many studios to leave sets stand long after productions in which they are used have been finished. In fact it is nothing unusual for such a set to remain intact until the ground which it occupies is needed for some other effect.

The super-abundance of sunshine and dry climate here naturally prolong for months the life of an exterior set which would be warped out of shape in the East in a few days.

But, when a storm of the type which has just been experienced

(Continued on page 341)

Dame Rumor Talks Idly of Coast Unions

A local newspaper lent its ear to Hollywood Boulevard in the neighborhood of the Christie Hotel the other day and clogged it up with more wax than an experienced receiving set would get in a week in the 727 sector of New York's Seventh Avenue.

In this particular neighborhood you don't have to step back from the curb or be struck amidships by a taxicab. There are mountains in the distance and even palm trees a few blocks away. You don't have to talk fast in order to grab someone else, either. People in that respect seem far more loyal out here.

Apparently the Boulevard topic was mergers on the particular day this newspaper sent its reporter for the stroll. He must have had lunch at Henry's, Charlie Chaplin's side kick who runs the famous Hollywood sandwich shop. By the time he finished supper at Musso Franks this reporter must have thought he had the greatest futuristic yarn of filmdom that was ever about to be published.

Editors Had Doubts

However, it would seem from the recounting of this brilliant story in cold type that the copy desk had its doubts. Even though they gave it a two-column spread they put it on the bottom of an inside page with the heading:

"Talk of Variety of Deals Current in Hollywood But Inquiries Fail to Elicit Confirmations."

Many of the reports that have exhausted even the patience of "727" habitues were reiterated for this reporter with such embellishments as: "Producers Distributing Corporation and Paramount are to be consolidated" and that "United Artists, Universal and Educational are contemplating a merger."

The story did say that some of the reports were indignantly denied when referred to enlightened sources while others met with laughs, absences and silence.

Craft to Direct

William Craft has been chosen as director of Columbia's screen-drama "The Wreck," starring Shirley Mason. The work of shooting, interrupted by the death of Tom Forman, has been resumed at the Hollywood studios.

Joe Rock Treats Fat Men—Merger Rumors Nailed

New Chaney Special Makes Real Sensation

(Continued from page 337)

application for a captaincy in the reserve ranks of the U. S. Marine Corps. That the commission will very likely be awarded him, Metro-Goldwyn-Mayer officials feel confident.

This in itself speaks more than volumes for Chaney's work as Sergeant O'Hara. Then you further learn that the military world's strictest disciplinarian, none other than Brigadier General Smedley Butler, commandant of the western marine training base at San Diego, when he witnessed a batallion of his own marines being put through the paces by Chaney openly marveled at his actor's soldiering before the camera, exclaiming:

"This is almost too good to be true!"

As soon as E. Richard Schayer, who personally had studied characteristics of the marines in training, at sea and in battle, had dotted the last period in this original screen story, Federal Government cooperation began to manifest itself materially. With the exception of Chinese hordes used to depict a skirmish in a Far Eastern setting real Marines are the background all through "Tell It to the Marines." Government equipment from bayonets to uniforms is another feature. Actual locales used during the making of the production include the maneuver grounds and the barracks at San Diego, the Pacific fleet under way and the gun deck of the U. S. S. California while it was swarming with activity in battle practice.

Marine Stands By

From the time the first camera shot was made to the fade-out a marine corps official stood guard by the side of Director George Hill. He is Major Wilcox who had been assigned from Washington, D. C., to assist Metro-Goldwyn-Mayer in making "Tell It to the Marines" as near technically perfect as could be possible.

That Major Wilcox was out here to do a Marine's job went on the record many times during the production work. One incident which studioites are still talking about occurred when Chaney and a bugler made their first appearance in this picture while the company was on location at the San Diego training base.

"Chaney carries himself well and goes through the manual like an old timer, but," Wilcox

Harry Langdon, soon to appear in "Long Pants" for First National, gives an idea of what the well dressed man will wear.

is said to have exclaimed, "spotless equipment is insisted upon in the corps."

That Wilcox's point was well made even Director Hill conceded. Then what is common knowledge about any studio was revealed to the Major. The reason why the bugle did not sparkle and the buttons on Chaney's uniform refused to glimmer was not because of any lack of filmdom's respect for Marine customs but simply because both had been deliberately soaped. Even when the Major learned that a dull or tarnished surface photographs more clearly and distinctly in a brilliant sunshine he felt it his duty to accept conditions literally until projection on the screen convinced him that his Marines in "Tell It to the Marines" were just as immaculate as they are for everyday official inspection.

Romance Woven In

While the production, in the early shape in which we have seen it, exploits the daily routine of the Marine from the time he enlists to the end of his first enlistment, "Tell It to the Marines" interweaves the theme of romance with that of adventure. What is drab duty to a Marine would be often considered excellent comedy to a civilian. The writer who is an ex-Marine can vouchsafe for the authenticity of "boot," or recruit, experiences in "Tell It to the Marines." In one of the leading roles William Haines depicts the typical "boot" green from fresh city life. The writer also goes on record that Haines in the hands of Chaney would receive almost as much, if not more, were he a real "boot" under the supervision of an old sergeant miles away from a camera.

Eleanor Boardman, as the Red Cross nurse, introduces early into the production the romantic theme with the unusual situation of the sergeant and "boot" becoming rival suitors. Carmel Meyers, as Zaya a mid-ocean island queen, causes the breach in the romance which contributes to complications, the unraveling of which gives Director Hill ample opportunity to touch upon Marines in foreign duty as well as their life at the local post.

Several months of actual shooting were required before the final "Cut!" was sounded by Hill. During this time two weeks were spent at the marine base at San Diego on exterior work.

Production Manager Fred Leahy states that the Hangkow Street set in "Tell It to the Marines" cost more than any set used in "Scaramouche." During the mob scenes on that set and an attack upon the city quelled by the Marines, Leahy figures 1,200 Chinese were employed for six days at the cost for their services alone running up into $72,000.

In the course of this battle scene the entire cast including the Chinese, equipment and 100 horses had to be transported 45 miles from the studio.

Hollywood Greets Winter And Now It's All Wet

(Continued from page 340)

hits Hollywood, the city fathers as well as the production managers resign themselves to their fate.

New York and its "snow birds" clearing away the drifts from Broadway and Fifth Avenue have little in common in the way of equipment with the Los Angeles bread line when its members suddenly find jobs. Instead of pure snow the extras in the street cleaning department here find themselves building dams with sandbags so that traffic will not be inundated by torrents from the high hills over Hollywood. Even at that automobiles after the rain has only been under way for a few hours find the water up to their hub caps. The movie vamp who has braved the tempest without a chauffeur very often has to wet her silk hose even above the knees in order to get to a garage. Incidentally, garage keepers out here are regular lifeguards for the film colony in the wet season. As soon as it starts to rain they don sou-'wester and hip boots and take up their station at the garage door.

They're Hardboiled

"They are harsh fellows at that," a woman of unmistakable studio lines told the writer whom she joined under the sheltering roof of one of these temporary life-saving stations. More than her ankles were drenched and her complaint was that the "harsh ones" had made her step into the middle of the Santa Monica Boulevard torrent with a frank reminder that the nude Packard was sufficiently heavy to push.

Natives already are beginning to talk about the first storm of the year out here as Easterners look back to the snow of 1888. The grandeur of almost perpetual California sunshine even stammers the tongues of the most eloquent realtors this kind of weather.

However, everybody is good-natured. If a flivver bumps into a Rolls Royce one forgets the $10,000 paint job of the other and the drivers dry hands.

Pity Poor Extra

Perhaps no one suffers more during such a downpour than the extra who happens to be working in the studio. The dormitory where he has his make-up-can is usually a few acres away from the interior set where the picture in which he improves the background is being made. No matter how fast he can run the red in his wig and the gobs of rouge on his cheek bones run with the rain still faster over his princely butler's costume. He does not mind this half as much, however, as the star whose toilette, that required hours to perfect, becomes slightly dampened because the chauffeur who drove her directly up to the extra's goal, is careless in opening the door.

Just before press time it came to our attention that Miss Nancy Lee, an actress who has been working in a picture under the direction of Frank Lloyd, was injured when an automobile struck her in the blinding rain near the Famous Players Lasky studio. At the Hollywood Hospital it was said that she was badly bruised but had sustained no serious injuries.

It's Winter Time In Hollywood—More About Chaney

Production Moves Rapidly At M-G-M Studios

Marion Davies Nearing Finish Of New Picture

By December 15 the line-up at the Metro-Goldwyn-Mayer studio will be as follows: "The Demi-Bride" with Norma Shearer, Lew Cody, and Carmel Meyers —and the baseball epic "Slide, Kelly, Slide" will be completed. Tim McCoy's "Braddock's Defeat" will be nearing completion. Well under way by that time will be Marion Davies "Tilly the Toiler" being megaphoned by Hobart Henley; "Wind," with Lillian Gish, which Clarence Brown is directing, and "Women Love Diamonds" with Pauline Starke, Owen Moore, Lionel Barrymore and Cissy Fitzgerald. The middle of the month "Old Heidleberg" with Ramon Navarro will just be starting.

Two Separations Are Ended in Hollywood

After a separation of thirteen years Cissy Fitzgerald and her eighteen year old daughter are reunited. The Metro-Goldwyn-Mayer aetress' meeting with her daughter who has just come over from England caused quite a sensation at the Santa Fe railroad station.

George Archinband and Charles Van Enger, director and cameraman respectively, are brought together again for the first time in twelve years in their work at First National studio in "Easy Pickings." When these two men originally met they were both subordinates.

Laemmle Aids Japs

Americanizing Japanese production methods is the latest move Carl Laemmle has recorded for Universal. In this respect it is learned out here that the Big "U" chief is furnishing equipment and technicians to a Japanese producer at Kobe, in order to inject "Universal" pep in Japanese cast, Japanese directors and Japanese productions for Japanese consumption. Reports say that he is meeting with his usual success.

★ Studio Row ★

CONSTANCE TALMADGE'S "Carlotta" which is now in production at the United Artist's studio has in its featured roles Antonio Moreno, Edward Martindel, and several others. Marshall Neilan is directing.

* * *

LOUISE DRESSER has been signed by Warner Brothers to play the feminine lead in "White Flannels." Lloyd Bacon will direct this production.

* * *

B. P. SCHULBERG, west coast executive of Famous Players company, informs us that Adolphe Menjou's next starring vehicle for Paramount will be "The Man in Evening Clothes."

* * *

SHOOTING ON Norma Talmadge's starring vehicle "Camille," which Fred Niblo is directing for United Artists, is well under way. Oscar Bergei, Hungarian actor, is playing a leading role.

* * *

ACTUAL PRODUCTION WORK on John Barrymore's latest for United Artists is completed. The title has been changed from "The Beloved Rogue" to "The Ragged Lover."

* * *

GARDINER JAMES' first vehicle for Inspiration Pictures will be "Quality" by Dixie Wilson, it is announced.

* * *

CARL LAEMMLE has placed Walter Anthony in charge of Universal City's staff of title writers.

* * *

CLARA BOW has completed her first starring vehicle under the Paramount banner. It is "It."

* * *

UNIVERSAL HAS acquired three more directors, Wesley Ruggles, Nat Ross, and Harry Sweet.

* * *

LILA LEE, it is said, has signed a long term contract with Cecil B. DeMille.

* * *

EDDIE CLINE will realize directorial honors for Douglas McLean's latest "Let it Rain" being made for Paramount.

* * *

SOL LESSER, according to reports out here, plans to leave Paris soon for New York.

* * *

ZASU PITTS, we learn, is to occupy the stellar role in one of Hal Roach's two-reelers.

* * *

Contracts Plentiful

John W. Considine, Jr., is busily handing out contracts these days at the headquarters of Feature Productions on the United Artists lot. Don Alvarado has just been signed for a five year contract, and others include Estelle Taylor, the Duncan sisters, Gilbert Roland, and Willie Fritich. In addition to these, two German players whose names are not yet made public, have also been enrolled, Considine assures us.

"Sure Fire"

Bobby Vernon's next comedy for Educational, which has been titled "Sure Fire!" has been completed. Frances Lee, Bill Irving and other comedy favorites appear in support of the comedy star.

Kohner Is Promoted

Paul Kohner has been elevated from the position of casting director at Universal City to unit supervisor. Wm. W. Cohill steps into Kohner's old job. During his regime behind the casting window, Kohner is credited with having brought Rudolph Schildkraut to the screen and many other players who have since developed prominence.

Miss Bradley Signed

Estelle Bradley, who recently has been appearing in Educational-Mermaid Comedies, again has been cast as the leading lady with Lloyd Hamilton in the comedy which the big comedian is making at Educational Studios under the direction of Norman Taurog.

Bessie Love An Artist As Auto Camper

What can a "tin can tourist do"?

"Rubber Tires," which features Bessie Love and Harrison Ford for Cecil B. De Mille, discloses the secret, according to Alan Hale, who now is directing the screen version of Frank Condon's highly humorous tale of auto camp life.

The typical "tin can tourist" is never quite sure of his exact destination. He simply motors on, day by day, stopping at the auto camps along the way, ever in search of new fields to conquer.

"Rubber Tires" involves a family of "tin can tourists," whose one redeeming feature is a vivacious and resourceful daughter. Bessie Love, as Mary Ellen Stack, is the brains of the family, and her effort to pull Pa and Ma, and her kid brother ort of the rut, and get them to California furnishes laughs galore.

Mr. Korda and Wife, Mrs. Corda, Are Here

J. Alexander Korda and Maria Corda are husband and wife. The spelling of their names was one of the first things noted when they stepped off the train to fulfill five year contracts secnred by them through Richard Rowland for First National. "Just to be different" was their explanation for this. Korda is a former Ufa director and his wife has played in Ufa pictures. Although no work had been assigned them at this writing, it was reported that Korda will probably not direct his wife.

Work Moves Rapidly

It is said that production work on "Exclusive Rights" which J. G. Bachmann has started for Preferred Pictures will be practically completed by the middle of December. Frank O'Connor is directing, and the cast includes Lillian Rich, Raymond McKee, Gaston Glass, Garry Walker, Sheldon Lewis and other well-known names.

Stories of Stars—Flashing And In The Making

Wm. Fox Has Fine Drama In "Sunrise"

News comes from Fox Films that F. W. Murnau, celebrated German director, is making a vivid love story of "Sunrise," his first American production.

After two months of shooting, Murnau has completed rural sequences on location at Lake Arrowhead, and he is now in the midst of filming scenes in a metropolitan city. Rushes give promise of a successful production from both artistic and box-office viewpoints.

With the aid of Janet Gaynor, George O'Brien and Margaret Livingston, Murnau has been unusually successful in developing his screen characters. By his original technique, he has uncovered new depths of dramatic talent in these American players.

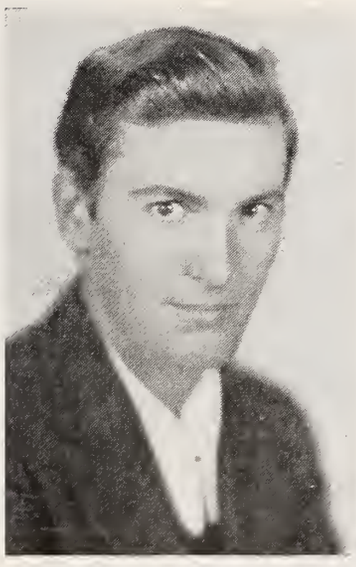
Is Richly Mounted

Miss Gaynor and Mr. O'Brien are the principals in "The Song of Two Humans," the secondary title of "Sunrise." Miss Livingston is the city woman who disturbs the harmony of their love. The story was adapted by Dr. Carl Mayer from an idea in Sundermann's "The Trip to Tilsit."

It is a richly mounted production. An entire village was built on the shores of Lake Arrowhead for the rural sequences. Murnau is now working on one of the largest sets ever built for motion pictures. It covers an area a mile long and half a mile wide on the lot at Fox Hills, representing a section of a city complete with elevated trains, street cars and all the other big town phenomena.

In securing unusual photographic effects, Murnau has the cooperation of Charles Rosher, who has filmed all Mary Pickford's pictures for the past nine years.

Stars In "Quality"



Gardner James

"QUALITY," by Dixie Wilson, will be the first vehicle for Gardner James, the popular new screen "find." This announcement comes from J. Boyce Smith, general manager of Insipration Pictures, Inc., after having a confirmation from Walter Camp, president of the organization.

While no definite date has been set for production, it is intimated work will be started as soon as the script is prepared.

"Quality" will mark the initial feature story for Gardner James under his Inspiration Pictures contract. The actor has been loaned to various producing companies in the past through Inspiration's courtesy, while time was being marked for the completion of Dick Barthelmes' contract with the company.

Comedies Will Continue The Vogue, Asher Says

THAT more than fifty per cent. of the feature pictures to be made in Hollywood during the coming year will be comedies, is the belief of E. M. Asher, producers of the Corinne Griffith features for First National.

He bases his opinion on the unusual success of comedy features over dramatic vehicles during the last few months.

This, he declares, has proved to producers that audiences throughout the country are at present in the frame of mind where they would much rather laugh than sigh.

In keeping with the desire for comedy, Asher states that almost all of his activity will be devoted to laugh-producing pictures. At the present time his company is making "McFadden's Flats" for First National. This picture is now in its fifth week under the supervision of Edward Small.

By arrangement with John McCormick, general manager of First National's West Coast productions, both Charlie Murray and Larry Kent were loaned to Small.

Bachmann Ranks High As Successful Producer

Head of Preferred Pictures Took Reins When His Former Partners, B. P. Schulberg and Al. Lichtman, Withdrew

FIRST hand knowledge of the needs of the independent market, gained through four years' experience as sales chief for Preferred Pictures, is the practical asset which J. G. Bachmann took with him to Hollywood a few months ago when he went there to become the producer of the present Preferred program. With half of that program now completed, Mr. Bachmann has taken his place among the acknowledged producers, and his success reflects the benefits of distribution knowledge as a background for studio work.

Mr. Bachmann has been closely identified with the industry for seven years, his first affiliation being in the development of Katherine MacDonald as a star under the First National banner.

J. G. Bachmann

In 1922 he formed a three-cornered partnership with B. P. Schulberg and Al Lichtman, for the production and distribution of Preferred Pictures for release on the independent market. Upon the resignation of Mr. Lichtman he assumed full charge of the sales work, and for the next four seasons visited the distribution centres at regular intervals.

To. Mr. Bachman goes the credit for marketing thirty-two Preferred Pictures produced by B. P. Schulberg. Many of these were outstanding box-office attractions and registered records for high grosses. Exhibitors will recall such of them as "Rich Men's Wives," "Poor Men's Wives," "The Virginian," "Maytime," "Capital Punishment," "The Plastic Age," etc.

Before starting on his schedule of thirteen Preferred Pictures for 1926-1927, Mr. Bachman took time-out long enough last spring to make a series of short subjects, "The Charleston in Six Lessons," the demand for which he had learned on one of his country-wide visits of independent exchanges. This novelty was one of the most profitable and unique releases of its kind ever made.

Shortly after the completion of this subject he announced his intention of carrying on the production activities formerly sponsored by Mr. Schulberg in furnishing the independent market with a superior type of feature—activities which were temporarily suspended following Mr. Schulberg's appointment as associate producer for Famous Players-Lasky.

In a brief period of six months Mr. Bachman has accomplished many things. Five of his feature presentations are released, these being "Lew Tyler's Wives," "The Romance of a Million Dollars," "Dancing Days," "Shameful Behavior?" and "His New York Wife."

Recognizes Ability

Through the influence of this new producer the independent market has for the first time received the services of such directors as Harley Knoles and Tom Terriss. He has also secured for it Dr. Alexander Arkatov, European genius, who will soon work under Preferred auspices. Another accomplishment in the directorial field was the development by Mr. Bachmann of the megaphone talents of Albert Kelley, former assistant to Cecil De Mille.

New talent is recognized by Mr. Bachmann as a constant and ever-growing need. Having been partially responsible for the discovery and development of such personalities as Clara Bow, Donald Keith, Alyce Mills and Gilbert Roland, Mr. Bachmann is still on the lookout for young players of promise—the finding of whom has played a conspicuous part in the success of the Preferred organization up to this time. Gloria Gordon is one of the newer actresses for whom Mr. Bachmann may claim credit. It is worth noting, also, that it is he who

(Continued on page 346)

Ralph Ince Signs Contract With F. B. O.

RALPH INCE has just signed a long term contract to direct for F.B.O. His first work will be "Home Struck."

MARIE PREVOST, the lovely little Metropolitan P.D.C. star, sitting high on a rock as Prometheus sat, overlooking the Pacific.

MISS PREVOST remarked when she saw this picture that the rock resembled a camel's head and she'd been swimming a mile.

A PRICELESS Spanish lace Mantilla adorns the head of Dolores del Rio, beautiful Mexican star of Tolstoy's "Resurrection," for Inspiration Pictures.

IT takes a six-shooter to get June Marlowe's new "straight-eight" in action at Universal City, but she gets it to the intense surprise of Hollywood.

HARRY POLLARD took this luggage along with him to direct Universal's "Uncle Tom's Cabin" down on the Mississippi. It consisted of what Pollard told his friends was "local color" and "Dixie atmosphere."

GLORIA SWANSON goes into conference with Albert Parker, her director, and Dudley Murphey, technical expert, on the studio for "Sunya," for United Artists.

DOLORES COSTELLO, Michael Curtez, and Jason Robards, star, director and lead in Warner Bros.' "The Third Degree," receive Tosio Nagata and Yasuo Ito, Japanese editors.

LADY RAVENSDALE, daughter of the late Lord Curson, visits Charles Ray and Donald Crisp, star and director, making "Nobody's Widow," for Metropolitan.

Desert Film Winner For Barthelmess

Richard Barthelmess' current First National release, "The White Black Sheep," received executive endorsement this week when previewed by First National officials in New York. The picture was acclaimed a sure-fire box-office hit. It will be given national release early this month.

Dick, in the role of a soldier of fortune, driven from his home because of the disloyalty of his fiancee, joins England's desert brigade and wins love and honor after a series of romantic and thrilling experiences.

Patsy Ruth Miller is seen opposite Barthelmess in the role of a Greek dancing girl, winning a personal triumph with her performance. Others in the cast who are given especial mention are Constance Howard, Erville Alderson, Gino Corrado, Albert Prisco, William H. Tooker, Sam Appel, Col. G. L. McDonnell and Tempar Saxe.

New Chadwick Cast Is Now Announced

James Young, who recently directed "The Bells," for Chadwick Pictures Corporation, and I. E. Chadwick, president of the company, are selecting the cast of "Driven From Home," the well-known Hal Reid play, which the former will direct.

Sheldon Lewis, character actor, and Virginia Pearson, stage and screen star, have been engaged for prominent parts. Ray Hallor will play the leading male role. Melbourne McDowell has also been engaged for a "heavy." The balance of the cast will be announced next week.

"Driven From Home," which James Young will direct personally, was adapted for the screen by Edith Hibbard and Ethel Hill. Cliff Saume, associated in the direction of several recent Chadwick pictures, will assist Mr. Young.

Richard Dix Is Cast For "Knockout Riley"

Malcolm St. Clair will direct Richard Dix's next Paramount picture, "Knockout Riley," which is to go into production at the Long Island studio following the completion of "Paradise For Two."

"Knockout Riley" is a rough and ready fight picture. It is to be based on Albert Payson Terhune's short story, "The Hunch." Forrest Halsey is doing the treatment.

Thinking Up the Laughs

Johnny Hines and Producer C. C. Burr hold a gag meeting for the comedian's forthcoming First National Picture, "All Aboard," right in the midst of the celebrated California climate. Left to right: C. C. Burr, Horace Woodmansee, Johnny Hines, Peter Milne, Charles Hines, George Amy. (On extreme left is Loretta)

"Big Name" Campaign Of F. B. O. Gains Impetus

THE ANNOUNCEMENT that Belle Bennett and Conway Tearle have been secured to star in forthcoming productions by Film Booking Offices is a significant outgrowth of the steady development in F. B. O.'s vigorous "big-name" campaign, now being launched by this company in connection with its present and future production schedules.

Miss Bennett, the splendid actress whose fame was permanently secured by her work in "Stella Dallas," will play the lead in Kathleen Norris's "Mother," a melodrama of contemporary domestic life. Tearle, who needs no introduction, will take the leading role in F. B. O.'s projected Elks picture, called tentatively "Makers of Men."

The big-name campaign was given momentum at the beginning of the present production year by such players as Pauline Frederick, America's great dramatic actress, in "Her Honor the Governor," Viola Dana in "Bigger Than Barnum's," Margaret Livingston in "Breed of the Sea," Shirley Mason in "Rose of the Tenements," and others.

Mary Brian, immensely popular little star, is making "Her Father Said No," by H. C. Witwer, the humorist. Margaret Morris, popular Paramount player, has been loaned for "The Magic Garden," the Gene Stratton-Porter story.

"The Better Way" Ready On Columbia Programme

TWO STRONG DRAMAS with abundant comedy relief and unique situations are December offerings of Columbia Pictures Corporation on its schedule of two releases a month.

They are "The Better Way," released on Dec. 5th and "Remember," ready on Dec. 20th. At their California previews, both pictures were acclaimed as measuring up with the best that Columbia has produced.

McConville and Montague, Columbia franchise holders for New England, after screening "The Better Way" privately in Boston on Nov. 19th, hailed it as "the very best production we ever received from Columbia, and absolutely on a par with the very best being released by any producing organization in the industry."

Gotham Likes Rork Success, "Blond Saint"

Sam Rork's production of "The Blonde Saint" for First National cleaned up at the New York Strand, where it has just completed a run, according to Joseph Plunkett, manager of the house.

"The Blonde Saint" got off to a flying start following its enthusiastic endorsement by the newspaper reviews, who, for the most part, found it one of the most attractive romances of the season. Doris Kenyon and Lewis Stone, who have the leading roles, and Svend Gade, the celebrated Danish director, received high praise.

Particular note was made by the critics of two newcomers in "The Blonde Saint." One is Gilbert Roland, a handsome youth, whom Mr. Rork entrusted with the featured supporting role. The other is Ann Rork, the producer's daughter, who has appeared in several First National releases of late and who definitely achieved a personal triumph in this picture in an important role.

Automatic Cameras Used For Battle Shots

Operated by remote control, six automatic cameras were used to photograph the closeup action of a German air raid on a French village in the filming of one of the scenes in Lucien Hubbard's Paramount production, "Wings," which William Wellman directed on location near San Antonio, Texas.

Several of these cameras were buried in the ground with only their lenses protruding. Others were placed in bomb-proof enclosures. All were stationed at points so close to the doomed village that they, too, were in danger of demolition by misplaced bombs or falling debris.

Twelve full-service-charge 100-pound bombs were dropped from the air while regulation cameras in bomb-proof shelters as well as in the cockpits and on machine gun mounts of accompanying planes recorded the scene.

"Afraid to Love" Is Off Indefinitely

Production of "Afraid to Love" has been indefinitely postponed by Associate Producer William LeBaron at the Paramount Long Island Studio because of the illness of Florence Vidor, who is to return to the West Coast to continue her recuperation.

"Afraid to Love" was to have been directed by Frank Tuttle with Wyndham Standing, Philip Strange and Charles Byers in the cast.

Camera Work Ends On Chaplin's "Missing Link"

Star of "The Better 'Ole," Directed by Reisner, In An Original Story by Director and Darryl F. Zanuck

TO their growing list of special attractions completed, Warner Bros. have added Syd Chaplin in "The Missing Link," a temporary title, which was finished this week at the West Coast studio of the company.

This is the fourth super-picture to be offered exhibitors on this year's schedule, the others being John Barrymore in "The Sea Beast," Syd Chaplin in "The Better 'Ole" and a third John Barrymore attraction temporarily titled "Manon," in which Dolores Costello will be seen in an outstanding role.

"The Missing Link" is an original story by Charles F. Reisner, who directed the picture, and Darryl Francis Zanuck. Reisner is responsible for the direction of three other Syd Chaplin pictures made under the Warner banner.

A new leading lady in the person of Ruth Hiatt is playing opposite the star. Others in the cast are Tom McGuire, Theodore Lorch, Crauford Kent, Sam Baker, Kewpie Morgan, Otto Fries, William Steele, George Nardelli, Nick Cogley, Louise Carver and Fay Holderness.

Bachman Ranks As Successful Producer

(Continued from page 343)

has given little Alice Day, former Sennett star, her first chance in full length feature roles.

Although he believes in keeping the interest of his production program variegated, Mr. Bachmann expressed the opinion that comedy dramas rather than the heavier type of picture are in the ascendancy for the present, at least. While pictures with a light touch are conceded to be far more difficult to make, he feels that their entertainment value outstrips that of any other class of release and the return to the exhibitor is proportionately greater.

Three Are Comedies

Three of the six Preferred Pictures completed to date—"Dancing Days," "Shameful Behavior?" and "His New York Wife"—have been of the comedy variety.

At present Mr. Bachmann is at work on a crook drama of unusual angles, "Exclusive Rights," based on Jerome Wilson's story, "Invisible Government." He has ambitious plans for the future, covering a Russian production entitled "The Aristocrat," an elaborate version of the Civil War spectacle, "Shenandoah," and a number of other stories of more than ordinary interest.

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Harry Cohn Writes Story For Columbia

Harry Cohn, vice-president of Columbia Pictures Corporation, has written a story called "The Price of Honor," which has been scenarized by Dorothy Howell, with the collaboration of E. H. Griffith, who will direct it. Dorothy Revier is cast for the stellar part.

She's Starring Now

Louise Fazenda makes her debut as a star in "Finger Prints," a Warner Bros. picture.

Constance Talmadge Starts On "Carlotta"

Shooting on "Carlotta," Constance Talmadge's new picture for First National release, has been started at the Neilan Studios in Edendale, it was announced by Joseph M. Schenck, the producer. Marshall Neilan is directing.

Antonio Moreno heads the supporting cast, which includes Edward Martindel, Julianne Johnson, Michael Viavitch, Arthur Thalasso and Andre Lanoy.

Paramount Studios Are At Capacity This Month

EAST AND WEST, the huge Paramount production schedule for the winter months starts off with a rush this week. Before the end of the year both the new Hollywood studio and the Long Island studio are slated to be operating at capacity.

Two pictures, "Children of Divorce," with an all-star cast, including Clara Bow, Esther Ralston, Gary Cooper, Einar Hanson and Hedda Hopper, and "The Kiss in a Taxi," Bebe Daniels' new starring vehicle, were launched at the Hollywood studio last week.

"The Mysterious Rider," a Zane Grey story, with Jack Holt in the featured male role, is to start this week.

During December, seven pictures are scheduled to begin. Emil Jannings is to start "The Man Who Forgot God," with Mauritz Stiller directing

Eddie Cantor begins "Special Delivery," his second starring comedy, with Art Rosson wielding the megaphone. Raymond Griffith will also start an unnamed picture. Richard Rosson is to begin work on Adolphe Menjou's next vehicle.

The lavish "Looie the Fourteenth" production with Wallace Beery as the star, and James Cruze directing, is to get under way late in the month, as well as a Betty Bronson starring vehicle.

"Drums of the Desert," a Zane Grey picture with Warner Baxter and Lois Wilson in the featured roles.

At the Long Island studio, "New York" has just been completed. "Love's Greatest Mistake," with Edward Sutherland directing; "The Potters," with W. C. Fields, and Richard Dix's new vehicle, "Paradise for Two," are under way.

Malcolm St. Clair is to begin "The Cross-Eyed Captain," with Ricardo Cortez, Arlette Marchal and Lois Moran in the featured roles.

Early in December, Herbert Brenon is to launch the big production of "Sorrell and Son." Gilda Gray will start "Cabaret."

Johnny Hines Rounds Out Studio Staff

The announcement comes from the West Coast that C. C. Burr has completed the staff of comedy specialists who are to assist Johnny Hines with his next First National Picture, "All Aboard," and that the players will face the cameras as soon as the comedian selects important members of the cast and signs a leading woman from the bevy of Hollywood beauties numbered as possible candidates.

The two latest additions to the Hines staff are George Peters, cameraman, who photographed "The Brown Derby" and "Stepping Along," and Tenny Wright, assistant director. Others who are assisting the comedian with the new production are Peter Milne, Del Henderson, France Crane, Horace Woodmansee, Al Wilson and George Amy. Charles Hines will direct. The picture is from the story of the same name by Matt Taylor.

Miss Corbin Signs With I. E. Chadwick

Virginia Lee Corbin, former child star, who has recently been playing leads and leading ingenue roles, has this week signed a contract with Chadwick Pictures Corporation. Chadwick Pictures Corporation has announced no plans for its new star, but it is expected that she will start work shortly in "Driven from Home," the Hal Reid play which James Young is directing.

Tiffany Officials Pick "Tiger" Cast

Tiffany Productions, Inc., announces through M. H. Hoffman, vice-president, that the cast has been completed for the next Tiffany production, under the working title, "The Tiger."

The players include Pat O'Malley, Helen Ferguson, George Hackathorne, Claire McDowell, Lawford Davidson, "Heinie" Conklin and Helen Lynch.

Killed in Fall

Falling from a horse produced a cerebral hemmorage which caused the death of Miss Jean Stuart, popular member of the cast making a series of collegiate pictures for Universal. The accident occurred away from the studio. Miss Stuart's picture debut was with Bebe Daniels in "The Campus Flirt."

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Name Cast In "Fingerprints" For Warner's

From Warner Bros.' west coast studio comes the announcement that the cast for "Fingerprints," the Arthur Somers Roche story, has been completed.

The picture is the latest of the Twenty-six Warner Winners to go into production. It got under way two weeks ago and Director Lloyd Bacon is making rapid progress with it.

Arthur Somers Roche, one of the most widely read of present day authors, is said to have created a masterpiece in "Fingerprints," and the story has been given an excellent cast and direction. Those popular purveyors of comedy roles, Louise Fazenda and John T. Murray, are the stars, admirably supported by a cast that includes Helene Costello, Myrna Loy, Ed Kennedy, George Nichols, Jerry Miley, Martha Mattox, Franklin Pangborn, William Demarest, Robert Perry, Joseph Stone, Warner Richmond and Andy Norton.

Start Second Film

With "Fingerprints" well under way, Warners have also started on the production of a second Arthur Somers Roche story. The original schedule for the Twenty-six Warner Winners called for two pictures from this popular author. The second of the two is "Wolf's Clothing," and will again bring together Monte Blue and Patsy Ruth Miller. First scenes were shot October 21. So far the only member of the supporting cast selected is John Miljan, but a number of additions will be made in the next few days.

Lois Moran in F. P.-L. Picture

Lois Moran is rushing from one studio to another these days. When Malcolm St. Clair began work on "The Cross-Eyed Captain" at the Paramount Long Island studio, November 22, she was one of the principal members of the cast, playing the role of the young girl about whom the action of the story revolves.

She has been in eight pictures in the last eighteen months and is in great demand by producers. Two of these, "Padlocked" and "God Gave Me Twenty Cents," have been Paramount pictures.

"The Flesh and the Devil," a Metro-Goldwyn-Mayer production, pictures John Gilbert and Greta Garbo in this pose.

Fox Eucharistic Congress Pictures in Other Cities

AFTER SHATTERING all attendance records for the house and setting a new high mark in money taken in at the box office for a motion picture in a legitimate theatre, the official film of the Eucharistic Congress of Chicago moved out of Jolson's Theatre, New York City, after the evening performance on Sunday, November 21st. On the same night it opened in Boston and Chicago to large and enthusiastic audiences of first nighters.

The Boston Opera House was the scene of the New England premiere. Every seat in this immense theatre was occupied and the standees were ten deep when the first title was flashed on the screen. The Boston presentation had the distinguished patronage of His Eminence William, Cardinal O'Connell, archbishop of the city, who attended the initial showing accompanied by his entourage.

The large and magnificent Illinois Theatre is housing the Chicago show. Half of the city tried to squeeze into the theatre on the opening night. His Eminence, George, Cardinal Mundelhein, archbishop of Chicago and sponsor of the Congress, who had the picture made for him by Fox Films, attended the opening in the Windy City.

The last three days of the New York showing gave veterans of the show business something to think about, as the crowds from all over the city besieged the out-of-the-way theatre to see the picture. Without exaggeration it can be conservatively stated that on Friday, Saturday and Sunday the people turned away from the box office totalled more than ten thousand. Standing room space was at a premium.

Beauty In Distress

Nina Romano (Mrs. Lou Tellegen) registers anguish during a dramatic moment in the Gotham Production "Money to Burn."

Three M-G-M Features Now In Production

THREE feature productions launched within the last week, several in the final stages of preparation for early filming, six other screen plays now nearing completion and preparatory work began on a half dozen more, indicate that Metro-Goldwyn-Mayer is approaching the zenith of its fall production schedule, it was announced last week by Irving G. Thalberg, associate studio executive.

"The Taxi Dancer," story by Robert P. Shannon, has entered production under the direction of Harry Millarde, with the leading roles taken by Joan Crawford, Owen Moore and Marc MacDermott.

Another feature to get under way during the last week is "The Day of Souls," directed by Tod Browning, starring John Gilbert, with Renee Adoree in the leading feminine role.

The third is "California," Peter B. Kyne's original, serving as a starring vehicle for Tim McCoy, with Aileen Pringle in the leading feminine role. This picture is being directed by W. S. Van Dyke, who directed McCoy's first M-G-M western, "War Paint."

Bretherton Promoted

Howard Bretherton has just been elevated from the position at the Warner Bros. studios. Bretherton is a college graduate and Warners have assigned him to direct Rin-Tin-Tin's "Hills of Kentucky."

First Jannings' Story Selected

"The Man Who Forgot God" was announced yesterday by E. P. Schulberg, Paramount West Coast executive, as Emil Jannings' first American film.

The photoplay is expected to give Jannings a flying start in his American career, as the title role offers him an opportunity unsurpassed by a characterization he has given before.

Bruce Barton's story will be made on a lavish scale under the supervision of Erich Pommer, Paramount featured producer, who guided Jannings through some of his greatest successes abroad.

Mauritz Stiller will direct the preparations for the production to be launched immediately.

Dwan Soon Through With Belasco Film

DIRECTOR ALLAN DWAN is completing work for Fox on "The Music Master," David Belasco's stage play. It is being fashioned in the company's eastern studios, No. 850 Tenth avenue, where Dwan completed "Summer Bachelors," his first Fox production, some weeks ago.

The choice of Alec B. Francis for the title role, after months of consideration of players of the spoken and silent stage, has met with much favor in cinema circles. Francis' performance in the name part in "The Return of Peter Grimm," soon to be released, was particularly instrumental in clinching this "plum" for him.

Lois Moran Stars

Lois Moran, who sprang to prominence in "Stella Dallas" and added much to her popularity in other vehicles since then, has the leading feminine part, Helene, daughter of "The Music Master."

Others of the cast include Leo Feodoroff, as Fico; Armand Cortes, as Pinco, and Marcia Harris, as Miss Husted.

Greta Garbo May Succeed Mae Murray

Greta Garbo, it is said, will take Mae Murray's place in "Diamond Handcuffs," on the Metro-Goldwyn-Mayer production scheduled with Edmund Goulding directing. Miss Murray has just finished "Valencia." Her trip to New York was made known in advance, to the studio, and, according to reports, "there was no trouble." She is expected back in Hollywood within a month when she will commence work in a vehicle not yet decided upon by M-G-M.

Beauty in a Basket

In a basket and a blonde wig, Estelle Clark appears in "Exit Smiling," for M-G-M.

Obsolete Scenery

Little Lon Ahern as "Harry" in Universal's "Uncle Tom's Cabin."

A Hot Tip

Here's an idea not so bad for other exchange managers to follow.

Girl employees — and they're lots of good looking ones—have agreed to give one kiss each to the winning Kansas City salesman in the present play-date drive. Ralph Heft of that exchange arrived for work an hour early the morning after the agreement was reached.

"Breed of the Sea"

Peter B. Kyne's novel, "Breed of the Sea," has been made into a melodrama by F. B. O., under the direction of Ralph Ince, who also played a double role in the picture. In the cast are also Margaret Livingston, Dorothy Dunbar, Pat Harmon, Shannon Day and Kalla Pasha.

Chrisander's Next

Nils Olaf Chrisander, who has just completed the direction of "Fighting Love," starring Jetta Goudal, for the De Mille studio, has hied himself to the mountains in Southern California with three books from which to select his next story.

Saenger Theatres Sign P. D. C. Success Series

THE SUCCESS SERIES of De Mille-Metropolitan Pictures will be shown in all the Saenger theatres and the affiliated houses. This was the news brought back to New York by Sales Manager W. J. Morgan of P. D. C., when he returned from his trip through the Middle West and South. While in New Orleans, he, with District Manager Ralph Morrow and Branch Manager Brown, got the signature of the Saenger people to the P. D. C. contract. P. D. C. pictures are sold 100 per cent in most of the places controlled by the Saenger interests, and will have representation in all the others.

"This means that P. D. C. will have representation in all key cities throughout that territory," Mr. Morgan said. "Inasmuch as the Saenger theatres are the best and biggest, this deal is something to shout about. The list includes nearly 100 theatres in forty-two cities and towns. In New Orleans, the first runs are split between the Saenger houses and the Orpheum, but that is the only city where that condition exists."

The cities and towns included in this deal are: Alexandria, Monroe, New Orleans, Shreveport, Baton Rouge, Crowley, Franklin, Jennings, Lafayette, Lake Charles, Plaquemine, Ruston, Vinton, Houma, Bunkie, Donaldson, New Iberia, Rayne and Thebodaux, all in Louisiana; Biloxi, Clarksdale, Greenville, Greenwood, Hattiesburg, Meridian, Natchez, Vicksburg, Columbus, Gulfport, Jackson, McComb, Brookhaven, Tupelo, Laurel, all in Mississippi; Helena, Pine Bluff, in Arkansas; Pensacola, Florida; Texarkana, Port Arthur, Beaumont, Houston and Orange, Texas.

New Orleans alone has more than twenty Saenger theatres, and several of the other places have two or more each.

Mr. Morgan's trip, which occupied about three weeks, took him to Cincinnati, Indianapolis, Chicago, Minneapolis, Des Moines, St. Louis, Kansas City, Oklahoma City, Dallas, Houston, New Orleans and Atlanta.

The other newcomer is Jack Egan, a dark-haired comedian of the vaudeville theatres, known on the Orpheum circuit as a member of the Stanley Company.

Other players featured in support of W. C. Fields are Mary Alden and Ivy Harris, the latter a product of the Paramount School. Fred Newmeyer is the director.

Starr Says Europe Waits For Vitaphone Success

HERMANN STARR, chief home office executive for Warner Bros., who went to Europe several weeks ago to meet Gus Schlesinger, general manager of foreign distribution and arrange a new distribution basis, is back in London after a tour of the Continent with Schlesinger. Their principal visits were to Germany and France, where final arrangements for the future distribution of Warner Bros. pictures were made.

Starr reports to New York that "Lady Windermere's Fan," with Irene Rich, directed by Ernst Lubitsch, is the sensation of Germany and hanging up new records.

Private showings of "The Better 'Ole" in London also have come in for splendid tributes and all the Continent it waiting to hear the Vitaphone, word of its sensational success here having been broadcast throughout Europe.

Mr. Starr is completing arrangements for the distribution of Warner Bros.' product through Warner Bros.' Pictures, London, and will return to New York in the near future.

Lionel Barrymore As Sheik in M-G-M Film

LIONEL BARRYMORE, after a long series of character roles, such as the sea captain in "The Barrier" and "The Greek" in "The Road to Mandalay," has reverted to his matinee idol days once more.

Barrymore plays a modern city sheik in a very modern city life story, in his latest role in "Women Love Diamonds."

Pauline Starke is starred, and Owen Moore, Douglas Fairbanks, Jr., and a notable cast appear in the production, an original story by Edmund Goulding directed by himself. The cast includes Cissy Fitzgerald, Gwen Lee, Constance Howard, Dorothy Phillips and George Cooper.

Intense Scenes in "The Cheerful Fraud"

REGINALD has his lips in somewhat familiar pout and it may be that he's asking Gertrude Astor for a kiss. Below, Gertrude Olmstead weeps a teor.

REGINALD DENNY and Gertrude Astor engage in an argument and they seem to be holding each other off.

ABOVE, there is only happiness and probably "it ain't gonna rain no more." Below, it appears to be tragedy, but it's a safe bet that Reginald Denny averts it and wins.

SOMEHOW, it looks very compromising and equally embarrassing.

One of Denny's Best Just Completed at Universal City

Army Helps To Make New Columbia Film

THE popular craze for themes dealing with the human element in the World War seems unabated.

It would seem that Columbia Pictures has chosen the "psychological moment" to announce "Remember," which is based upon the love-rivalry of two American doughboys in the A. E. F. and sequential happenings back home. Dorothy Phillips and Earle Metcalfe play the leads.

Metcalfe has an honorable overseas record as lieutenant in the 165th U. S. Infantry (the Fighting 69th New York Irish Regiment), with citations from the French and General Pershing "for exceptional meritorious and conspicuous service." He is now captain and regimental adjutant of the 364th U. S. Infantry. To him and his fellow-officers in this regiment are due much of the credit for the realistic war scenes that seem destined to make "Remember" a screen sensation.

During the making of the picture at Columbia's Hollywood studios, Director David Selman had the expert counsel and advice of Capt. Metcalfe and Col. Dwight M. Green, commanding officer, together with Willard Cooley, master sergeant and Joseph O'Brien, commanding Company C. Lincoln Stedman plays the role of "Slim" Dugan, a typical doughboy.

Colleen Moore Is Chosen To Play "Bennie"

"Bennie" is to be Colleen Moore's next First National picture, according to announcement by John McCormick, general manager of West Coast production for First National Pictures and producer of Colleen Moore's photoplays.

"Bennie," written by A. H. Giebler, former newspaper man who has for several years been writing scenarios and titles, will realize for Miss Moore her ambition to wear boy's clothes in a picture!

She will be seen as a minor but important member of a financially crippled theatrical troupe touring the small towns. Later she appears as printer's devil in a country newspaper office. The opportunities for comedy as well as moments of drama are plentiful and the central role will afford Miss Moore one of the most novel characteriza-

Louise Brooks and William Collier, Jr., in First National's "Just Another Blonde."

Has "Mother" Lead

Belle Bennett is to play the lead in "Mother," which is to be brought to the screen from Kathleen Norris' book, F. B. O.

Ideal, in England, Starts Drive For F. B. O. Films

IDEAL FILMS, LTD., OF ENGLAND, which will distribute the product of Film Booking offices of America throughout the United Kingdom, have started off a smashing selling campaign on the F. B. O. pictures, according to Colvin W. Brown, vice-president, in charge of distribution.

Along the most up-to-date lines, by means of colored inserts in all the prominent British trade journals, they announced their association with F. B. O., which was brought about by Mr. Brown and President Joseph P. Kennedy, and also announced the line-up of pictures they were to distribute.

These advertisements were backed up by a big special issue of their house organ, "Idealetter" a snappy publication which might be copied to advantage by some American house organs.

Next a three-day convention of the entire Ideal selling staff was held in London, under the chairmanship of Harry Rowson, joint managing director of Ideal, F. B. O.'s London representative, S. D. Newman, was another importation figure in this, and supervised the screening of the first pictures his organization has shipped to Ideal.

"Bigger Than Barnum's" was reviewed at this showing by the English trade journals, and received the highest praise.

The Ideal sales force started out full of enthusiasm to deal with their 3,100 customers, and with the finest of spirit toward F. B. O. and its product.

Fox Sends Cameramen To Erin for Realism

With production of "Mother Machree" virtually completed, Fox Films is sending two cameramen to Ireland to obtain additional scenes that will make this new John Ford production one of the most authentic pictures of the Emerald Isle that has been made to date.

Winfield R. Sheehan, vice-president of Fox Films, was so impressed with this story of the celebrated song that he decided to hold the release until more shots of Ireland can be added to the already beautiful background.

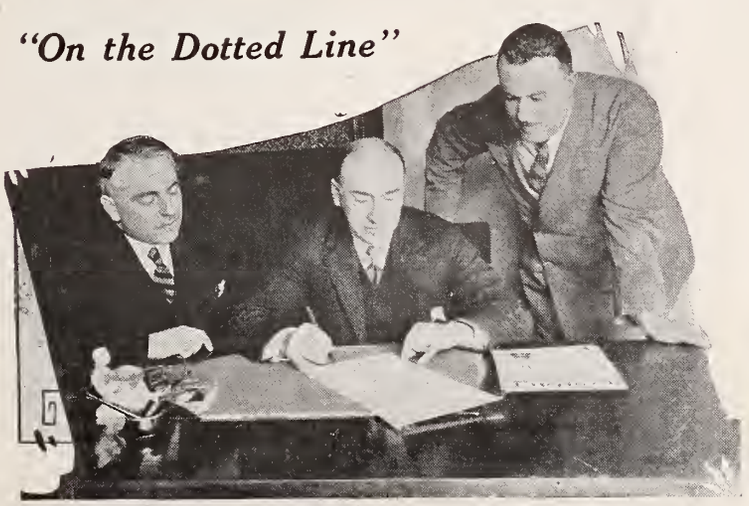
Belle Bennett plays the title role in "Mother Machree." Others in the cast are Neil Hamilton, Constance Howard, Ethel Clayton, Victor McLaglen, Ted McNamara, Philip de Lacey, and Pat Somerset. The story is by Rida Johnson Young.

Assign Lois Weber To Direct Duncan Girls

LOIS WEBER has been signed by Joseph M. Schenck, to direct the Duncan Sisters, Vivian and Rosetta, in the screen version of "Topsy and Eva," their stage success. Clarence Hennecke has been signed as "gag" man to assist Miss Weber.

It is understood that the Duncan Sisters will continue in vaudeville on the Coast for sev-

"On the Dotted Line"



R. M. Berry, of British Columbia, contracts for the Banner group, with J. E. Archer, First National exchange manager (left), and R. S. Bell, western sales supervisor.

Fire Destroys Large Captive War Balloon

A large captive balloon used in a battle sequence of "The Rough Riders" caught fire and was destroyed by explosive projectives near El Monte this week. An observer in the balloon made a descent of 300 feet in time to escape injury.

The scene represented the first use of a captive balloon by the American Army. It was sent up at the beginning of the assault on Kettle Hill in the summer of 1898, but was worse than useless, making a splendid target for the enemy.

Victor Fleming, directing the Paramount production, fortunately secured the scene required before the balloon was destroyed.

Five M-G-M Pictures Now Are Ready for Production

WITH six pictures in production at the Metro-Goldwyn-Mayer studio, five more are scheduled to get under way in the near future. Several will be specials and are starting only after the completion of most elaborate preparations.

One of the first to go into production will be Marion Davies' production, "Tillie the Toiler." Hobart Henley will direct.

Clarence Brown is preparing to direct Lillian Gish's next starring production, "The Wind."

"Slide, Kelly, Slide," baseball epic, with William Haines in the featured male role, goes into production next week with Edward Sedgwick as director.

Robert Z. Leonard is preparing to start camera work on "His Last Affair" an original French farce by F. Hugh Herbert and Florence Ryerson, with Norma Shearer starred and Lew Cody played opposite her.

W. S. Van Dyke, who directed the first Tim McCoy picture, "War Paint," for Metro-Goldwyn-Mayer, is also to direct McCoy's second vehicle.

Director Harry Millarde is getting well into the production of "The Taxi Dancer." Joan Crawford has the title role with Owen Moore in the male lead.

John M. Stahl has practically finished a new Spanish romantic tragedy, starring Ramon Novarro and Alice Terry.

John S. Robertson is finishing "Annie Laurie," starring Lillian Gish.

Dimitri Buchowetzki is finishing the direction of Mae Murray's "Valencia."

Tod Browning is well into the production of "The Day of Souls," starring John Gilbert, with Renee Adoree and Dorothy Sebastian in the cast.

J. E. Williamson, directing the underwater scenes of "The Mysterious Island," has rebuilt the location camp in the Bahamas, blown away in the recent hurricane, and is again busy on the production.

He Puzzles Them

Charley Bowers has the trade guessing about his trick photography for F. B. O., which has signed him for five years. Bowers does things with a camera which puzzle the experts and which certainly have never been done before. His contract with F. B. O. is regarded as a coup for the company and himself.

Half-Way Mark Passed On Current Fox Program

TWENTY - FOUR pictures have been finished at the Fox West Coast Studios, and cameras are grinding on eight others. In the latter group are several of the biggest dramatic subjects on the 1926-27 schedule.

Those finished embrace seventeen feature pictures. Thus, the company has progressed considerably beyond the half-way mark in production.

Vehicles recently fashioned include: "Mother Machree," a John Ford production; "Wings of the Storm," under the direction of J. G. Blystone; "The Canyon of Light," a Tom Mix picture, for which Ben Stoloff handled the megaphone, and "Desert Valley," a Buck Jones offering directed by Scott Dunlap.

'S'unrise" in Work

Photodramas in work now on the Fox Hills lots and on the studio stages embrace: "Sunrise," the first American production of the noted German director, F. W. Murnau; "The Monkey Talks," a Raoul Walsh production; "One Increasing Purpose," directed by Harry Beaumont; "The Auctioneer," Al Green's first production for Fox; "Bertha, the Sewing Machine Girl," being made by Irving Cummings, and "The Last Trail," starring Tom Mix. Lew Seiler is behind the megaphone.

All is ready to begin "Seventh Heaven." Frank Borzage has been in Paris for several weeks, as that city is the locale of the play.

Buck Jones is also preparing to begin his next picture, "The War Horse," be an adaptation of his original story, paying tribute to equine heroes of the World War.

Clever Comedy Star

Piquant Kathryn Perry, in Helen and Warren Comedies for Fox Film Corporation.

"Comedy Girl" Chosen to Play "Tragic" Child Role

GERTRUDE SHORT, well known stage and screen actress, has been added to the cast of "The Day of Souls," the Metro - Goldwyn - Mayer production, to play a role entirely foreign to her experience either before the footlights or the camera. Famous for her comedy roles, her new part is that of a tragic child, orphaned by the murder of her father in a strange city.

Tod Browning, the director, chose her for the role after watching her comedy work on the screen. "I saw in her comedy an ability to act that would be equally at home in tragedy," he said, "and as a matter of fact some of our best comedians are equally at home in tragedy."

Miss Short is the daughter of Lou and Stella Short, famous on the stage, and was on the stage since a baby. She played in Shubert attractions, with Mary Mannering in "A Man's Will," with Thomas Jefferson in "Rip Van Wingle," and for seven years played child parts in stock and vaudeville.

She started in pictures in the old Edison studios, and among her outstanding parts are those in "The Beggar on Horseback," "The Talker," "Masked Women," "A Poor Girl's Romance," "The Telephone Girl" comedy series and others. She is especially noted for her child roles on stage and screen.

"The Day of Souls" is a vivid drama of the Budapest underworld starring John Gilbert, with Renee Adoree in a featured role.

Miss Ralston to Wed

Jobyna Ralston, for three years Harold Lloyd's leading woman, and Richard Arlen, juvenile lead under contract to Paramount, will be married in January, according to reports. It is expected that the ceremony will occur in Hollywood.

"Afraid to Love"

Florence Vidor will have the support of Warner Baxter and Philip Strange in her next Paramount starring vehicle, "Afraid to Love." The picture will be directed by Frank Tuttle from Townsend Martin's adaptation of the play, "Face to Face," by Vincent Lawrence.

"Gertie's Garter" Ready for Camera

They're getting Gertie's garter all fixed up to use in the filming of Marie Prevost's next starring picture for Metropolitan, "Getting Gertie's Garter." Miss Prevost will don her working togs next week and start work on the production. E. Mason Hopper, who directed the comedy star in "Up in Mabel's Room" and "Almost a Lady," will handle the megaphone on her current vehicle.

Charles Ray has the male lead.

All Comedy Programs Get Western Okeh

Typical examples of what satisfactory results can be obtained from all-comedy programs of short features, which come from the Kansas City territory, are of particular interest to exhibitors at this time when plans are being perfected for National Laugh Month.

A report from the Kansas City district shows that eleven different theatres in as many cities and towns in Missouri and Kansas have recently staged all-comedy programs using Educational Short Features exclusively, and that they all met with great success.

Letters Come In

The exhibitors were so enthusiastic over the immediate response of their patrons that they wrote C. A. Jones, manager of Educational's Kansas City branch relating how successful these special programs were.

Usually the laugh program consisted of three two-reelers and a Lyman H. Howe's Hodge-Podge or Felix the Cat animated cartoon comedy.

Mr. Byler of the Bixman Theatre, Clinton, Mo., was particularly enthusiastic over his all-comedy program feature, staging three of these shows within 60 days. He used 16 inches of newspaper advertising space in advance of the play date devoting less than this amount to the current feature length picture he was showing. One of his typical laugh programs consisted of Lloyd Hamilton in "Nothing Matters," Walter Hiers in "Hitchin' Up." "Mister Wife," with Neal Burns, and "Kiss Papa" with Neal Burns.

Others Adopt Plan

The Newks Theatre, Burlington, Kas., featured an all-comedy program of Educational Pictures every week starting August 11, and had presented four suc special laugh nights up to September 1. The Longford rural high school, Longford, Kas., presented two programs of Educational Short Features within two weeks.

Other Missouri and Kansas theatres to stage all-comedy programs featuring two-reel comedies and other Short Features include the Cheney Theatre, Cheney, Kas.; Royal Theatre, Cherryvale, Kas.; Lyric Theatre, Concordia, Kas.; City Hall Theatre, Fairfax, Mo.; Community Theatre, Irving, Kas.; Airdome Theatre, LeRoy, Kas.; Community Theatre, Lewis, Kas.; and the Little Theatre, Rolla, Kas.

National Laugh Month Holds Special Appeal For Showmen

Good Subjects To Book; Accessory Line Ready; Committee in Charge Maps Out Splendid Press Work

GAINING IMPETUS daily through the concerted efforts of members of the National Laugh Month Committee, plans for National Laugh Month—January—are rushing toward early completion. Everything possible needed by the exhibitor to exploit his short subjects in particular and Laugh Month in general, is being made available with the greatest possible despatch. The Committee gives its assurance that the exhibitor planning to make extra profits through Laugh Month this season will have the material with which to do it in his hands in ample time.

Early indications point to the conviction that this season hundreds more theatre men will participate and profit in the Laugh Month celebration than took advantage of the idea last season. Several big circuits already in communication with Laugh Month headquarters, 469 Fifth Avenue, New York City, frankly state that they did not get behind Laugh Month last season because they wanted to see how it would "take" before they pushed it with the machinery of their vast organizations. Evidently they have been convinced, for this season they voice their approval of the idea and their intention of putting their shoulder to the wheel 100 per cent and realizing fully on the actual dollars and cents value of the idea.

Bigger than Ever

This season's Laugh Month will be bigger by far than last seasons. Newspapers throughout the country gobbled up the idea last season and devoted column after column of space to Laugh Month. This year the newspapers are hotter than ever on Laugh Month, and the Laugh Month Committee is preparing a press sheet especially for the use of newspapers. These clip sheets will be sent to every newspaper in the country, and it is expected that the volume of daily newspaper space devoted to Laugh Month will exceed even the fondest expectations.

Arrangements are being made with virtually every big newspaper syndicate to send out special Laugh Month material for use by their clients. This material includes cartoons, comic strips, humorous columns and editorials. This together with the material issued by the Laugh Month committee itself, is virtual assurance of the 100 per cent coverage of the press of the country on Laugh Month.

Fan publications are also aligned solidly behind Laugh Month. Special stories, special features, and special art layouts will be carried in the magazines reaching the fans during January. Added to the list of fan publications are the humorous publications. These, too, will carry special Laugh Month features.

What members of the Committee — all experienced showmen—believe to be one of the "meatiest press books ever issued" is being prepared for the use of exhibitors. Through its contents theatre men will be shown not only how they can make money by participating in Laugh Month, but also how they can profitably carry out many of the same ideas to their greater profit throughout the year.

For instance, if an exhibitor so desired, he could divide his Laugh Month into four weeks. Comedy Week, Happiness Week, Sunshine Week, and Fun Week. Any or all of these weeks are

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Virginia Bradford in Pathe's comedy "Atta Boy," with Monty Banks.

Canada Is Advertising Short Feature Special

Indicative of a new trend on the part of Canadian exhibitors in advertising their Short Features is the recent 36-inch advertisement carried in the Toronto Star Weekly by the Tivoli Theatre in Toronto. About 12 inches of the ad was devoted to "The Blue Boy," second Ro[illegible]mance Production in Technicolor released by Educational. A two-column cut from the press sheet on "The Blue Boy" was used with the heading "Added Attraction Extraordinary." It was so arranged that it occupied the center of the 3-column by inches of advertising space.

This shows that exhibitors in Canada are realizing the value of advertising their Short Features. It is only recently that Canadian theatre managers have done any noticeable amount of advertising of their short subjects.

Wouldn't Jack Dempsey be happy to knock the monocle from Gene Tunney? But Gene wears it only in his Pathe picture, "The Fighting Marine."

Alma Rayford Playing Lead In 'Ace of Action'

Alma Rayford, recently chosen the winner of a beauty contest, conducted under the auspices of a Los Angeles newspaper, is playing the feminine lead opposite Wally Wales in the Associated Exhibitors Western feature, "Ace of Action," distributed by Pathe.

The winning of the contest led to Miss Rayford's start on the career of a "movie" actress, and her experience has been chiefly with Universal, in independent productions.

As leading lady to Wally Wales in "Ace of Action," Miss Rayford is aided in her support of the star by Charles Colby, Frank Ellis, Hank Bell, Fanny Midgley, Will Hays and Charles Whitaker. "Ace of Action" was produced by Lester F. Scott, Jr., and is an adaptation from the story by Betty Burbridge. William Bertram directed.

Realism Is Keynote Of Cody's Picture

Realism is the keynote with which Bill Cody, athletic young star, produced "King of the Saddle," an Associated Exhibitors Western feature for Pathe distribution.

This passion for genuineness is the outstanding reason why Cody and Director William J. Craft make the greatest working team in Western films, for Craft has an equal enthusiasm for putting over stunts that are daring, unusual and absolutely genuine.

In the filming of his thrilling Western pictures, there are two fuses to use a double. One, be-

Molly Malone

No, it isn't tattoo scroll, but merely a lace drape. She's one of the Christie Comedy girls.

She Is a Beauty

Francis Lee is one of the most notable beauties of the Christie studios.

Monty Banks' Next To Be "Horse Shoes"

Monty Banks, one of the world's fastest growing comedy stars, whose first picture under the Pathe banner, "Atta Boy," is being now acclaimed by critics wherever shown, is starting the second of his feature comedies under the Pathe contract. It will probably be titled "Horse Shoes."

Violet La Plante In "The Rambling Galoot"

Violet La Plante, sister of Laura, appears opposite Buddy Roosevelt in "The Ramblin' Galoot," an Associated Exhibitors Western feature being distributed by Pathe.

Christmas Comedy On Pathe List for Dec. 12

PATHE announces an ideal two-reel Christmas comedy, "There Ain't No Santa Claus," a Hal Roach production starring Charley Chase, among its short feature screen attractions on the December 12th schedule, which also includes, "Smith's Picnic," made by Mack Sennett, the fourth chapter of the Pathe serial, "The House Without a Key," Pathe Review No. 50, "Top Notchers," one of Grantland Rice's Sportlights, "Topics of the Day No. 50, "Bars and Stripes," one of Aesop's Film Fables and issues Nos. 102 and 103 of Pathe News.

"There Ain't No Santa Claus," Hal Roach's current offering, stars Charley Chase with Eugenia Gilbert, Noah Young, Mickey Bennett and Kay Deslys, in support. James Parrott directed.

Colour Fashions At Paramount Theatre

The first of the 1927 series of McCall Colour Fashion News Reel, released by Educational, entitled "Parisian Inspirations in Colour," is playing the new Paramount Theatre in New York the second week since its opening. Hope Hampton, noted beauty of stage and screen, does the modeling of all the gowns shown in this subject, which has been done entirely in natural color.

"The Harbor Beacon," an Educational-Bruce Scenic subject, was part of the inaugural program at this theatre.

The latest of Mack Sennett's "Jimmy Smith's Series" of hectic and hilarious domestic comedies with Raymond McKee, Ruth Hiatt and Baby Mary Ann Jackson, produced under the direction of Alf Goulding is called, "Smith's Picnic."

The current Pathe serial, "The House Without a Key," starring Allene Ray and Walter Miller reaches its fourth chapter entitled, "Suspicion."

Pathe Review No. 50 offers: "Fresh From the Deep," a graphic fish story from New Bedford, Mass., where the big ones don't always get away; "Down on the Farm," the Filipino idea of harvesting. "The Flower of the Ancients," another of the Workshop of Nature Series produced by Arthur C. Pillsbury. The time-lapse camera condensing the growth-life of the flowers so that they become visible. "Nefta the Beautiful," an interlude in the journeys of Count Byron Khun de Prorok bound outward over the Sahara Desert.

"Sunshine" Slides

Chadwick Pictures Corporation has prepared a special set of colored song slides, illustrated with scenes from the fourth of its First Division Pictures, "Sunshine of Paradise Alley," released on December 15th.

Miss Dean Signs

Priscilla Dean and Hal Roach are so pleased with the results of this famous star's initial short feature comedy that the Pathe comedy producer has signed Miss Dean for a second film.

In a gingham gown she's gorgeous—Lucille Hutton of Educational Mermaid Comedies.

National Laugh Month Is Appealing To Showmen

(Continued from page 353)

sound, seat selling ideas for January or any other month. Other catch labels he could put on his campaign to attract the public could be such descriptions as, Great Laugh Carnival, Monster Joy Jubilee, Big Fun Frolic, Laugh and Grow Fit celebration. Any showman can readily grasp the real ticket selling value of suggestions such as these.

The press book will be cram-jam full of real, practical showmanship ideas that can be put over at small expense and with comparatively little effort. It will contain stunts practicable for the smallest house as well as campaigns for the most magnificent cinema palaces.

A full line of accessories is already in work and they will be made available to exhibitor at cost, below cost, and possibly in the cast of special mats and cuts, without cost. Accessories will include cloth banners, pennants, three sheets, one sheet, window cards, trailers, slides, novelties, cuts, mats, etc., etc.

Members of the committee are now working on plans for a big exploitation contest for exhibitors. Really worth while prizes and plenty of them, will be offered for the best exploitation campaign during Laugh Month. Full details of this contest will be announced shortly.

Sales managers of the various member companies have been appointed chairmen of regional Laugh Month committees.

Timely Reviews of Short Subject Productions

"The Nickel Hopper"

(Pathe—Three Reels)

In the second of the new series in which she is being starred by Mack Sennett, Mabel Normand has another comedy that provides amusing entertainment. The title refers to the fact that Mabel is employed as instructress in a dance palace where she has to be a partner for all comers at a nickel a dance. Several good laughs result from the playing up of the different types of partners and their individual styles of hoofing, and it has the added appeal of being unhackneyed comedy material. The latter portion is built around Mabel's trouble with an irate and shiftless father and an adventure with the owner of a Rolls-Royce, Theodore Von Eltz, pictured here, which leads her into an encounter with the cops and eventual romance. There are touches of pathos as well as smiles in this little comedy, and a peach of a comedy ending with hero and heroine floating down to safety when Mabel's hoop skirt acts as a parachute.—**C. S. Sewell.**

"The Divorce Dodger"

(Pathe—Two Reels)

Billy Bevan, pictured here; Thelma Hill, Thelma Parr, Vernon Dent and other well-known members of the organization constitute the capable cast appearing in this Mack Sennett comedy. The story deals with a scheming divorce lawyer who is out looking for business and tries to trap Billy, who is inclined to be flirty. Fate aids him and there is an amusing and cleverly handled situation in which circumstantial evidence comes very near disrupting two couples when Billy is caught with Dent's sweetheart in his car minus her dress, which he has volunteered to dry for her when it was doused with water. The girl proves too clever and everything ends O. K. with the lawyer himself in bad with his prospective clients. It is not so much the idea, but the manner in which it has been worked out that injects a lot of laughs into this comedy.—**C. S. Sewell.**

"Bruce Scenic"

(Educational—One Reel)

ON THIS SPLIT reel are two interesting and pictorially beautiful numbers. The first shows the different variations of the Hawaiian dance, the Hula-Hula, all different, and giving the spectator a new idea of this national dance as actually performed by the natives. The second section picturizes the lure of the tropical sundown, with the setting sun and rising moon rising above the water, making a series of gorgeous pictures.—**C. S. Sewell.**

"Hoot Mon"

(Educational—Two Reels)

Of course, with this title, Bobby Vernon's newest comedy has a decidedly strong Scotch accent and atmosphere. In fact, the entire locale of the action is Scotland with everybody in kilts. Bobby is an auto salesman having a hard time. A wag, Bill Irving, pictured here, sends him to the stingiest man in the place and then dresses him up as member of a rival clan, but before the story is over Bobby has licked the rival clansmen and won the old man's daughter although papa tears up the order for a new car when Bobby is accepted into the family. The Scotch stuff is well done and affords picturesque settings and backgrounds and there are some good gags, especially Bobby's trouble in trying to unfasten an enormous sword that is strapped to his back. Plenty of laughs and above the average in entertainment value.—**C. S. Sewell.**

"Monkey Hula"

(Bray—Two Reels)

THIS is a Sunkist Comedy, with Buddy Messenger, Mr. X., the monkey, and the Sunkist Bathing Beauties. Buddy and his pal, the monkey, mix things up while getting their breakfast, and most of the action occurs after Buddy has banged his head with a hammer while asleep. We see the airplane rise, with Buddy, and as it passes over "a cannibal island," we see the plane drop, wheel after wheel, propeller, parts, etc., and finally Buddy falls from the sky at the feet of the cannibal "king." Then things begin to happen, and continue so to the end, when again we take up "Mr. X."—**C. E. Hastings.**

"Luke Warm Daze"

(Bray—Two Reels)

IN this McDougall Alley Comedy, a bird whom I do not recall having laughed at heretofore, one Perry Murdock, is likely to achieve fame for himself as a result of a novel method of running. Cleone Deaver and Louise Carver assist Murdock and the kids in putting over a fast little comedy, with many lively moments, but the outstanding thing is the Muddock run. In city streets or country paths, Murdock speeds, arms akimbo at the shoulders, and as he goes he raises his left or right arm slightly, lowering the other, as we see airplanes dip for a turn. Murdock plays "Luke Warm." We'll have to watch this chap. —**C. E. Hastings.**

"Cool Off"

(Educational—Two Reels)

Anne Cornwall's second comedy for Educational in which she is featured with Jack Duffy is another corker. Not only does this sprightly and charming little comedienne do excellent work and is a peppy story introducing what to the writer, who has seen hundreds of comedics, is a real new comedy angle, and it is payed up with telling effect. When father goes away, Anne takes in boarders in the swell home and on his return gets rid of them by connecting the steam radiators with the electric refrigerating system and freezing the boarders out. This idea is worked out along several lines, one boarder puts on a skating costume, and skates where water was spilled on the parlor floor. Father Jack Duffy plays safe and hides in an oven. Any audience should enjoy this one.—**C. S. Sewell.**

"Thru Thick and Thin"

(Pathe-One Reel)

A SMALL BOYS traditional friendship for a mutt furnishes the idea of this Aesop's Fable cartoon which shows the boy kidnapped by gypsies and the dog rescuing him in a scene that is good burlesque melodrama, with a fight on a cake of ice at the brink of a waterfall. Amusing and clever, as Cartoonist Terry's offerings usually are.—**C. S. Sewell.**

"Hesitating Horses"

(Pathe—Two Reels)

As the title implies, a horse race is the crux of the situation in this Alice Day comedy. As usual the story is whimsical and decidedly amusing. Alice meets Ruth Taylor, a city girl, pictured here, and Ruth puts her wise to a lot of things. Despite her father's disapproval, Alice determines to enter their horse in a race and with Ruth's aid manages to get the horse to the track after the others have started and is in a fair way to win the race even though she delays to powder her nose. The situation that gives the film its title is amusingly done. This picture is well up to the standard of the series. Eddie Quillan appears in his familiar role of a country lad with Danny O'Shea as a city chap and Joseph Young again appearing as Alice's father.—**C. S. Sewell.**

"A Briny Boob"

(Educational—Two Reels)

AS usual, Billy Dooley, appears in his familiar role of a boob sailor. He has been given some good gags in this comedy which deals with his experiences ashore endeavoring to deliver a bunch of roses. A vamp gets them away from him, he tries to steal more in the park, is chased by a cop and wins praise from a woman who credits him with rescuing her dog from drowning. It develops that she is the one for whom the roses are intended and she grabs Billy and uses him for a love scene rehearsal, but Billy thinks she means it. Hubby arrives and causes amusing complications. When this is straightened out the poor boob takes a tiger rug into the park and gets in bad again trying to pull a "Three Weeks" stunt of his own. Amber Norman, pictured here, appears as the gay wife.

"Hitting the Rails"

(Pathe—One Reel)

ANOTHER interesting and highly amusing Paul Terry cartoon in the Aesop's Fable series, marked by this artist's gift of imagination and humor in the handling of his familiar little animals. It is well up to the high standard of the series and should prove a popular attraction with the average patron.—**C. S. Sewell.**

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., Dec. 2.

MANY changes in ownership and management of theatres in the Kansas City territory have been announced during the last week. The uptown theatre, being constructed by the Fleming-Gilchrist Construction Company in the Willet Building at Valentine road and Broadway, Kansas City, will be operated by the Valentine Amusement Company of Kansas City. The theatre will be constructed of brick and terra cotta. Robert Cornall is the architect.

Following the resignation of Jack Quinlan as manager of the Mainstreet, Kansas City, Frank N. Phelps, an executive from the general office of the Orpheum Circuit in Chicago, has been in charge. Several difficulties preceded Mr. Quinlan's resignation, Ray Montgomery, treasurer, also resigning and being succeeded by R. H. Zeller of Sioux City, Iowa.

The Bonaventure Theatre, Kansas City, has been purchased by James B. Nichols from T. B. Rowel, while F. C. Ruckel has taken over the management of the Highland Theatre, Kansas City.

Arthur Elsea, manager of the Bancroft Theatre, suburban house of Kansas City, was held up and robbed of $79 while he was preparing to close the theatre by two bandits.

Among the out-of-town exhibitors in the Kansas City market this week were: Charles H. Barron, Kansas Theatre, Wichita, Kas.; Frank Weary, Farris Theatre, Richmond, Mo.; W. H. Weber, Great Bend, Kas.; Glenn Dickinson, Dickinson Circuit of Theatres, Lawrence, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.; S. E. Wilhoit, Springfield, Mo.; G. L. Hooper, Orpheum, Topeka, Kas.

Business was good among the exchanges along Kansas City's film row this week. C. M. Parkhurst, P. D. C. office manager, felt none the worse after being informed, semi-officially, that he was considered the "title-holder" among booking managers of the organization. Jack Auslet, short subject manager of the Independent Film Corp. exchange, made a hurried trip into the territory after more business. J. H. King, former film veteran of Kansas City, returned from Florida after a three-year absence. Ed Solig, Warner Bros., booker, went to Omaha on business, while A. H. Fischer, division manager for Warner Bros., was a visitor.

J. F. Burke, Educational auditor from the home office, was busy on the Kansas City branch's books. F. F. Nine, formerly of Kansas City, but now representing Warner Bros. out of Milwaukee, was a Kansas City visitor. C. A. Schultz, P. D. C. branch manager, has recovered and is back on the job again. G. F. Navarre, United Artists branch manager, was host to all his salesmen and their wives at the annual football game between Missouri and Kansas. Harvey Day, Kinogram sales manager from the home office, was a Kansas City visitor.

R. S. Balantyne, Pathe branch manager, left for Dallas, New Orleans and Memphis Friday on a business trip. A. S. Glenn, of the First National exploitation department of New York, and R. L. McLean, home office representative for P. D. C., were also Kansas City visitors.

Banquet Given Retiring Dallas Film Board Head

Dallas, Tex., Dec. 1.—The Dallas Film Board of Trade gave a banquet at the Adolphus Hotel recently, honoring W. G. Underwood, retiring president, and Oscar A. Morgan, the new president. Those attending were: W. G. Underwood, guest of honor; Oscar A. Morgan, newly elected president; Dob C. Douglas, secretary, Film Board of Trade; Leslie Wilkes, First National; F. A. Thomas, Educational; R. C. Ingram, Enterprise; J. B. Dugger, Paramount; E. L. Harrington, F. B. O.; Jack C Adams, Home State; Harry T. Peebles, Liberty-Specialty; Leroy Bichell, Metro-Goldwyn; Ernest C. Leeces, P. D. C.; Joe E. Luckett, United Artists; R. C. McIlheran, Universal, and J. W. Bird, Warner Bros.

Montana

Moving Picture World Bureau, Butte, Mont., Dec. 1.

AT a meeting of the representatives of the Butte musicians union and the Northwestern branch of North American Theatres, Inc., a new salary scale was signed by both parties that was entirely satisfactory to both. Only the members of the orchestras of the company theatres were involved in the new schedule of salaries. Albert Finklestein, representative of the company for General Manager Harry Arthur, Jr., of Pacific Northwest Theatres, Inc., signed the contract with Earl Simmons, business manager of the musicians union.

The Temple Theatre, renovated and redecorated, opened its doors at Park and Main, recently, conducted by what is tentatively known as the Mountain States Theatrical Association. William A. Woolfall, manager of the Peoples' Theatre, and J. A. Gavan, manager of the Liberty Theatre, are managing the enterprise. J. P. Callan has charge of the business office of the corporation.

J. A. Gavan and W. A. Westfall, managers of the New Pantages circuit house here, were hosts at a venison banquet recently when James J. Corbett, fistic king, was the distinguished guest. Theatre men, representatives of the press and of the film houses were guests.

Harry C. Arthur, Jr., general manager of the Pacific Northwest Theatres, Inc., and G. Kirley, treasurer of the corporation, have been in Butte on an inspection trip of the theatres belonging to the P. N. W., Inc.

Sunburst

In the Arch Theatre at Sunburst, Montana, a film fire destroyed the projection booth, the machinery and several thousand feet of films, on the night of November 10. The damage was estimated at $1,000.

Niles City

Hi Knutson of Niles City, Montana, opened his new theatre in the Niles Block November 19.

Oklahoma — Texas

Moving Picture World Bureau, Oklahoma City, Okla., Dec. 2.

HON FRED PICKRELL, president of Oklahoma M. P. T. O., announces that the annual meeting of Oklahoma M. P. T. O. will be held at the Huckins Hotel, Oklahoma City, Okla., December 7-8, 1926, and that at least 150 exhibitors are expected to be in attendance. National President Eli Whitney Collins of Jonesboro, Ark., will be one of the honored guests and will make several addresses during the convention.

Sinopoulo Brothers announce that a new 400-seat theatre will be built at Oklahoma City in the near future, next door to their Orpheum heatre.

Ralph Scott has been given charge of the poster department of F. B. O. at Oklahoma City.

Lester Gibbs has been appointed booker for Educational at Oklahoma City, vice Cliff White, now road man.

A. J Beck is the new traveler for Pathe at Oklahoma City, Oklahoma.

A. P. Camuse is the new member of the selling staff of Metro-Goldwyn at Oklahoma City.

Ponca City

An $85,000 theatre is being constructed at Ponca City, Okla., by the Ponca City Theatres Association, and a second house is also being built at Ponca City by J. F. Wyatt.

Columbus, Texas

The Columbus Theatre at Columbus, Texas, has been purchased by Albert R. Milentz.

Kingsville, Texas

The new Kingsville Theatre at Kingsville, Texas, will open soon.

San Antonio, Texas

Loew's will erect a new theatre at San Antonio, Texas, some time next year which will show first run pictures and vaudeville.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., Dec. 1.

NOW Leo P. Laughlin, for several years manager of the Warfield Theatre, one of San Francisco's leading downtown moving picture houses, has been made managing director of the Irving Theatre in the Sunset district. The Irving Theatre is one of the chain of houses conducted by the Golden State Theatre & Realty Corp.

Carol Nathan, manager of the San Francisco branch of Universal, recently went to Los Angeles to confer with Carl Laemmle, who is paying his first visit to California since his serious illness abroad. Mr. Laemmle is expected at San Francisco at an early date.

Arbuckle

The Kaintock Theatre has been opened at Arbuckle, Cal., the house having been named for its owner.

Illinois

Moving Picture World Bureau, Chicago, Ill., Dec. 2.

THE first invasion of the loop by the big theatre circuits that have been building in the outlying districts is announced by the National Playhouses, Inc., the holding corporation of the Cooney circuit theatres. A site has been purchased at 23 West Monroe street, a few hundred feet from the southwest corner of State and Monroe streets and across from the Majestic Theatre of the Orpheum circuit, and it is planned to build a 29-story office building and a 2,000-seat theatre. The National Playhouses, Inc., are now operating six theatres, the Capital, the Stratford, the Jeffrey, the Grand, the Cosmo and the Chatham. They have three thcatres under construction.

Several changes will be made by the Balaban and Katz circuit in the policy of their theatres in the Chicago territory. At the Roosevelt Theatre the policy will be changed to first run, two a day de luxe picture shows at reserved show prices and the McVickers Theatre, which will be released by the Vitaphone management around the holidays, will agaln resume its popular priced picture policy. This Roosevelt change will be the first time the Balaban and Katz circuit have changed their policy of popular prices for all shows and no reserved seats, first come first served.

The Pantheon Theatre Building at 4624 Sheridan Road has been sold to the United Cigar Stores Company for a reported million and a quarter dollars. The Pantheon Theatre seats 2,500 and is under lease for ten years to the Lubliner and Trinz circuit.

Rutledge

Russell Forgner has opened a movlng picture theatre at Rutledge and will run semiweekly shows in that town for the present.

Chicago taxpayers are asked for $28,000 to pay eight city movie censors for the coming year, according to the budget estlmates by the city comptroller.

Lyman G. Cohen, well-known exhibitor, has joined the United Booking Agency and will have charge of the publicity department.

Andrew Karzas, theatre magnate, has started work at Cottage Grove avenue and 79th, on his latest building venture from the plans of Henry L. Newhouse and F. M. Barnham.

Metropolis

A. J. Gibbons will build a combination theatre and airdome at Metropolis, Ill., that will seat one thousand people. It is expected to be ready for opening early next month.

Kewanee

A. C. Spencer of the Great States circuit has been at Kewanee, Ill., looking over the field for a new movie theatre in that city. The Belasco Theatre at Quincy, Ill., has been added to the Great States circuit, giving them four houses in that city.

Aaron Jones, president of Jones, Linick and Schaefer circuit has been electcd president of the Theatre Managers' Association of Chicago, succeeding Harry Ridings, who resigned some time ago. The other officers are John Garrity, vice-president; Wm. Roche, treasurer, and Dave Kahane, of the Orpheum circuit, secretary.

Among the Chicago theatre men who have been ill during the past few weeks are Norman Fields of the Jones, Linick, Schaefer circuit, and W. D. Burford of the Great States Theatre circuit. Both are reported as improving.

Lubliner & Trinz Give the Chicago Women Fine Break

Chicago, Ill., Dec. 2.—Woman's sphere used to be the home. Now it's any sphere she can grab and hold. Lubliner & Trinz, being wide awake and progressive showmen, realized that womenfolk not only exert a strong appeal, but also have ability that entitles them to a "show" in the theatre. The result is that Lubliner & Trinz have established in their Harding Theatre, Chicago's magnificent house de luxe, to be followed by other houses, a Mistress of Ceremonies, and a Conductorette, or Conductress if you prefer, for the orchestra of thirty feminine musicians. Already letters of commendation are pouring in—and patrons, too!

Canada

Moving Picture World Bureau, Ottawa, Can., Dec. 2.

OFFICERS and directors re-elected for Famous Players Canadian Corp., Toronto, for the new fiscal year are as follows: Adolph Zukor, New York, president; J. P. Bickell, Toronto, vice-president; N. L. Nathanson, Toronto, managing director; Arthur Cohen, Toronto, secretary-treasurer; Thomas J. Bragg, Toronto, comptroller. Directors—J. P. Bickell, Sir Herbert Holt, president of the Royal Bank of Canada; Sidney R. Kent, New York, Famous Players-Lasky Corp.; I. W. Killam, Montreal, president of the Royal Securities Corp.; N. L. Nathanson, W. D. Ross, W. J. Sheppard, J. B. Tudhope, Sir William Wiseman, New York, and Adolph Zukor, New York.

Winnipeg

Ted Gould, former Winnipeg, Manitoba, branch manager of Regal Films, Limited, has been promoted to be Western Canada division manager, covering all territory from the Great Lakes to the Pacific Coast. H. Cass of St. John, N. B., has been transferred to the management of the Winnipeg office.

St. Catharines

The Tivoli Theatre, St. Catharines, Ontario, now has a lady manager, Antoinette Ward of St. Catharines.

Brandon

C. S. L. Ferguson of Nanaimo, B. C., ls now manager of the Capitol at Brandon, Man.

When Manager Pete Egan of the Capitol Theatre, Regina, Sask., played "The Quarterback," he organized a football team among the members of the house orchestra and used them as such in a special prologue.

Manager George J. Forhan of the Griffin Theatre, St. Catharines, Ontario, has been presenting all manner of contests, including bathing beauty, bobbed and unbobbed hair, "he-man" and other competitions. His latest feature along this line was a ladies' nail-driving contest.

Brantford

Ernie Moule, managing the Temple Theatre, Brantford, Ontario, staged a merchants exhibition in the lobby of the house, 18 local business firms having displays. The Brantford Expositor ran four special pages on the trade fair and the theatre was mentioned freely.

New York

Moving Picture World Bureau, Albany, N. Y., Dec. 3.

LIVE news notes from along Albany Film Row, include the fact that Ed Hochstim is now a salesman for First National. A. J. Pincus, of the Pathe office, spent a portion of last week in New York. Charles and Joe Weidman, owners of the Central Theatre in Albany, are planning to remodel their house. Morris Silverman will open his new theatre in Schenectady, the latter part of December. Tony Veiller entertained relatives over Thanksgiving at his home in Albany.

Joseph Saperstein, manager of Harmanus-Bleecker Hall in Albany, is certainly seeing that his patrons receive their money's worth these days. On one or two nights a week, Mr. Saperstein gives double features, and he is also running dancing contests each Monday night, with finals on January 3, when winners will receive $100 in cash. He stages similar features on other nights of the week and on Thursday nights, his amateur bills, along with pictures, fill the house. Mr. Saperstein is one of the old-timers in the business and was formerly head of a chain of theatres in Connecticut.

Julius Berinstein, who runs the Colonial and Hudson Theatres in Albany, and the Palace in Troy, was called home to Elmira last week by the serious illness of his aged mother. He telephoned friends in Albany on Thanksgiving Day, however, that her condition was much improved. Mr. Berinstein recently took over Keeney's Theatre in Elmira.

Schenectady

The million dollar theatre, owned by Proctor interests, and in course of construction in Schenectady, will probably open next month. The arcade was opened last Friday, at which time the Charity Ball was held there.

Burglars attempted to make off with $600 in the safe of the VanCurler Theatre in Schenectady a few nights ago. They were discovered by a lone policeman, who summoned aid, but by the time the reserves arrived, the burglars had become frightened and left. Frank Breymaier, the house manager, was phoned at 4 o'clock in the morning by the police.

W. W. Farley, with houses in Schenectady, Catskill and Yonkers, is on his way to Florida, but only for a short time. Mr. Farley has considerable real estate in and around Miami, and his trip is a business one.

Binghamton

Binghamton is to have a new motion picture theatre that will cost about $750,000, and which will be erected by Charles Ahearn. The house will be located on Court street and local subscriptions will furnish the capital.

Nate Robbins, of Utica, head of a chain of houses bearing his name, may dispose of his holdings in the near future to the Schine Brothers, of Gloverville. Negotiations to that end have been on for some little time past, and it is said that they are nearing consummation.

Sharon Springs

The Grossman theatre in Sharon Springs was burned to the ground last week in a fire that swept a considerable portion of the business section of the village, and which was curbed only after fire departments responded from several nearby villages. The theatre was operated by Bernard Grossman.

Charles Wescott, of Fortuna, Cal., was a visitor on San Francisco's Film Row just before Thanksgiving.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Size of the House Organ Sometimes Determines Popularity of the Issue With Theatre Patrons

SOME weeks ago we complimented the Penn-State Amusement Company on its new format for the house organ known as The Movie Fan. This was raised from pamphlet size to the familiar style of the tabloid daily newspaper, permitting the use of twice as many cuts and as much more text. We offered the opinion that it was a great improvement.

And now K. V. Woodward, who edits the sheet for Manager McCloskey, writes that public opinon has forced a return to the old style publication.

Some patrons objected that the size was harder to handle, others felt that the newsprint paper did not give the cuts the same value while a few complained that the new form did not look well on the library table.

Since the publication was intended for fan circulation, Mr. Woodward naturally returned to the old size, which still leaves it the best edited fan publication of which we have knowledge. In the old days we should have been inclined to give first place to the little publication gotten out for the Jensen and Von Herberg houses in Seattle by J. W. Sayre. But that issue ceased to exist some years ago and since then the Movie Fan has been the livest as well as the largest house publication in the country.

When the size was raised we believed that it had made a decided advance, but evidently the readers thought differently, and forced a reversion to the old style. Undoubtedly the cuts did not show to as good advantage as on the better stock used in the old booklet, but the presswork was as good as that on any of the New York tabs, and there were so many cuts that it was difficult to realize that most of them were locally made and not borrowed. The cuts alone represented a larger investment than most theatres spend on their entire advertising.

There is a distinct compliment to Mr. Woodward in the suggestion that the issues are held in the home, but he developed a number of purely local features that made the booklet well worthy of preservation. It was not clip stuff about next week's attractions. There was a wealth of real reading material.

But the chief point of interest is the fact that size does determine popularity. It might be well to give thought to this angle if you issue your own house organ. There must be some particular style that will make the greatest appeal to your patrons. Why not find out what that is?

In some sections the old vest pocket size may be preferred to the more popular 5x8 style. Other towns may give preference to a larger issue. There must be some "best" size for every town, and this naturally will vary with the city.

Why not find out if your issue is popular or whether you can make changes that will give the weekly or bi-weekly sheet greater value.

Not many managers can afford an issue such as The Movie Fan has been. It is too costly for general use, even where mats are used instead of original half tones, but if getting out a larger paper will sell more than a sufficient number of tickets to repay the additional cost, a change will be well worth while.

And while you are thinking it over, give a thought to the contents. Mr. Woodward pays his readers in smartly written original stuff, both about the pictures and local events. He has been running a series of photographs of old Uniontown that eventually should be put into book form.

He has been getting out something that people ask for and preserve.

If you can change your style to give this additional value to your own house advertising, it will be permanently profitable.

Incidentally the Movie Fan now sports a colored cover changed weekly.

Ringed the Winner

It comes a bit late after the big fight, but Loew's State Theatre, Newark, made a cleanup with Battling Butler just before the big mill in Philadelphia, by putting a cutout of Keaton in a miniature prize ring in the lobby and advertising ringside seats. A local art student painted a backing of spectators for the experience it gave him, and the other accessories were easily achieved.

Larmour's Lobby Was a Local Sensation

M. W. Larmour, of the National Theatre, Graham, Texas, writes that he had them all talking a week or two ago about his lobby display. We think he could have brought it to Broadway with the same result.

When he played It Must Be Love, he noted that the window cards had an unusually good head of Colleen Moore, so he got them back after the showing for possible later use.

On Ella Cinders he made a circular lattice about eight feet in diameter, and on this he mounted six cutout heads from the old window cards. These were dressed with crepe paper to suggest flowers and in the lower part of each of the six flowers a small lamp was hidden. These lamp sockets carried small flasher devices. Green crepe paper leaves were tied to the wire which led current to the lamps, the wire itself being wrapped in green to suggest the stem of the vine. To help the illusion the wires were run up through a jardinere at either side off the platform forming the base.

The lattice served to frame a cutout of Miss Moore as Ella Cinders.

On the base of the platform Mr. Larmour set a mysterious light, similar to that diagrammed in a recent issue; though his display was made before that issue reached him. To increase the mystery he put a radio coil at the base of the lamp with an aerial above and more radio material on the base, conveying the suggestion that the lamp gained its current from the air. A flicker device was also placed in this lamp socket.

It had the whole town talking, and it sold Ella for a wow of a box office report.

SOLD THE BOY FRIEND WITH A LOBBY SAMPLE

W. S. Perutz, of the Rialto Theatre, Chattanooga, Tenn., used the 24-sheet cutout with large hands. These were so lightly hung that the slightest draft would cause them to sway, giving emphasis to the stunt.

A Novel Window Display Made From Cutouts

Our Gang Used for Odd Still Frames

Here is a new idea from the Victoria Theatre, Philadelphia, on Shivering Spooks. The entire cast of the Gang is seated on the steps of the house, each holding one of the stills of the production, while the ghost in the background offers the title.

THE STILL HOLDERS

Where art work presents difficulties, it may be possible to utilize cutouts from the three sheets. Here the art work is original.

Sold Sea Food

Here's a good one. The Star Theatre, Taunton, Mass., persuaded a restaurant to put out a special sea food dinner to advertise The Blue Eagle. Of course the restaurant had to advertise the picture to gain interest in the dinner.

A tie-up with the Legion also helped.

A COLORADO SPRINGS WINDOW ON THE FLAMING FRONTIER
The background is the 24-sheet and the other figures come from the smaller sheets, each mounted on card and cutout. Cacti, sand and sagebrush were brought in from the desert. It supplemented the Burns theatre display.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

On a show which ran for 1 hour and 59 minutes, "The Return of Peter Grimm," a Fox picture, was the feature photoplay, running 1 hour and 14 minutes. The only other film subject was the Topical Review, incorporated in which was a special film of Thanksgiving by James A. Fitzpatrick, the two running 10 minutes. There were 4 musical presentations, taking up 35 minutes. The Thanksgiving number was the most pretentious of the whole show, while the Record Boys, well-known radio headliners, was the money act of the program.

Each deluxe performances, of which there are four daily, was started by introducing a new solo pianist with the orchestra. His number with Liszt's "Sixth Hungarian Rhapsody." Pintel played from his customary place in the orchestra, this being on the extreme left. He was spotted from the dome by a white light and the orchestra was flooded with a subdued amber. Seven minutes for his number.

Next followed Estelle Carey, lyric soprano, who sang "Giannina Mia," from Friml's "The Firefly," a selection which she has done quite often but which is always well received. She appeared, as usual, on the apron of the stage under a rose pink spot from the dome. Three minutes for this incident.

Following the Topical Review and the special film of Thanksgiving was the "Pumpkin Center Huskin' Bee," programmed as a rural Thanksgiving party. The setting was the interior of a huge barn, props being in the form of such things as are usually found in a barn on a big farm. At opening 8 girls, half costumed as boys, did an old fashioned number, which was followed by a female eccentric dancer, who did a very funny dance. This was followed by another dance by the girls, after which an eccentric musician played on a musical saw, then on a toy balloon and finally played "Stars and Stripes Forever" on an automobile inner tube by permitting the air to escape from the spout. Up to this time a scarecrow apparently hanging on the wall, had gone unnoticed. It came to life to the surprise of the audience and went through a routine of difficult dances, closing up with the Charleston. The eccentric dancer came back for another dance and the presentation closed strong with the ensemble.

The Record Boys, Al Bernard, Frank Camplain and Sammy Stept, made their appearance on the apron of the orchestra stage, the first two named doing the singing and Stept playing the piano in the orchestra pit. Their numbers included "Mock the Mocking Bird," "I'm Looking for a Girl Named Mary," "Come Back Marguerite," "Yeedle Deedle Lena" and "My Loving Sing Song Man."

Sought Oldest Couple for Marriage License

E. C. Bostick, of the Pantages Theatre, Minneapolis, and the Fox exploitation man collaborated with the Daily Star in a hunt for the oldest married couple when the house was about to run Marriage License.

It was the first intention to offer cash prizes, but the exploiteer figured he could give more by paying less, and the final prize list ran a radio set, rocking chair, electric heater and a bouquet in addition to a yearly and half year's pass to Pantages.

The newspaper ran nearly a column a day for six days, and the advertising given the prize donors was worth more to them than the value of the donations. Moreover they were able to tie their windows in on the stunt and draw extra attention from that. One concern; the radio company, liked the idea so well that it set out 2,500 marriage license heralds under two cent postage, giving the theatre an even split on the space because it had to mention the theatre to get its own attention.

And for a side stunt a special showing for ministers was held which was attended by thirty representing practically all denominations. Their approval was worked over for the lobby and newspapers.

The picture went over to large business.

Used Pig Exploiteers For The Midnight Kiss

HOW GAUATEMALA CITY PUT OVER LADY WINDERMERE'S FAN
The fan design was used by Anker Bros., of the Palace Theatre, and the sectors, in gay colors, made a splendid flash. The theatre wins the approval of Northern visitors who assure the Ankers it matches many New York houses.

Educational Mats

Educational is offering a free mat giving 28 one-inch cuts of its comedy stars, six Felix poses and two strips of Felix characters which can be cut apart after casting, if desired. The cuts may also be had in single mats if the entire set is not desired. It makes good exploitation material for Educational clients.

Get the Full Effect of Your Bill-Board Publicity! Use Ensign Dates

*Three popular sizes 7x28 (50 for $2.00; 100 for $2.50); 9x42, (50 for $2.50; 100 for $3.00); 28x42 (25 for $4.00; 50 for $5.50).

Your own copy printed on non-fading stock, in any color ink. Printed and shipped day order is received, parcel post special delivery. We have hundreds of satisfied customers among the Motion Picture managers in Michigan, Ohio, Penna., Ky., Ind., and Illinois. Union work and label. Send us your copy. You'll be surprised.

THE ENSIGN COMPANY
BATTLE CREEK, MICHIGAN

*Prices on other sizes, hangers, street car signs on request. We do all kinds of block letter work.

Good Copy

United Artists sends in a familiar trick booklet, the cover of the four-pager being imprinted "Complete Instructions for Back Seat Drivers." The usual "Shut Up!" was on pages 2 and 3, but the back page carried "Back seat advice seldom is accepted. The driver usually knows where he is going. But he will be glad to take your advice any day next week if you tell him to drive to the Gaiety Theatre to see Rudolph Valentino in The Son of the Sheik."

Larmour Repeats School Cooperations

M. W. Larmour writers that he has arranged to repeat his school attendance stunt this year. In case you have forgotten what you read lately, here's the outline. Graham, Texas, has two or three schools. Each quarter the class in each schol with the best attendance record for the period is given a theatre party. Representatives of the prize classes are invited to consult with Mr. Larmour as to the picture they wish to see. This gives the committee a good idea of the bookings for the next month or two, which information is spread to the other students.

Having selected the picture, the classes attend in a body, and Mr. Larmour always makes it a function. The principals and school board welcome this cooperation because it seems to have a good effect. It gives the classes something tangible to work for, and they were glad to renew the plan this year.

For Abraham Lincoln, Mr. Larmour got out his usual duplicator cards and then ran off a special one which was sent to teachers only, about three days after the term opened. The copy reads:

"Knowing that this picture would go better if shown to people who can appreciate a picture of this class, I have delayed the play date until after school started.

"Won't you come to see it as my guest and get acquainted with the National. This card will admit you.

"If you have seen the picture, I am sure you will recommend it to your friends and pupils."

Most of the cards came in—and so did most of the pupils.

THE MIDNIGHT KISS WAS ADAPTED FROM PIGS AND SO—
Joe McKenna, of the Star Theatre, Taunton, Mass., used pigs in a luggage carrier on the running board of his auto pram. When one of the pigs jumped the fence it took several boys to recapture him, helping things along.

M. W. Larmour Used Bats All Over His Lobby

Larmour Was Batty When He Played It

M. W. Larmour writes that he put over The Bat so well that on the second day his receipts were only $19 below the average although he had a circus for opposition. Even with that drop he did three days business in two.

For a change he dropped his hektograph mailing cards and had enough printed to get a real distribution. He can do only a hundred cards on the single hektograph transfer.

The cards were turned over to a professional mailing list man who sent a card to every woman not only in Graham, Texas, but in four nearby towns. It was a trifle expensive, but he raised his price ten cents and then gave a ten cent rebate on the card, and about 8% of these were used, which yielded a lot of new live names for the theatre mailing list.

He cut out and panted a bat with a sixteen foot wing spread for his lobby banner, doing the animal in black with a yellow title, and then made up about fifty smaller bats ranging from 6 to 18 inches, which were all hung from the ceiling by black thread, which permitted them to sway in the slightest draft.

Because of its excellent display, we are reproducing the postal. If you can get as good as this from your printer, you are fortunate.

The Flitting Phantom whose wings fan every audience into tremors of awe and spasms of glee—
"THE BAT"
A Comedy-Mystery Drama
By MARY ROBERTS RINEHART
and Avery Hopwood
As a play, kept the country breathless for five years—now tremendously produced for the screen.
—See it at the—
NATIONAL THEATRE
Mon.-Tues., Sept. 13-14.
Admission will be—Adults 40c; Children 10c—but this card will admit you for 30c.

MR. LARMOUR'S GENERAL MAILING CARD ON THE BAT

One of these cards was sent every woman in Graham, Texas, and four adjacent towns. The rebate line at the bottom brought 8 per cent. of the cards in. Note the excellent display. The selection of a fancy body type helps much.

Held A Celebration Minus the Star Act

If Charles Lounsbury, of Universal, does not spring a parade stunt on the Denver Post at least once a month, they write and ask him about it. But Lounsbury was right on schedule for September and had his celebration all sewed up.

A Siwash Indian girl had gone to represent her race at Atlantic City and was returning by way of Denver. Lounsbury borrowed a miniature train from the Union Pacific and arranged for some Navajos to come in from the reservation to make the Princess welcome in front of the Post Office with a stage appearance at the America.

And then word came that the Princess was delayed by a washout in Kansas and it looked as though the washout had wet down the parade, too. The Post wanted to call it off, but Lounsbury couldn't see it He took off the "Welcome Princess" banners, put on "Midnight Sun Special" and moved the parade over the announced route. No one missed the Princess so long as the band kept on playing, and the band played for three hours, finally parking in front of the theatre for the evening. The Princess got in in time for her appearance at the America.

That was backed up by the personal appearances of Raymond Keane, who played in the picture. He hails from Denver, and Universal loaned him for the week. He made three appearances a day at the theatre and in between did everything Lounsbury could suggest, which was plenty plus.

Took a Ride

For The Show Off at the Strand theatre, Birmingham, Ala., Sidney Dannenberg used a man who looked like Ford Sterling to drive around the streets and tell the people about the picture. He added a line about the car in which he rode, a brand new model of the Diana 8, not previously seen in town.

That wrote off the cost of the car and limited the expense of the orator's salary.

Telephone Hangers

Open the season with a fine line of attractions, E. R. Rogers, of the Tivoli theatre, Chattanooga, put out 3,000 telephone hangers giving the greater portion of his first month's pictures.

For the opening feature, Fine Manners, he distributed a four page booklet on fine manners at the movies, written in a facetious vein.

Both helped.

This sounds almost too simple to be good, but it worked for S. S. Oakley, of the Liberty theatre, Fort Worth, Fla.

In advertising Miss Nobody he covered all references to Anna Q. Nilsson and then offered ticket prizes for the identification of Miss Nobody.

There was a wide variety of replies and no particular drain on the passes. It helped the picture at very small cost.

THE U-P TRAIN AND A BUNCH OF NAVAJOS WHO HAD COME TO WELCOME A PRINCESS

The America Theatre and Denver Post arranged to meet the Indian representative at the Atlantic City Beauty Carnival, but when the princess was delayed, they made it a Midnight Sun demonstration and had just as much fun. The miniature train was loaned by the Union Pacific and the tractor draws twelve box cars.

Fisher Gets Results By Not Overtaxing Printer

Keeps Well Within Printer's Capacity

Eldrid B. Fisher, of the Gem Theatre, Pineville, Ky., writes an entire volume on advertising when he says:

"This is a small town with a newspaper none too well equipped for extraordinary set-ups, so it is necessary to keep within certain bounds when laying out an ad.

"I try to make good use of white space in most of my displays and to make all the ads appear as simple as possible, rather than use heavy type and a lot of unread sales talk about every picture being the greatest yet produced. I try to sell each picture from some distinct angle of appeal in an effort to get over the best points of each film."

Here is the best of a number of samples Mr. Fisher sends in:

This is a new picture—never before shown in Pineville!
When a man steals a woman's love—
Someone must pay!
MILTON SILLS in
"PUPPETS"
with Gertrude Olmsted
THE strangest oath man ever made, but it's just what makes this one of the most powerful and gripping dramas you've ever seen.
The drama of a man strong in courage—great in sacrifice—greatest in undying love.
GEM
Thursday and Friday

MR. FISHER'S BEST

It will be seen that Mr. Fisher really practices what he preaches. He knows what the printer can do. He asks no more than that. He gets a good result where others fall down through trying to get what the local office simply cannot give.

This is a three-nines, and about half the area is white space. And it yields a better display than a five-twelves packed with display type and useless appeal. Probably half the selling is done on that top line. Mr. Fisher, early in the season, got out a four-page folder listing thirty-three coming attractions, stressing the value of each. He frankly says that not all are specials, but points out that in three months he will have all of these attractions of known value. It is a fine written effort and trails with that top line.

We are clipping one paragraph from the booklet. Hang on to this. You may need it some time.

"We do not claim that every person will like every picture, as such a statement would be absurd, due to the fact that tastes vary in films as in other things. Some like comedy; some prefer Westerns; others are more pleased with serious drama, while still others seek their entertainment in melodramas. It will be our honest endeavor to advertise every picture so that you will know just what to expect, and be able to judge whether or not it will suit you. We don't want you to expect one thing; come to the show, see another, and thus be disappointed."

When you can talk to your patrons like that, you are going to be reasonably certain of holding their confidence.

Used Stock Cuts to Dress Bare Space

C. W. Davis, of the Broadway Theatre, Reidsville, N. C., was unable to locate any cuts for What Fools Men, so he dug into the stock drawers and did the best he could.

USING ORPHAN CUTS

The policeman is merely used for an attractor. It gets the attention no matter where your eye first hits the page. The bathing beauty is supposed to be what fools men, and the other cut merely builds up the jazz idea.

This may not be quite as good as specially drawn cuts, but they did precisely what the supplied cuts would have done. They got attention.

Mr. Davis does not seem to think much of the layout, but we don't agree with him on this. The double bank runs very well and the text is written to get attention, so it does not matter that some of the lines drop to eight point. It all will be read because the top line is a challenge and the average man—and most women—will read straight through, and find it very easy reading. This is much better than setting all the lines in twelve point or better. The white space more than pays for the reduction in some type sizes. About the only suggestion is that the house name would have been run in a 30 or 36 point with all that space to spare.

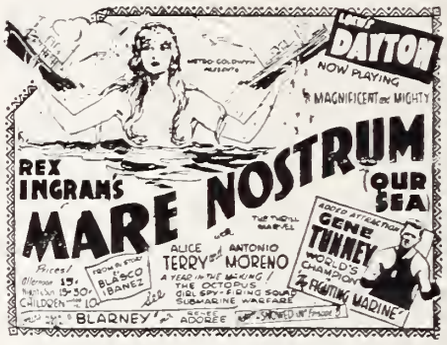
Mr. Davis evidently holds on to cuts he thinks he can use again. It is an excellent idea to get back all the cuts you think you can use, and this applies to some scene cuts as well as single figures. With a couple of hundred cuts in reserve you do not have to worry when a mat does not arrive on time.

Start collecting now if you have none. Sometimes in a pinch you can borrow from the printer, and if he has nothing that will fit, borrow something so obviously unfit that you can get a laugh with it.

There is always an "out" if you look for it.

All Hand Letters In an Ample Space

Taking a four sixes to put over Mare Nostrum at Loew's Dayton theatre, Dayton, Ohio, gave plenty of space for a nice type arrangement and yet the layout man has sketched in his announcement in very elementary lettering.



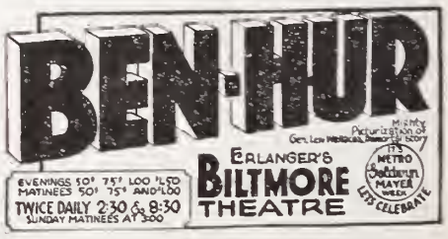
POORLY LETTERED

This looks more like the layout to be sent the printer than to the engraver. Making a press book cut the basis of the display, the artist seems to have pasted the clipping to the card and then lettered in as best he could, having a cut made of the entire space. Using a mat and notching to let in the house signature and the type matter below the title would have given a better display and would have cost less.

The best selling feature of this space is its size. That suggests the importance of the story and will carry sales appeal in default of a better presentation of the sales talk.

This Two Twos Is An Ample Selling

Only two twos were required for the running ads on Ben Hur in Los Angeles, but the title and house were amply sufficient.



LOSING LITTLE LINES

The panel would have been better had it been mortised in, for the lettering is small and too irregular to register well. Notching the cut would have been a very simple matter and the same information in six point might have helped.

Los Angeles seems to be running too much to hand work.

H. G. Olson Uses Burns' Style Layouts Nicely

An Inner Frame Ad Gives Nice Display

This three nines from H. G. Olson, of the Jeffris Theatre, Janesville, Wis., is reminiscent of Frank H. Burns. He carries out much the same idea and with the same good effect.

COPYING FRANK BURNS

It cost about eight inches of space to get the outer frame, but those eight inches double the value of the other 19 inches, so it looks like a good buy. This is one of the best devices we know of for making a small space loom like a quarter page, and Mr. Olson has caught the idea exactly.

Simple Selling for Colleen Moore Play

The Pantheon Theatre, Toledo, takes a comparatively small space for Colleen Moore in It Must Be Love and yet gets the star over nicely in mostly cut.

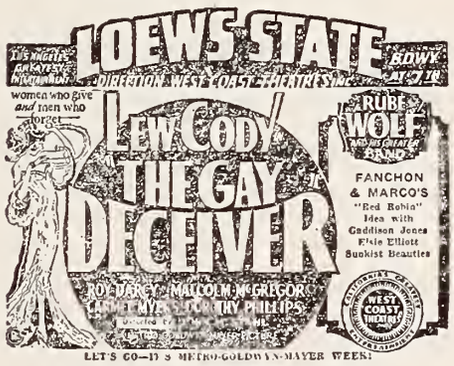
DOING IT SIMPLY

Miss Moore mostly sells by herself, so no great amount of argument is required, and in this simple cut she is put over with a minimum of effort.

To take larger space or use more words would be a waste.

Small Reverse Has Good Display Value

Generally small reverse designs have poor display value, yet this two threes from the Loew State theatre, Los Angeles, comes through surprisingly well in putting over Lew Cody in The Gay Deceiver. This is because the lettering is large in spite of the smallness of the space. The cast names are almost lost and you have to study closely to get the smaller lines, but the star and title are distinct.


LOEWS STATE
women who give and men who forget
LEW CODY
THE GAY DECEIVER
RUBE WOLF
FANCHON & MARCO'S
"Red Robin" Idea with Gaddison Jones Viola Elliott Sunkist Beauties
LET'S GO—IT'S METRO-GOLDWYN-MAYER WEEK!

LARGE LETTERS HELP

A correction which seems to have been overpasted does not help the looks of the space greatly, but it does no real harm. Either the main letters filled in slightly or else the outside letters were bendayed, for they are grey instead of white and yet come through fairly well. The white letters in the centre seem to lead out to the sides.

This display seems to violate most of the rules of good layouts and yet gets over. Even the figure seems to help, though it is too small to have any real attractor value. Probably the same matter set in type inside a quarter inch circle would have had even greater display value, but this two threes is not bad as it stands.

Obscure Lettering Kills the Reverse

Someone's foot slipped in making this reverse title for the Cameo Theatre, Pittsburgh. It's for The Midnight Sun, but the light lines very promptly filled in with ink and it looks like the basis of a guessing contest.

This is supposed to be a shaded letter, with hairlines for the centre of the M and to connect the down strokes of the other letters, but apparently no one ever told the artists that hairlines are lost in reverses. The result is that unless the reader is already familiar with the title he does not know what it is all about. Even if you had the original before you you never would dream that there was a "the" before the "midnight." It looks like a scratch on the plate rather than lettering.

Apart from this the space is good display, but someone should be spoken to about the title.

CAMEO
FIFTH AVE. DOWNTOWN
NOW PLAYING
NO ADVANCE IN PRICES
The Midnight Sun
The Gorgeous Glittering Drama of a Grand Duke and a Dancing Toy!
WITH
LAURA LA PLANTE and PAT O'MALLEY
RAYMOND KEANE, GEORGE SIEGMANN
and a Brilliant Ensemble of Over 500 Players
EXTRA ADDED ATTRACTION
DEMPSEY-TUNNEY
FIGHT PICTURES
AS REPRODUCED BLOW FOR BLOW IN RING AT GAZETTE SQUARE BY SANDY SEIFERT AND AL GRAYBER
MIDNIGHT SHOW TONIGHT

IT'S THE MIDNIGHT SUN

Taking Big Chance Got Nice Display

This two eights for the second week of Boheme in Cleveland gives the Stillman a nice display, though it was taking a heavy risk to try that cut, since you cannot gamble comfortably on Cleveland papers and cuts.

THE CUT CAME THROUGH

Probably Mr. Malaney figured that if the cut came through it was all to the good andif it didn't it at least served as an attractor for the space above, and nothing could have hurt that short of a "batter." The upper half of the space is about as nearly fool proof as it can be made. We would like a little less all capitals, but a good selection of faces makes this less awkward than usual.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"Tin Hats"

An Amusing War Comedy with a Different Angle Dealing with the Post-War Army of Occupation

WE HAVE HAD THE FUN back of the fighting line and in the Naval arm. "Tin Hats" strike out along new lines and tells the experiences of three soldiers who become separated from their regiment and wander into the Rhine Zone ahead of the Army of Occupation.

One of them finds innumerable cousins, the other two find brides, and the picture ends with the war brides' first glimpse of the Statue of Liberty as the transport brings the soldiers home.

"Tin Hats."
An Edward Sedgwick Production.
A Metro-Goldwyn-Mayer Picture.
CAST:

Jack Benson.....Conrad Nagel
Elsa von Bergen.....Claire Windsor
Lefty Mooney.....George Cooper
Krausmeyer.....Bert Roach
Top Sergeant.....Tom O'Brien

Length 6,598 Feet

Three members of the A. E. F. at armistice time become separated from their command. Searching for their regiment, they invade the Rhine Zone and are mistaken for vanguard of Army of Occupation. Laughable War Farce Comedy.

Reviewed by Epes W. Sargent

The plot is light enough to permit the action to ramble along from gag to gag with no particular restriction, and there are some rollicking scenes where the trio invade the Rhenish village and are accepted by the Burgomaster as the new overlords.

Jack Benson becomes interested in Elsa von Bergen, an aristocrat, and an unprogrammed but very personable girl becomes enamored of Lefty Mooney; almost hard-boiled enough to be a sergeant. With his two friends Jack invades Elsa's castle with the vague idea of "rescuing" her from some not very evident danger. Elsa arranges a warm welcome with doors that mysteriously open and shut, traps and surprises, culminating in a terrific battle with a host in ancestral armor, but as they are merely the serving men of the castle, the intrepid trio make short work of overpowering numbers.

The trio are placed under arrest with enough charges to give them life sentences in Leavenworth, but Elsa begs them off so they get married and live happily ever after.

There are a number of decidedly funny gags, notably a sequence in which Krausmeyer gets his neck wedged into the headrest of a photographer, the commers which welcomes them to the Rhineland and the adventures in the castle. Now and then the thread of plot gets into the way of the gags, but not for any extended period.

Conrad Nagel is rather weak in his comedy and yet enough of a comedian to make his acceptance by Elsa something to wonder at. He would have been better had be been either all comedian or all hero. Claire Windsor is very pretty as the aristocrat, but is not called upon to act. Most of the comedy is carried by Bert Roach, but his two companions cramp his style at times. George Cooper is a good feeder and there is, of course, the inevitable tough top sergeant.

The sub-titles are often amusing, though many of them are the reverse of original.

The picture should enjoy considerable popularity, for it is novel and funny.

"The Winning of Barbara Worth"

Harold Bell Wright Epic of Reclamation of Western Desert Has Thrilling Flood Climax

PROBABLY THE MOST popular of Harold Bell Wright's very widely read novels, "The Winning of Barbara Worth" has been transferred to the screen by Henry King for Samuel Goldwyn with Vilma Banky and Ronald Colman in the leading role and is offered as a United Artists production.

Entirely different in type from the previous successes that Henry King has directed, such as "The White Sister," "Stella Dallas" and others, this is a story of the West revolving around the opening up of the great desert of the Colorado River by means of irrigation, and characteristic of Samuel Goldwyn, it has been given a big production in keeping with the epic nature of the subject.

Elaborately produced with a large number of players, this picture is marked by beautiful photographic shots and lighting effects, stirring desert sand storms and an exceptionally thrilling and really marvelous climax depicting the river swollen by storms, washing away the irrigation dam and watergates and pouring over the desert engulfing the refugees in its path. Mr. King has excellently directed the scenes leading up to the flood with the fear-stricken inhabitants madly endeavoring by every mode of transportation to reach the high ground and safety and there is certainly a big punch in watching the water sweeping over everything and finally trapping some of the unlucky ones; an exciting scene that will keep you wondering as to how it was done.

Reviewed by C. S. Sewell

In filming this novel emphasis has been laid on the broad aspects of the epoch-making feat of irrigating the desert, the whole plot revolves around this and it is heavily stressed in the subtitles, with the result that this angle has been made to overshadow the characters of the more intimate drama, the pawns, as it were, in the great project. This has the effect of slowing down the personal story of the players, subordinating it and weakening the dramatic unity. There are, however, a number of effective situations, some dramatic, some melodramatic and some that register for their pictorial beauty, and several touches of comedy, that are strong in audience appeal and should make this a popular attraction. For instance, the stirring ride of the hero with the payroll money as the impatient workmen are being incited to riot, and the attempt of the villain to attack the heroine.

Ronald Colman is entirely satisfactory as the eastern engineer who proves his real mettle because of love of the heroine and Vilma Banky is exceedingly attractive as Barbara, but has slight opportunity for effective acting. Clyde Cook contributes character comedy and the other supporting players are entirely capable.

The excellent handling of the flood scenes in the climax is enough to put this picture over with the average patron and, while "The Winning of Barbara Worth" does not rate with the screen's greatest productions, it is well above the average.

Samuel Goldwyn Presents
"The Winning of Barbara Worth"
A Henry King Production
Featuring Ronald Colman and Vilma Banky
Based on novel by Harold Bell Wright
A United Artists Picture
CAST:

Willard Holmes.....Ronald Colman
Barbara Worth.....Vilma Banky
The Seer.....Paul McAllister
Jefferson Worth.....Charles Lane
Greenfield.....E. J. Ratcliffe
Abe Lee.....Gary Cooper
Tex.....Clyde Cook

Length—Eght Reels

Jefferson Worth interests Greenfield, a capitalist, in a big irrigation scheme, but Greenfield doublecrosses him. North, Greenfield's engineer, sides with Worth and saves the populace when the dam bursts and finally wins Barbara Worth. Epic drama of irrigating the western deserts.

"The Great Gatsby"

Exceptionally Good Cast Pictorially Interprets Scott Fitzgerald's Story of Post-War Development

Adolph Zukor and Jesse L. Lasky Present
"The Great Gatsby"
A Herbert Brenon Production
Based on novel by F. Scott Fitzgerald and play by Owen Davis
CAST:

Jay Gatsby ..... **Warner Baxter**
Daisy Buchanan ..... **Lois Wilson**
Nick Carraway ..... **Neil Hamilton**
Myrtle Wilson ..... **Georgia Hale**
George Wilson ..... **William Powell**
Tom Buchanan ..... **Hale Hamilton**
Charles Wolf ..... **George Nash**
Jordon Baker ..... **Carmelita Geraghty**
Bert ..... **Gunboat Smith**

Length—7,296 Feet

Gatsby, of the lower crust, wins Daisy Fay during the war hysteria. While in France her mother forces a marriage to her old suitor. Gatsby returns unexplainably rich and seeks to win Daisy back by sheer force of display, but fate wills otherwise. Interesting drama and character study.

Reviewed by Epes W. Sargent

SEVERAL TIMES this season Paramount has presented some picture with an extraordinarily good cast, but no production has excelled in acting value the work of the first six players in "The Great Gatsby," Herbert Brenon's production of F. Scott Fitzgerald's play of the same name. And because they all are good, the story is not distorted by the palpable excellence of one player above the others.

From this angle "The Great Gatsby" is one of the notable pictures of the season, but the scenarist has failed utterly to give the players real personality. Only the shell is transferred to the screen. None of the psychology of Gatsby's character; which is the reason for the story, is transferred to the screen. He might as well be a dramatized tailor's dummy for all the interest he arouses, yet Gatsby was a singularly interesting study of a post-war product and Warner Baxter plays with a sureness and finish that almost redeems the part. Lois Wilson, too, is powerful in moments which are theatric rather than dramatic, and William Powell, in a minor role, is uncanny in his realism.

One trouble with the play is to be found in an excessive and unnecessary display of legs and underwear. The legs are shapely and the lingerie lacy, but they cannot replace drama and they usurp the footage that is needed for dramatic development. The picture is too shallow and insincere to be great, but it is interesting pictorially.

"Wings of the Storm"

Clever Dog, Thunder, Featured in Interesting Melodrama of Regeneration of a Cowardly Pup

WITH THE POLICE DOG THUNDER in the featured role, assisted by a capable cast including Virginia Browne Faire, Reed Howes and William Russell, William Fox is offering "Wings of the Storm."

Naturally, with a dog in the leading role, the story possibilities are limited and this picture follows along the general lines of its type, but added interest is achieved by having this dog for most of the footage appear as a rank coward, although of course when the big situation comes he redeems himself and saves his mistress from the villain.

Reviewed by C. S. Sewell

There is good human interest in the story which concerns a weakling pup running away from his mistress and being adopted by a forest ranger and it is remarkable how well this dog has been made to slink away and show the white feather. The conflict with the rascally and brutal camp boss, his attack on the heroine, and the rescue by the hero and the dog is good melodrama, and the picture offers pleasing entertainment.

William Russell is an exceptionally effective villain and Reed Howes satisfactory as the hero although he has no opportunity for his famous stunt stuff. Virginia Faire makes a likeable heroine, but of course Thunder is the center of interest and much of the story is titled as if the dog was telling it.

William Fox Presents
"Wings of the Storm"
Featuring Thunder, the Dog
Directed by J. G. Blystone
CAST:

Thunder ..... **Himself**
Anita Baker ..... **Virginia B. Faire**
Allen Gregory ..... **Reed Howes**
Bill Martin ..... **William Russell**
Red Jones ..... **Hank Mann**

Length—5,374 Feet

Thunder, a police pup, born a weakling, runs away from his mistress and is adopted by a forest ranger. Later when his mistress is attacked by a ruffian of the lumber camp, he redeems himself. Fine dog story.

"The Silent Lover"

Milton Sills in Colorful Desert Story of French Foreign Legion Adapted from Play

First National Pictures, Inc., Presents
Milton Sills in
"The Silent Lover"
Based on play "The Legionaire" by Lajos Biro
Directed by George Archainbaud

Cast.

Count Pierre ..... **Milton Sills**
Vera Sherman ..... **Natalie Kingston**
Capt. Herault ..... **Arthur E. Carew**
Kobol ..... **W. V. Mong**
Seadza ..... **Viola Dana**
O'Reilly ..... **Charlie Murray**
Ben Achmed ..... **Montagu Love**

Length, 6,500 feet.

Count Pierre, disgraced because he embezzled funds, joins French Foreign Legion and despite the villainy of Capt. Herault, succeeds in saving the garrison from attack by Desert Bandit and in winning love of Vera Sherman. Colorful story of the desert.

Reviewed by C. S. Sewell

ADAPTED FROM THE STAGE play "The Legionaire," which gives a cue as to the type of production, First National is presenting Milton Sills in "The Silent Lover," the story of the French Foreign Legion.

Cast as a gay foreign count, Sills, ruined by drink and women, embezzles funds and, escaping to Africa, finds regeneration, romance and adventure at a desert outpost of this famous French military organization. The story involves three different types of woman, a Parisian gold-digger, a native girl and a wealthy and charming American.

"The Silent Lover," with its desert motif, falls in the sheik class, and Montagu Love gives an exceptionally fine performance as the leader of a gang of Bedouin bandits closely paralleling the work of the star in which Sills has a congenial role. There is a novel and interesting variation of the usual villain-hero fight with Sills and Love wrestling to see whether the caravan goes free.

The story holds the interest and the production is colorful with a large number of persons employed and considerable comedy relief contributed by Charles Murray and Arthur Stone as two legionaires. The Silent Lover" should appeal to the star's admirers and prove a satisfactory audience attraction.

"For Wives Only"

Marie Prevost's Newest Starring Vehicle Is Sophisticated Viennese Farce Based on Play

Reviewed by C. S. Sewell

ADAPTED FROM THE play "The Critical Year," Marie Prevost's newest starring vehicle for Producers Distributing Corporation, is a sophisticated Viennese farce comedy built around the idea of a pretty wife teaching her supposedly flirtatious husband, a doctor, a lesson by producing the impression that she will bear watching and then vamping the three trusted friends selected to guard her.

There are some bright and amusing scenes in the office of the doctor who is popular with the fair sex, but after this the comedy lags for a considerable portion of the footage while the elaborate groundwork for the wife's scheme is being laid and it is not until well on toward the end of the picture that the meat of the farce, the vamping of the three friends and playing each against the other is reached. These scenes have a number of amusing moments, but the tardiness in reaching them detracts from the entertainment value as does the repetition of some of the gags with each of the men. There is good farce material here, but the full possibilities of the idea have not been realized and the picture is only fairly amusing.

Marie Prevost is excellent as the flirtatious wife and has a thoroughly congenial role. Arthur Hoyt, Charles Gerard and Claude Gillingwater give good performances as the three friends and Victor Varconi is pleasing, but has little to do as the husband.

Metropoltan Pictures Corp. Presents
Marie Prevost in
"For Wives Only"
Directed by Victor Heerman
A Producers Distributing Corp. Production
CAST:

Laura Rittenhaus	**Marie Prevost**
Dr. Rittenhaus	**Victor Varconi**
Dr. Tanzer	**Charles Gerrard**
Dr. Schwerman	**Arthur Hoyt**
Prof. Von Waldstein	**Claude Gillingwater**

Length—5,790 Feet

Piqued because her husband seemed indifferent, Laura contrives when her husband is away to have his three best friends make love to her, playing each against the other. When hubby returns he is indignant, but is cured of his attitude. Amusing farce comedy.

"The Man from the West"

Art Acord Assisted by His Horse and Dog in Blue Streak Western That Should Please Fans

Carl Laemmle Presents
"The Man from the West"
Starring Art Acord
Directed by Albert Rogell
Universal Blue Streak Western
CAST:

Art Louden	**Art Acord**
Iris Millard	**Eugenie Gilbert**
Carter Blake	**Irving Renard**
Bill Hayes	**William Welsh**
Lloyd Millard	**Vin Moore**
Hanna	**Dick Gilbert**

Length—4,474 Feet

Art's disdain for Iris, an estern girl, makes her determined to win him. Meanwhile her fiance, with other crooks, steal her aunt's jewels, and Art is accused, but he captures the crooks and succumbs to Iris' charms. Entertaining action western.

Reviewed by C. S. Sewell

FOLLOWING IN THE main along familiar variations of well known formulas for this type of entertainment and embodying punch-action situations that have many times proved their ability to please the fans, Art Acord's latest Blue Streak Western for Universal, "The Man from the West" should prove a popular program attraction.

Director Albert Rogell, who has many snappy westerns to his credit has handled this material to good effect, so that the action moves along briskly, and the interest is sustained and there are several good punches. In addition, there is added pep in the romance of the eastern girl and the westerner due to the fact that the girl piqued

because the hero is disgusted with her, deliberately sets out to make him love her and of course succeeds. The story involves a series of situations in which the hero is accused of having stolen jewels and circumstantial evidence points to his guilt but he eventually clears himself and discovers the real crooks.

Art Acord handles the role in a manner that will please his fans and as usual he is aided by his trained horse and his dog. Eugenie Gilbert is attractive and entirely satisfactory as the heroine

"Lone Hand Saunders"

Kiddies Will Thoroughly Enjoy Fred Thomson's Newest Western and It Will Please His Fans

Reviewed by C. S. Sewell

AS WAS THE CASE with "A Regular Scout," in which the Boy Scout angle was played up, Fred Thomson's newest starring vehicle for F. B. O. "Lone-Hand" Saunders," while catering to his regular fans will appeal especially to the kiddies.

There is a particulary peppy situation at the opening of the film, where Thomson wears a small disc and lets an applicant for a job on his ranch shoot at him several times, thrilling, even if not convincing; and another good sequence when the mob tries to burn the cabin while Saunders, who is really a surgeon, is performing a delicate operation to save a boy's life.

The appeal to the youngsters is emphasized in this film in the friendship of the hero for a crippled orphan boy he rescues from a fire and then adopts, getting him an entire "western" outfit, including a burro, and in the ingenious devices in his cabin by means of which he lights the fire, boils water, cooks eggs and does a lot of other things by shooting at miniature targets attached to springs.

The human interest element is strong, and there is plenty of action and melodrama, including a robbery of a stage coach for which the hero is blamed, hinging on the fact that he never uses but one hand, and the villain adopts this device in framing him.

Saunders' explanation as to why he never used his right hand is rather far-fetched, but it adds a mystery element in the earlier reels and peps up the later sequences where for the first time he uses this hand in operating to save his little pal's life.

Both Fred and his magnificent horse, Silver King, will please the fans and Bess Flowers is attractive as the girl.

Joseph P. Kennedy Presents
Fred Thomson in
"Lone Hand Saunders"
Directed by Reeves Eason
An F. B. O. Picture
CAST:

Fred Saunders	**Fred Thomson**
Alice Mills	**Bess Flowers**
Buddy	**Billy Butts**
Buck	**Frank Hagney**
Charlie	**Albert Priscoe**

Length—5,453 Feet

Buck, a crook, masquerades as Saunders, a rancher, who apparently has but one hand, and robs a stage. Saunders is arrested while performing an operation on his little lame pal, but discloses the real culprit and also wins Alice. Good action melodrama.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

MIDNIGHT FLYER. (6,089 feet). An unusually interesting picture. Tone, appeal good. Sunday yes, special no. Draw all classes, town 4,000. Admission 15-25. E. C. Bays, Globe Theatre (275 seats), Buena Vista, Virginia.

A POOR GIRL'S ROMANCE. (6 reels). Star, Gertrude Short. This drew pretty good and seemed to please. Miss Short looked funnier than ever in this one. My patrons remembered, and liked her, in the Telephone Girl series. Tone and appeal good. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

First National

HER SECOND CHANCE. Star, Anna Q. Nilsson. This is a one hundred per cent. picture and you will make no mistake in buying it. Used it for a Saturday night show and had a fair crowd, but made a little money. Had carnival for opposition all week, so didn't make expenses for the week. Tone good. Sunday yes, special no. Draw general class, town 600. Admission 10-25 to 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

HER SISTER FROM PARIS. (7,235 feet). Star, Constance Talmadge. Dual roles, even in this day of advanced photography, are still exceedingly interesting and when they are accomplished as well as they are in Her Sister From Paris it is wonderful. Constance did not disappoint in this picture, which is a trifle sophisticated, but a scream, nevertheless. Awfully poor paper on her pictures. Guy C. Sawyer, Town Hall, Chester, Vermont.

JUST SUPPOSE. (9,700 feet). Star, Richard Barthelmess. Nothing to it at all for us, absolutely the bunk. Tone O. K. Appeal none. Sunday or special no. Draw town and rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

KIKI. (5,275 feet). Star, Norma Talmadge. Just a fair picture; by no means a special. The only thing special was the price. Tone not so good, appeal good. Maybe Sunday, nearly special. Draw town and rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

LOST WORLD. A picture no theatre should miss playing. A different kind of a picture from common. Drew record class of people at 15-35. Floyd G. Ward, Ward's Theatre, Stark, Kansas.

RAINBOW RILEY. Star, Johnny Hines. Fair comedy drama; nothing extra. Drew small town and rural class. Admission 15-25. Floyd G. Ward, Ward's Theatre, Stark, Kansas.

RECKLESS LADY. (7,224 feet). Star, Belle Bennett. Good program, only why did those two women weep from start to finish? Didn't please very well. Fair tone, not much appeal. Sunday, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

THE SAVAGE. (7 reels). Star May McAvoy. This is a nice little program picture and is something a little different and I believe pleased most all who saw it. Had several good compliments as people passed out. Had a carnival for opposition so just about made expenses. This picture should take most anywhere. Tone good, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25 to 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

> Boys, we volunteer these reports as unbiased tips on pictures we have played. You can depend on us, as brother exhibitors, to play fair; these tips are not paid for—they are given to you for better booking your shows.
>
> Because we set the example by sending tips we have the right to urge you to do likewise. If we are helping you, as we try to do, turn in and help us by sending your picture tips.
>
> OUR GANG.

SCARLET SAINT. (6,886 feet). Star, Mary Astor. This is a fine program picture and should please the majority of patrons anywhere. The acting of Mary Astor and Lloyd Hughes is excellent, but the support not so good. Had opposition so just made film rental. The few who saw it were well pleased and made some good comments. Tone fine, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25 to 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

SENOR DAREDEVIL. (6,326 feet). Star, Ken Maynard. First National promised and delivered in this one. Went over big and pleased every one. This is suitable for any house. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SHORE LEAVE. (6,836 feet). Star, Richard Barthelmess. Good sailor picture. Good print. Tone good, fair appeal. Sunday, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

TRAMP, TRAMP, TRAMP. (5,830 feet). Star, Harry Langdon. Just finished looking at the picture and my opinion is, very ordinary picture; in fact, I found it a bit tiresome. The laughs are few and far between. Due to heavy exploitation I had a good house, but a large number walked out on it. I ordinarily find First National pictures the best in the business, but they certainly did hand me a lemon here. This would have made a fairly good two-reel comedy had they cut it down to that length, but as a seven-reel feature, as the advertising says, or a six-reel feature as the heralds state, it was a piece of cheese. The second night's business was a complete fizzle. Consensus of opinion of my patrons was that it was too slow and long drawn out. Harry seems to be a fair comedian, but although the few comedy situations in this picture are good, they were entirely too few and long drawn out. The entire picture shows evidence of this seeming attempt to stretch footage. Take the ending for example: it shows a shot of Harry as a baby in a crib. This is fine; but they spoiled it by continuing it into a close up, having him go through a lot of useless actions for some time that spoil the illusion. No as special. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

UNGUARDED HOUR. (7 reels). Star, Milton Sills. This is not a Sills type of picture and therefore failed to please here. The sooner the stars learn to stick to what they can do and not try to step out and give their dear public something different the sooner they will attain the ability to hold and build up their following. My Sills crowd hollered their heads off about this one, as it was a foreign society drama. They want Sills in "He-Man" stuff, or not at all. Tone question, bad appeal. Sunday, special no. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

WHEN A MAN'S A MAN. (6,910 feet). A dandy picture. Wright's name drew all the people. If you have not played it, play it. Floyd G. Ward, Ward's Theatre, Stark, Kansas.

WILDERNESS WOMAN. (7,533 feet). Star, Colleen Moore, with Chester Conklin. This is a dressed-up comedy-drama that should be ranked as one of the best of its class of the year. Conklin walks away with the show and keeps the bunch chuckling from start to finish. The entire cast is better than average, but his work is so extraordinarily good that he far outranks the rest. The people of Graham are still talking about the picture and laughing at the attempts of the "city slickers" to sell Conklin the railroad. Tone O. K. Appeal good. Sunday yes, special no. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

Fox

AS NO MAN HAS LOVED. (7,959 feet). Special cast. Several told me that this was a very good picture, but the appeal was just to the higher classes. Tone good, appeal fine. Sunday, special yes. Draw all classes, town 4,000. Admission 15-25. E. C. Bays, Globe Theatre (275 seats), Buena Vista, Virginia.

HARDBOILED. Star, Tom Mix. This picture drew better than any Mix this year, but there were many kicks after the show. It made money for me and I am satisfied. Tom should be given better stories and he would continue to be the best western star. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

HELL'S FOUR HUNDRED. Star cast. A fair picture, but it ends in a dream and those kind of pictures don't seem to go very good. It's a fair picture, but don't like the cast. Tone good, appeal fair. Sunday yes, special no. Draw working class, city 14,000. Admission 20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

IRON HORSE. (11 reels). Star cast. This is second run for me. The picture is among the best and every small town could run it twice; it will make money for you. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

MORE PAY—LESS WORK. Stars not well known here, but the picture proved interesting to those who saw it. It is nothing exceptional, but will go O. K. on a Tuesday or Wednesday program. Good photography; poor paper. Appeal fair only. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisana.

Gotham

OVERLAND LIMITED. Stars, Ralph Lewis, Malcolm MacGregor. Stars and picture very good. Drew fairly well and pleased 75 per cent. Prints on the Independent (in

this case Gotham) pictures are all very good, but it is hard to get accessories from the exchange. Guy C. Sawyer, Town Hall, Chester, Vermont.

Metro-Goldwyn

MIDSHIPMAN. (7,498 feet). Star, Ramon Novarro. Very, very satisfactory: many liked it better than Classmates. Co-operation of the Navy Department a big factor in putting it over. Guy C. Sawyer, Town Hall, Chester, Vermont.

TEMPTRESS. (8,221 feet). Stars, Greta Garbo, Antonio Moreno. An excellent picture of its kind. Greta Garbo does some mighty fine work as well as Antonio Moreno and Roy D'Arcy. Our patrons were well pleased with this picture. Draw general class, city 300,000. Admission 20-25-40. James D. Kennedy, Apollo Theatre (1,200 seats), Indianapolis, Indiana.

TORRENT (IBANEZ). 6,769 feet). Star, Greta Garbo. Greta Garbo, like Gloria Swanson, can be looked at without becoming tiresome; but why, oh why, did they let Ricardo Cortez grow old so hideously? Sunday yes, special no. Draw all classes, town 4,000. Admission 15-25. E. C. Bays, Globe Theatre (275 seats), Buena Vista, Virginia.

Paramount

BLIND GODDESS. (7,363 feet). Star, Jack Holt. Personally I liked this picture; it has a wonderful appeal to all adult patrons as well as a fine lesson. I did not do so good on it and cannot understand why: gave the exchange about all I took it at the box office, but recommend you to run it as it will stand up. Town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Martinsville, Michigan.

HE'S A PRINCE. Star, Raymond Griffith. This one is punk; we have had some good pictures from this star but he certainly did the tumble in this one. Tone and Sunday O. K. Special no. Draw merchant, farmer classes, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

HOLD THAT LION. Star, Douglas MacLean. A delightful comedy drama which will keep your patrons in an uproar of hilarity. Walter Hiers does very fine work in support of MacLean. We used this picture to fair business. L. V. Hepinger, Orpheum Theatre, Clarion, Penn.

LIGHT OF WESTERN STARS. (6,650 ft.). Star, Jack Holt. Very good entertainment. Tone fair, appeal 60 per cent. Sunday, special no. Draw general class, town 2,200. Admission 10-25. A. F Jenkins, Community Theatre, David City, Nebraska.

LOVERS IN QUARANTINE. (6,570 feet). Star, Bebe Daniels. A farce comedy that pleases: what's more, Bebe Daniels is quite popular here. Tone fair, appeal 85 per cent. Sunday yes, special no. Draw mixed class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

MANTRAP. (6,077 feet). Stars, Clara Bow, Ernest Torrence. This is a peach of a show. I enjoyed it about as much as anything I ever put on my screen and you certainly can go the limit on the promises for this one as it pleased everyone. I would call this and The Campus Flirt "naturals." Clara is fine and Torrence is great. Percy Marmont is good also and more likeable than usual. Chas. Lee Hyde, Grand Theatre, Pierre, So. Dakota.

MANTRAP. (5,077 feet). Star, Clara Bow. A knockout picture from every angle. Boost it strong, it will make good. Tone good, appeal great. Sunday yes, special no. Johnny Jones, Orpheum Theatre, Quincy, Ill.

PADLOCKED. (7 reels). A really great dramatic picture, one that appeals to the regular movie followers and has everything that pleases all types of your audience. Miss Moran is wonderful and support is the best. It was good to see Florence Turner again. Picture could stand more comedy and more dancing by Miss Moran. When producers have a great dancer like Miss Moran, why don't they give us more of what she can do best?—dancing! Draw general class, city 15,000. Admission 40-50. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

PADLOCKED. (7 reels). Star cast. This is a very good picture that seemed to please most of my patrons. Comment was also very favorable. It will draw well if properly advertised. Appeal 90 per cent. Special yes. Town, 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

RAINMAKER. (6,025 feet). Star cast. A very fine show from Paramount. We only had a few to see it, which was a shame. We should have had more to see this excellent show. Tone and appeal good. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Penn.

ROSE OF THE NIGHT. Star, Pola Negri. Very good picture; not suitable for showing in a church, but unless your people are very stiff necked it will go all right. Tone, appeal fair. Sunday no, special yes. Draw town, farming class, town 600. Admission 10-30, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

RUNAWAY. (6,215 feet). Star cast. Good little picture. Clara Bow is good in the flapper type; in fact, the whole cast is good. Tone good, appeal fair. Sunday yes, special no. Draw small town and farming class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, Calif.

SHOCK PUNCH. (6,151 feet). Star, Richard Dix. Everybody watched for the punch that never came. I guess it was all broke out years before we got it. Very good star, we like the star; probably picture very good if it was all there. Tone fair, appeal 50 per cent. Sunday, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SPECIAL PARAMOUNT 1927 TRAILER. This ten reel product is sent out by Paramount to "educate" the crowd on their product. I think it is a fine idea, but believe that if you are to use it you should handpick your crowd! Don't try to throw it in extra and force it down the throats of a lot of people who are interested in stories only. The intelligent fan will enjoy it; the "average fan" will be bored. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

THAT'S MY BABY. (6,805 feet). Star, Douglas MacLean. A good picture that went about a hundred per cent. to the audience. Appeal good. Sunday and special, yes. Draw mixed class, town 800. Admission 15-25. Jerry Wertin, Winter Theatre (240 seats), Albany, Minnesota.

THAT'S MY BABY. (6,905 feet). Star, Douglas MacLean. One of the best comedies we have run for some time. Patrons still telling us that it was the best picture they had seen. Tone good, appeal 90 per cent. Sunday yes, special no. Draw town, country class, town 420. Admission 10-25-35. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

THUNDERING HERD (7,187 feet). Zane Grey picture that did better than ordinary business in face of bad weather and worse roads. A picture that is ideal for the smaller towns. Guy C. Sawyer, Town Hall, Chester, Vermont.

UNTAMED LADY. (6,132 feet). Star, Gloria Swanson. We surely have to hand it to Gloria. She is the goods. Our patrons like her better every time we have her on the screen. This is a good show. Tone, appeal good. Sunday, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

Dave To Retire

You all know Dave Seymour, who has sent dependable, and mighty helpful tips from the Pontiac Theatre, Saranac Lake, New York. Dave has decided to lay off the show game, in which he has been successful for many years. But he won't quit being interested—simply can't.

Although the Pontiac is sold now to the Schine interests, and Dave will retire and hop to Florida in January for a well-earned rest, he writes that he will shoot in some tips off and on and you all know that with Dave's experience, these tips will be sincere and helpful even if Dave isn't actively managing the house in which the picture is shown. A letter from him will show up here next week.

Pathe

KING OF WILD HORSES. (5 reels). Star, Rex (horse). Something different which seemed to please everybody. Think Rex some horse myself. Tone and appeal good. Sunday yes, special no. H. L. Beudon, Grand Theatre, Port Allegany, Penn.

Producers Dist. Corp.

PRINCE OF PILSEN. (6,600 feet). Star cast. A good comedy but title no good for picture; what does the present younger generation know about the old comic opera? Any title with Prince, King or Queen queers it. Oh, why do they do it? Tone O. K. Appeal 40 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre, (400 seats), Havana, Ill.

ROAD TO YESTERDAY. (9,580 feet). One of DeMille's best. One hundred per cent. Can't say anything better for this one. Book it and tell the world about it. Fred E. Carney, Star Theatre (700 seats), Marked Tree, Arkansas.

STEEL PREFERRED. (6,717 feet). Star cast. A dandy picture; but such a title. Means nothing—drew accordingly. Attractive title and good lobby display means a lot for a picture. Tone O. K. Appeal 50 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Ill.

Tiffany

LOST AT SEA. Stars, Lowell Sherman, Huntly Gordon, Jane Novak. A splendid Tiffany picture. Has a good, interesting story and kept the audience very much interested from start to finish. It is well acted and has very beautiful sets. Ran it for three days, Thursday, Friday and Saturday to very good houses. Tone and appeal splendid. In my estimation compares with the best pictures from any of the large producing organizations. Irving Rothenberg, Gotham Theatre (neighborhood house, 2,200 seats), New York City, N. Y.

United Artists

THE BAT. (8,229 feet). Star cast. Ran it matinee and night—and some of the matinee crowd came back that night. Tone all right, appeal—interesting. Sunday, special yes. Draw all classes, town 4,000. Admission 15-25. E. C. Bays, Globe Theatre (275 seats), Buena Vista, Virginia.

BLACK PIRATE. (8,388 feet). Star, Douglas Fairbanks. One of the best pictures I ever ran. Every exhibitor should run it. It's a masterpiece. Draw town, rural class, town 2,500. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

THE EAGLE. (5,756 feet). Star, Rudolph Valentino. Much to my surprise I found it to be good. After reading the adverse criticism given it by Harrison I expected to be panned for showing it but instead I had very good comments on this picture. Tone fair, appeal 90 per cent. Sunday, special yes. Draw most classes, town 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Penn.

LITTLE ANNIE ROONEY. Star, Mary Pickford. This picture is good but action drags in places; several scenes are dragged out beyond all reason, but think young people like it. Two reels could be cut out to advantage. Tone, appeal good. Sunday, special yes. Draw town, farm class, town 600. Admission 10-30, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SON OF THE SHEIK. (6,200 feet). Star, Rudolph Valentino. Extra good and will draw at the box office. This picture will make money for any exhibitor. Draw town, rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

TUMBLEWEEDS. (8 reels). Star, W. S. Hart. Very good western. I don't know how well it followed the history of the great land rush, but it is worth seeing anyway. I had nearly as many the second night as the first, something out of the ordinary with me. Tone, appeal good. Sunday, special yes. Draw farm, town class, town 600. Admission 10-30, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Universal

BUSTIN' THROUGH. Star, Jack Hoxie. Just another western, not up to the average at that. I can't boost for it. Tone good, fair appeal. Sunday, special no. Draw town, farm class, town 600. Admission 10-30, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

CALGARY STAMPEDE. (5,924 feet). Star, Hoot Gibson. Boys, book this one and boost it. Uncle Carl should be congratulated for making westerns of this kind. Hoot good, and stampede wonderful. Draw town, rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

CALIFORNIA STRAIGHT AHEAD. (7,238 feet). Star, Reginald Denny. Fine production: Reginald did fine work as always and is getting closer to the hearts of my people every time. Can't go wrong on this picture. Play it. E. C. Silverthorne, Liberty Theatre, admission 10-30, Harrisville, Michigan.

CALL OF COURAGE. Star, Art Acord. Very good western; the horse and dog both are good in this picture. I don't just get the ideals of the sea and the savage being so close, but guess it is all right. Tone good, appeal fair. Sunday yes, special no. Draw small town and farming class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats). Galt, California.

CIRCUS CYCLONE. Star, Jack Hoxie. Nothing much to this one; Hoxie poses more than acts; not very well liked here. Tone fair, appeal 80 per cent. Sunday, special no. Admission 20-35. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

COHENS AND THE KELLYS. (7,374 ft.). Star cast. I got behind this, charged 19 and 39 and had a big crowd both nights. It's a good picture that kept them laughing from start to finish and I didn't have to mortgage my place to buy this picture. Tone good, appeal great. Sunday and special yes. H. L. Beudon, Grand Theatre, Port Allegany, Penn.

HIS PEOPLE. Star cast. One of the best pictures of all time. We did not make a lot of money on it, but it held up well and everyone was pleased. Don't fail to run this one. Draw town, rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

MAN IN THE SADDLE. Star, Hoot Gibson. Useless to comment on a Gibson feature—they are all box office bets. This one no exception. Print good. Tone O. K. Appeal great. Sunday, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

A picture that pulled a packed house on a rainy night!

A comedy that saved the show when the feature turned out flat.

A picture that drew against a carnival.

Where can you learn about those assets to your program?

From the tips that generous exhibitors contribute to Straight from the Shoulder. Such tips have already appeared.

Do your part to help others. Send tips early and often!

Warner Bros.

SEA BEAST. (9,975 feet). Star cast. A real one. If I knew a young chap anxious to make good on the screen I'd advise him to waste no money on fancy schools where acting is taught by rule, but to study Jack Barrymore's work in this one. If you haven't seen him do this he-man you haven't seen anything yet. Dave Adams, Auditorium, Concord, New Hampshire.

Miscellaneous

ALWAYS RIDIN' TO WIN. Star, Pete Morrison. A very good western with lots of comedy and action. Will say it is just as good as the Universal Morrison westerns. Print good. Appeal good, Sunday no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DANIEL BOONE THRU THE WILDERNESS. Star, Roy Stewart. A fair picture. Entirely different from the regular pictures. It will draw a few, however, in any small town. Price very reasonable. Tone fair, appeal 85 per cent. Sunday yes, special no. Draw mixed class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre (250 seats), Loyalton, So. Dakota.

DESPERATE MOMENTS. Star, Wanda Hawley. Fair program picture; good cast. Good print. Tone, appeal good. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FIGHT TO FINISH. Star, William Fairbanks. His pictures are good enough but my patrons don't like him and so he doesn't go over very well. Not much to this one, only a fair fight. Cast not much. Tone and appeal fair. Sunday, special no. Draw working class, city 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

MORGANSON'S FINISH. Star, Anita Stewart. A beautifully photographed, long-drawn-out story of Alaska that registered only fair to a Saturday house. Probably the picture would have gone better midweek, but the action promised through Jack London's authorship of this story led patrons to believe that this would be full of action all the way. Tone O. K. Appeal fair only. Sunday yes, here; special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ROSE OF THE DESERT. Star, Big Boy Williams and dog. Called a piece of cheese —Limburger at that—would lay off, brother exhibitors. No appeal. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, So. Carolina.

SPEED DEMON. Star, Kenneth MacDonald. This is an action picture from beginning to end. There are two races in this picture—horse and auto—that will knock 'em off their seats. Great for transient trade houses. Tone O. K. Good appeal. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

STARLIGHT'S REVENGE. Star, Jack Perrin. Good western. Good cast, good print. The horse is very good. Tone O. K., appeal very good. Sunday, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Md.

Short Subjects

ALL'S WELL THAT ENDS SWELL. (F. B. O.-series). The last chapter of Fighting Heart series. My attendance was steady during this series. Don't pass it up. Cook and Guard will entertain your audience. Robert W. Hines, Hines Theatre, Loyalton, So. Dakota.

FELIX AT THE RAINBOW'S END. (Educational-cartoon). These reels are always popular with the children here. He is greeted with applause when he appears on the screen. Good tone and appeal. Draw better class, town 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

FIDDLIN' AROUND. (Cumberland-Billy West). If West could forget there is a camera in front of him he might make a good comedian. This comedy is fair. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FOX HUNT. (Pathe-Spats). A dandy comedy, as all the Spats are that I have played. A drawing card. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

A FRATERNITY MIXUP. (F. B. O.-comedy). Two reels. A Blue Ribbon comedy that got a good many laughs and went over in fine shape. Have had several of these comedies and they have all been good. W. C. Snyder, Cozy Theatre, Lamont, Oklahoma.

HEAVY LOVE. (F. B. O.-Standard comedy). A two reel comedy that kept the house in an uproar from start to finish. Comedies like this one are worth showing. W. C. Snyder, Cozy Theatre, Lamont, Oklahoma.

HIS WOODEN WEDDING. (Pathe-Chas. Chase). These, as usual, keep 'em in good humor throughout the length of this very good comedy. Print fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

KINOGRAMS. (Educational). A satisfactory news reel for us. We have used it for two years straight and it is well liked. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

MUM'S THE WORD. (Pathe-Chase). Very weak number, Charley; heard no laughs whatever. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

OH, BUSTER. (Universal-Buster Brown). A very good comedy, lots of trick photography helps to make this very funny. Print fair, appeal good. Sunday yes. Stephen G. Brenner, Eagle Theatre, Baltimore, Md.

PAPA'S PEST. (Educational-Neal Burns). A humdinger comedy that was good for a lot of laughs. Good tone and appeal. Draw better class, town 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Penn.

PEP OF THE LAZY J. (Universal-western). This two reel western is about the poorest of the group but it will go over as an adjunct to a feature. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SCARLET STEAK. (Universal-serial). A very good serial. Find all of Universal serials to be good. Tone, appeal good. Sunday yes. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

SHOULD SAILORS MARRY? (Pathe-Clyde Cook). Another comedy from Pathe that pleased. Print fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Md.

SKYBOUND. (Educational-St. John). Funny? Yes, sir! It was. Pleased everybody that saw it. C. A. Anglemire, "Y" Theatre, Nazareth, Penn.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ARTCLASS PICTURES CORP.

	Kind of Picture	Review	Feet
		1925	
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5.000

ASSOCIATED EXHIBITORS

		1926	
North Star (Strongheart)	Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highhinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500

BANNER PRODUCTIONS

		1925	
Wreckage (May Allison)	Drama	Sep. 5..	5,957

BRAY PRODUCTIONS

Housing Problem	Novelty magazine	Oct. 16..	1,000
Table Manners	Nature special	Oct. 16..	1,000
Oh Monkey Be Good	Sunkist comedy	Oct. 16..	2,000
Pete's's Haunted House	"Hot Dog" cartoon	Oct. 16..	1,000
Punches and Perfumes	Fistical culture com.	Oct. 16..	2,000
On the Farm	McDougall Alley	Oct. 23..	2 rls
For the Love O' Pete	Lantz cartoon	Oct. 23..	1 rl
Getting Hitched	McDougal Alley	Oct. 30..	2 rls
Velocity	Novelty	Oct. 30..	1 rl
Fighting Fool (L. Sargent)	Fistical Culture	Nov. 6..	2 rls
Transportation	Screen magazine	Nov. 27..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750

Dollars That Help 6,492 Exhibitors

DEPENDABILITY assures leadership — that's why Moving Picture World is glad to send an exhibitor a dollar for writing a letter telling of a major error in this Chart. With 6,492 exhibitors as subscribers, we owe this service to our leadership in the circulation field.

Producers give us footages and other pertinent information when we review pictures. Sometimes after that they change the length of the films and don't tell us of the changes. That is how some errors creep in here; though not our mistake, we gladly pay for correction.

We appreciate the interest our exhibitor friends take in telling us about these errors and to save other exhibitors we gladly give out our dollars for the trouble our friends take in writing. It's worth it to have that sort of friends helping us to retain the dependability leadership.

	Kind of Picture	Review	Feet
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540

Waldorf

Enemy of Men (Revier)	Drama	5,507
Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,505
Fate of a Flirt (Revier)	Comedy drama	5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama	4,781
Speed Mad (W. Fairbanks)	Racing melodrama	4,441
New Champion (W. Fairbanks)	Boxing melodrama	4,498
Great Sensation (W. Fairbanks)	Melodrama	4,471
Handsome Brute (W. Fairbanks)	Police drama	4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

		1926	
Wireless Lizzie (Heirs)	Christie comedy	Mar. 20..	2,000
Home Cured (Johnny Arthur)	Comedy	Mar. 27..	2,000
Don't Stop (Bowes)	Cameo comedy	Mar. 27..	1,000
Whoa Emma (Adams)	Christie comedy	Mar. 27..	2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27..	1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27..	1,000
Quick Service (Bowes)	Cameo comedy	Mar. 27..	1,000
Fool's Luck (Lupino Lane)	Comedy	Apr. 3..	2,000
Dancing Daddy (Arthur Duffy)	Christie comedy	Apr. 10..	2,000
Congress of Celebrities	Hodge-Podge	Apr. 10	1,000
Felix Weathers the Weather	Sullivan cartoon	Apr. 10..	1,000
Nobody's Business (Hamilton)	Comedy	Apr. 24..	2,000
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24..	1,000
Lest We Forget	Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1..	1,000
Broken China (Vernon)	Christie comedy	May 8..	2,000
Felix Misses the Cue	Sullivan cartoon	May 8..	1,000
The Vision	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley)	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	Jnne 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	Jnne 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	Jnne 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	Jnly 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	Jnly 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	Jnly 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	Jnly 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Honest Injun (Arthur)	Comedy	Jnly 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy	Ang. 7..	1,000
Move Along	Lloyd Hamilton Com.	Ang. 7..	2,000
'uriosities	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss	Sullivan cartoon	Ang. 28..	1,000
Dummy Love (Vernon)	Christie comedy	Ang. 28..	2,000

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Kiss Papa (Conley)	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4..	2,000
The Blue Boy	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham)	Comedy	Sep. 25..	1,000
Missing Links	"Life" Cartoon	Sep. 25..	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sep. 25..	2,000
Flaming Ice	"Life" Cartoon	Sep. 25..	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat	Oct. 2..	1,000
Pink Elephants (Al St. John)	Mermaid comedy	Oct. 2..	2,000
Wife Shy (Vernon)	Comedy	Oct. 9..	2,000
Kiss Me Kate (Phil Dunham)	Comedy	Oct. 9..	1,000
The Humdinger (Johnny Arthur)	Comedy	Oct. 9..	2,000
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy comedy	Nov. 6..	1 rl
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20..	6,500
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,576
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
Her Honor, the Governor (Frederick)	Melodrama	Jnly 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
Short Subjects			
In the Air	Fat men comedy	Feb. 20..	2,000
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plane Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22..	1,000
Pelican's Bill	Bray cartoon	May 29..	1,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	Aug. 14..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
The Army	Bray cartoon	Sept. 11..	1,000

FIRST NATIONAL

	Kind of Picture	Review	Feet
		1925	
Making of O'Malley (Sills)	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25..	7,672
Halt-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,068
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29 .	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls

FOX FILM CORP.

Features		1925	
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,617
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,97.
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,51.
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,60.
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,89.
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,708
Short Subjects			
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
With Pencil, Brush and Chisel	Varieties	Sep. 19..	1,000
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling for Rest	Varieties	Oct. 10..	796
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Transients in Arcadia	O. Henry story	Oct. 31..	2,000
All Aboard	Helen & Warren	Oct. 31..	2,000
Peacemakers	Helen & Warren	Nov. 7..	2,000
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
Features		1926	
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10 ..	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Midnight Kiss	Comedy drama	Aug. 7..	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20.....	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
Short Snbjects			
Old Virginia	Variety	Jan. 23..	1,000
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Woman of Letters	Helen and Warren	Mar. 13..	2,000
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
A Polar Baron	Imperial comedy	April 24..	2,000
Too Many Relations	Helen and Warren	May 15..	1,965
Canary Island	Varieties	May 22..	927
Wild America	Varieties	May 29..	960
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Ang. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900

GOTHAM PRODUCTIONS

His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Peter, the Great)	Dog picture		6.000
Golden Web (Rich-Gerdon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000

METRO-GOLDWYN-MAYER

		1925	
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5.906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6.147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6.849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4.757

	Kind of Picture	Review	Feet
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16..	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23..	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13 ..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048

PARAMOUNT

		1925	
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,290
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6.546
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6.374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,03.
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,059
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10.253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5.883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6.133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6.055
Say It Again (Dix)	Travesty-farce	Jnne 19..	7,443
Volcano (Daniels)	Thrill melodrama	Jnne 12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	5,283
Born to the West (Jack Holt)	Western	Jnly 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10.600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod)	Drama	Oct. 23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Coast Guard	Action serial	Feb. 13..	10ep.
Buried Treasure	Our Gang Comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	1,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27..	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6..	2,000
Mail Coach	Terry cartoon	Mar. 6..	1,000
Wandering Papas (C. Cook)	Hal Roach Comedy	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Maok Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28..	2,000
Scrambled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4..	
A Buggy Ride	Terry cartoon	Sept. 11..	1,000
Fourth Alarm	Our Gang comedy	Sept. 11..	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Masked Mammas (Dent-Bevan-Parr)	Sennett comedy	Nov. 6..	2 rls
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	2 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Features			
The High Hand (Leo Maloney)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6..	5,479

PREFERRED PICTURES

Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhonn)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294

PRODUCERS DISTRIBUTING CORP.

		1925	
Friendly Enemies (Weber & Fields)	Comedy drama	May 16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,730

RAYART

		1925	
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep. 26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27..	5,255
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,308

RED SEAL

		1926	
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartune	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	550
Hair Cartoon	Marcus cartoon	May 1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1..	750
Song Car-tune	"Tramp, Boys are March'g"	May 8..	550
Sweet Adeline	Song Car-tune	June 5..	550

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon (Issue 8)	Marcus novelty	June 12..	850
When Do We Eat?	Novelty	July 10..	1,000
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
Peelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

SAVA FILMS, INC.

Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

TIFFANY PRODUCTIONS, INC.

		Release Date
Last Model From Paris	Society comedy drama	Aug. 15
Lost At Sea	Romantic comedy drama	Sept. 1
The First Night	Farce comedy	Oct. 15
Redheads Preferred	Whimsical comedy drama	Nov. 15
Sin Cargo	Drama of the High Seas	Dec. 1
One Hour of Love	Emotional drama	Dec. 15
The Enchanted Island	Romantic drama	Jan. 1
Flaming Timber	Woodland drama	Jan. 15
Squads Right	War farce comedy	Feb. 1
The Steeplechasee	Racing society drama	Feb. 15
The Tiger	Modern drama	Mar. 1
The Song of Steel	Society-business drama	Mar. 15
Husband Hunters	Domestic comedy drama	Apr. 1
Snowhound	Comedy drama of the North	Apr. 15
Wild Geese (Special)	Human drama	May 1
The Squared Ring	Society comedy drama	May 15
The Broken Gate	Emotional drama	Jun. 1
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9.. 6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6.. 7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27.. 5,800

UNITED ARTISTS

		1925	
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21..	10,157
		1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,000

UNIVERSAL

Features		1926	
The Escape (Morrison)	Western-action	Apr. 24..	4,500
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Rustler's Ranch (Acord)	Western	June 5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,633
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Short Subjects			
Twin Sisters (Wanda Wiley)	Comedy	June 12..	2,000
Movie Madness (Edna Marian)	Comedy	June 12..	2,000
A Haunted Heiress (Marian)	Comedy	June 12..	2,000
Let George Do It	A series	June 19..	
Why, George!	Let George Do It	June 19..	2,000
George's in Love	Let George Do It	June 19..	2,000
George the Winner	Let George Do It	June 19..	2,000
Buster's Narrow Escape	Buster Brown series	June 26..	2,000
Wise or Unwise (Puffy)	Comedy	June 26..	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26..	1,000
Let Loose	Mustang comedy	June 26..	2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26..	1,000
Tin Bronc (Cohh)	Western	June 26..	2,000
Four-Square Steve (Cohb)	Western	June 26..	2,000
Buster Watch Tige	Buster Brown	June 26..	2,000
Frame Up (Hume)	Western	June 26..	2,000
Love Deputy (E. Cohh)	Short western	July 3..	2,000
Trapped (Fred Humes)	Short western	July 3..	2,000
There She Goes (Wanda Wiley)	Comedy	July 10..	2,000
Buster's Girl Friend	Buster Brown series	July 10..	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10..	1,000
Buster's Heartbeats	Buster Brown	July 17..	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17..	2,000
Love's Labor Lost (Edwards)	Comedy	July 17..	1,000
Do or Bust (Edwards)	Comedy	July 17..	1,000
Motor Trouble (Chas. King)	Comedy	July 17..	2,000
Mixed Doubles (Puffy)	Comedy	July 17..	1,000
Fire Barrier	Short western	July 24..	2,000
Village Cut-Up (Lake)	Comedy	July 24..	1,000
Under Desert Skies	Short western	July 24..	2,000
Thirteenth Man (Puffy)	Comedy	July 24..	1,000
Op'ry House Tonight (Lake)	Comedy	July 31..	1,000
Who's Next? (Edwards)	Comedy	July 31..	1,000
Thrilling Romance (Wiley)	Comedy	July 31..	2,000
Little Warrior (Sedgwick)	Short western	July 31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7..	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14..	2,000
When East Meets West	Mustang comedy	Aug. 14..	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14..	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14..	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21..	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21..	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21..	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21..	2,000
Don't Shoot (Mower)	Short western	Aug. 21..	2,000
Tiddly Winks (Lake)	Comedy	Aug. 28..	1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28..	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28..	2,000
And George Did (Saylor)	Comedy	Sept. 4..	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept. 4..	2,000
Buster Helps Dad	Buster Brown series	Sept. 4..	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4..	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11..	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11..	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11..	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep. 25..	1,000
Which is Which? (Chas. King)	Excuse Maker	Sep. 25..	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2..	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2..	1,000
The Collegians	Series of 10	Oct. 9..	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16..	....
A Man's Size Pet	Western comedy	Oct. 16..	2,000
Never Again	The Gumps	Oct. 16..	2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16..	1,000
Lots of Grief	Gump comedy	Oct. 16..	2,000
Pinnacle Rider (Mower	Mustang western	Oct. 16..	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23..	2 rls
Show Cow Puncher (Cohh)	Mustang western	Oct. 23..	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct. 23..	1 rl
When Bonita Rode	Mustang western	Oct. 30..	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30..	1 rl
Jane's Engagement Party	What Happened to Jane	Nov. 6..	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6..	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6..	2 rls
Business Worries (Arthur Lake)	Comedy	Nov. 6..	1 rl
Please Excuse Me	Excuse Maker com	Nov. 6..	2 rls
The Big Surprise	Gump comedy	Nov. 13..	2 rls.
Snookums' Outing	Newlyweds comedy	Nov. 13..	2 rls.
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13..	1 rl.
Better Luck	Gump comedy	Nov. 20..	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20..	2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20..	1 rl
Buster Prize Winner	Buster Brown series	Nov. 27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20..	2rls

WARNER BROS.

		1925	
Kiss Me Again (Luhitsch prod.)	Light comedy	Aug. 15..	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,200
		1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
While London Sleeps (Rin-Tin-Tin)	Dog drama		
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..	6,903

The New Year Midnight Frolic

By Planning Program Now Exhibitors Will Score Big Hit

By O. T. Taylor

EVERY YEAR more theatres join in presenting a midnight Frolic on New Year's Eve. And the activity is not confined to theatres. Lodges, societies, clubs all sooner or later take a fling at it. The result is that suitable talent becomes scarce as the new year draws near.

Begin now to line up your Frolic Program. Professionals if you can get them, local talent if not; or better yet, a combination of professional and local talent.

Out For Good Time

The Frolic may be a straight vaudevile program, with comedy predominating; or it may be presented as a unit show. Care should be exercised in staging the show so that no waits will be experienced. Waits between acts, except the time needed to make the necessary scenery changes, should be avoided as it stamps the show as an amateur undertaking.

The audience attending a Midnight Frolic may be composed of th esame people attending the movies but the mood is different. There is that 'I'm out for a good time tonight' feeling and this mood should be fostered and played up to in order to make the show a success.

Children Popular

Kiddies always 'go over' good if properly trained. Get in touch with your local dancing schools. Dancing schools are usually eager to co-operate in the way of training the more apt pupils in some specialty dances, or a number of pupils in group dancing. It is a splendid advertisement for the school and stimulates the children's interest in dancing. Insist on at least a few comedy numbers. Eccentric, acrobatic and clown dances are good.

A good novelty jazz orchestra, working on stage, will do wonders.

On the following page Mr. Taylor gives directions for building and working the New Year setting shown on the right. Mr. Taylor is well known to old readers as the originator of many unique and effective lobby stunts which were described in detail a few years ago.

His plans are always practical and workable, and this presentation calls for no elaborate outlay for material. Practically all of the work can be preserved for future use.

Add these pages to your scrap book—and watch for others.

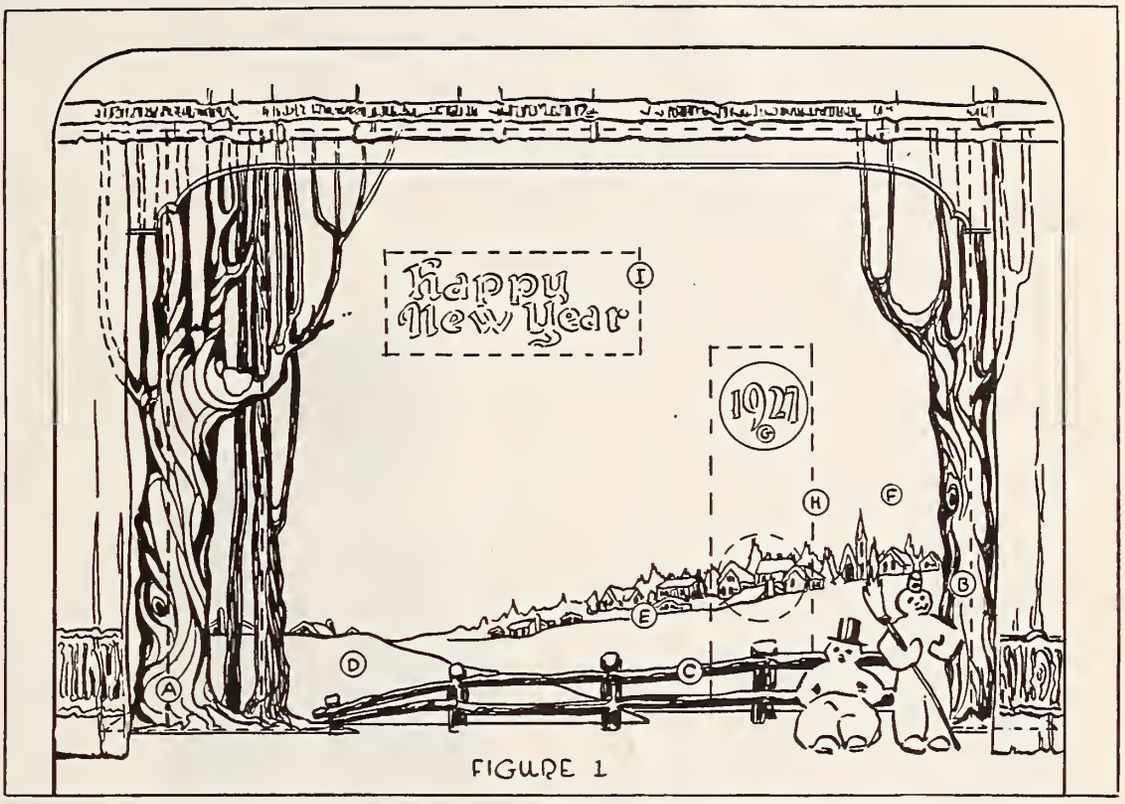


FIGURE 1

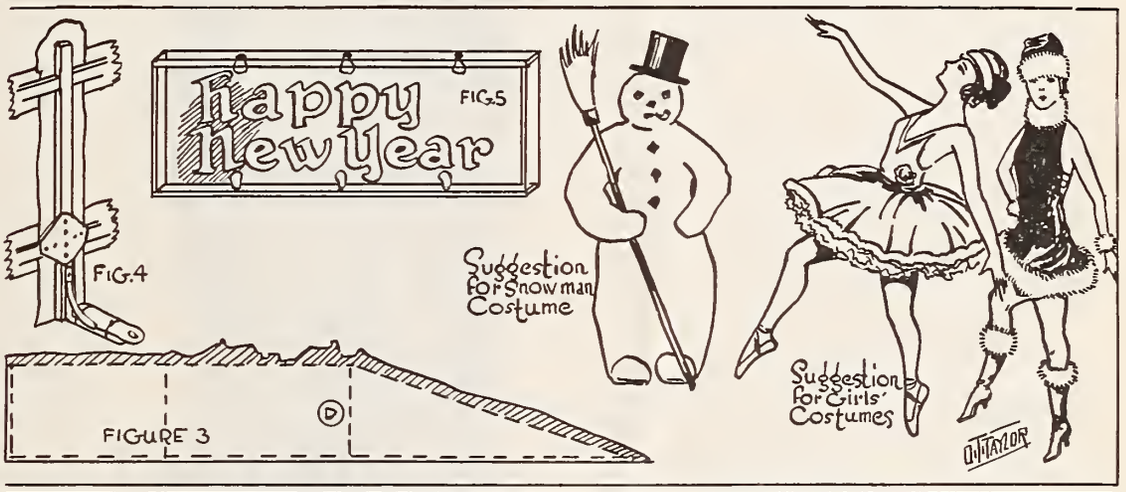


FIGURE 3

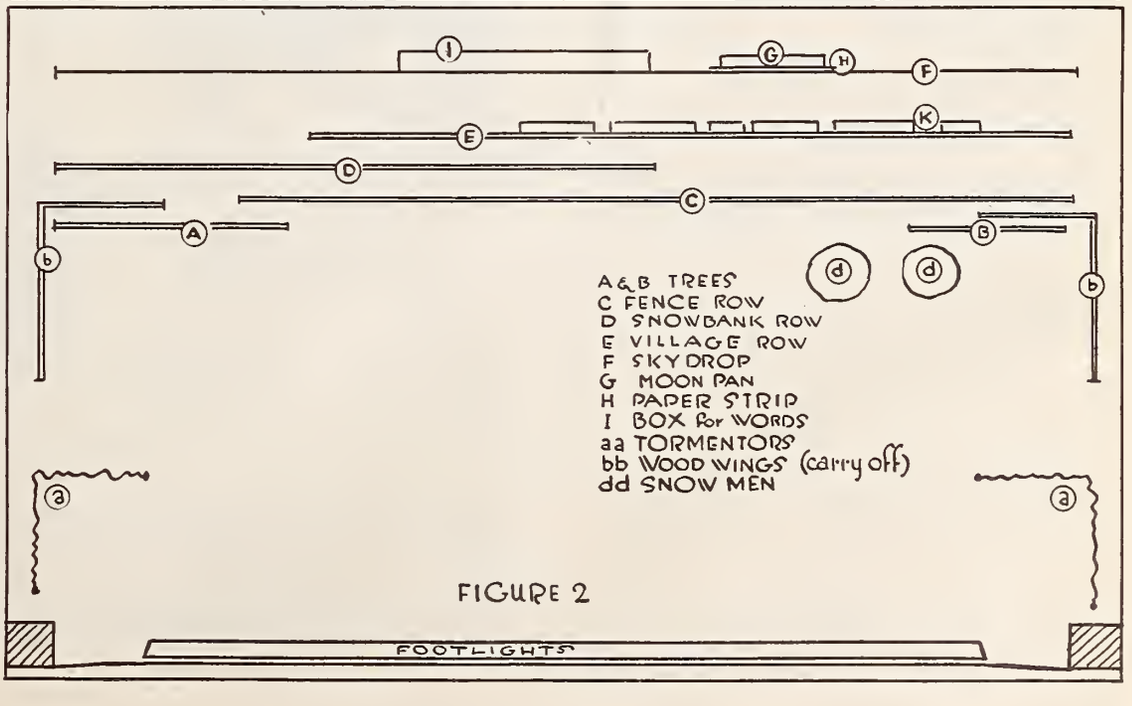


FIGURE 2

A Novel New Year Presentation

Unique And Inexpensive, This Plan May Be Used In Several Ways With Marked Success

ALTHOUGH devised for use as a New Year presentation this offering can be used as a flash act for Midnight Frolic; or it can be used at any time by eliminating the New Year Greetings.

The drapes part revealing a setting picturing a landscape under a blanket of snow. In the left foreground a large and some smaller fantastic trees are reaching bare branches, like so many fingers, to the sky. In the right foreground a lone tree. Two grotesque snow men in front of the tree and, back of it, a snow-covered fence. Back of the trees are snow banks and in the distance a snow-covered village sprawling over the hill; with the horizon showing the outline of a snow-covered forest against the cool blue sky.

The Routine Arrangement

The scene is in a white and steel blue light. A ballet of four or more girls dance on. The dance is fantastic yet rythmic. The white light is slowly dimming showing a tinge of red in the approaching twilight.

The dance slows up and dancers come to a stop near snowmen. White light has now dimmed out and the red light is slowly fading to blue. The girls whisper; they point to snowmen, tug at them; they clap hands and snowmen stir—come to life. The scene is now in blue light. Lights appear in windows of village houses. The moon is rising slowly over the horizon. The dance begins anew, with the snowmen, in white spot, doing a grotesque comedy dance and the girls stepping as chorus. Snowmen and girls exit dancing just as the words Happy New Year appear in sky and the figures 1927 appear in moon.

The Scheme of Setting

The setting may be proportioned, in size, to fit any size stage by dividing the floor plan, Fig. 2, in as many spaces as the particular stage, on which the setting is to be used, is feet in size. Thus if the stage, measuring at proscenium opening, is thirty feet wide the plan is merely divided into thirty spaces, each space representing one foot. The depth is governed by the stage depth and may be adjusted to suit.

THE TREES, A and B figure 1 and 2, are constructed from wallboard or chipboard and are reinforced with battens as indicated by straight dotted lines in figure 1. This plan may be used as working plan by ruling into squares and enlarging to size desired. For quick change use as leg drop, by fastening top battens securely to stage hanging batten, and fly.

THE GROUND ROWS: The fence, C figure 1 and 2, is also made from wallboard, cut in strips and battened as shown in section, detail figure 4. For quick set-up of fence screw a shelf bracket to each post batten and fasten a sash weight to the part of bracket that rests on the floor. See figure 4.

The snow bank, D figure 1 and 2, is battened as shown in figure 3. To economize on wallboard cover shaded portion only with this material, to permit shaping edge, and cover rest of frame wih blue plaster cardboard, very heavy weight manila paper or muslin. Give the village row, E figure 1 and 2, the same treatment as snowbank. After painting is done trim out windows in houses. Empty cartons, such as shoe boxes, stuck onto back of houses by means of gummed manila paper tape, make excellent hoods for lights. By wiring in separate circuits the lights may be turned on in groups giving the effect of being turned on in the different houses at intervals.

Viola Dana plays a small time actress in the F. B. O. picture, "Home Struck."

Low voltage units, similar to those used for Christmas tree decorations, will serve to illuminate houses.

Sky Drop and Moon

A semi-transparent (dyed) sky drop is of course necessary for the illuminated words, and the moon. Take a strip of white, or light weight manila, wrapping paper, H figure 1 and 2, a trifle wider than diameter of moon pan, G figure 1 and 2, and long enough to reach from the floor to a point above where moon is to stop, dotted line figure 1 H. Reinforce the top and bottom of paper strip with narrow strips of muslin or cheese cloth. Pin in position as shown. At top of strip of paper paint in black the figures 1927 so that when moon stops at that point the figures will be centered. As painting is on the paper strip back of drop it will not show until illuminated by the moon passing over it.

For the words Happy New Year build a box about three by eight feet, figure 5. The box can of course be larger or smaller depending on size of the stage. Cover front with transparent paper and "cut in" words. "Cut in" means to fill in around letters with color, in this case black as ground must be opaque, leaving the letters transparent. Wire for lights as shown. The box is hung in proper position with face flush against back of sky drop. When lights are turned on in the box the words show illuminated to the audience and the box remains invisible.

Painting Advice

PAINTING. The trees get light, medium and dark blues and purples, laid on in solid flat tones, outline in black and highlight in orange and magenta. The highlights should be on the side showing to the moon. Do fence in similar colors. Use bright colors for the village houses.

The snowbank gets white toned in very light blue and lavender. Snow on village row white with light blue and lavender tone into a trifle deeper blue near houses.

Use fireproof cotton snow in crotches of trees, on fence posts and rails. Also at base of trees and irregularly on floor along snowbank and village rows. A light sprinkling of artificial snow will enhance the beauty of the setting.

Lighting

Blue, red and white (dim) border lights. Red strip back of village row for use in changing from day to night scene. Blue olivettes for night scene. Do not use flood from projection booth on setting as it throws shadows of trees on skydrop.

Costumes

For snowmen the costumes may be made from a heavy grade of outing or Canton flannel, padded to fill out to a round contour. Black felt, cut into angular pieces, will serve as buttons. For headmask use a arge papier mache pumpkin covered with the same material used to make costume. Eyes, nose and mouth cut out and outlined in black to make more pronounced. Do not overlook the possibilities of a broom, clay pipe and silk hat.

The girls costumes may be the regular ballets. Tarleton, Satin, or for economy, sateen, trimmed in marabou to lend a wintry touch. Or made from blue velvet into a plain bodice trimmed in marabou, with cap and boots to match.

Appropriate costumes may be rented from costuming houses at a moderate cost.

In virtually any town or city the public would welcome an innovation of this nature. It would be entertainment for the entire family of an acceptable sort. Once started, the chances are that an exhibitor would be called on to repeat the stunt each year, or even several times each year, on special occasions. From time to time other suggestions will be made in these pages.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

The Less You Save, The More You'll Have

EXHIBITORS who realize a profit on their theatre investments these days do so because they operate them as a business, not as a "venture." It takes level-headed business ability as well as showmanship to keep the year's balance from tobogganing into the red ink.

The basic principle of sound theatre business can be taken from the book of the good salesman—"Have something that you can sell."

The second, and even more important rule for the theatre man is, "Have something to sell that will bring repeat orders on its own merit."

If picture vending to an audience ended your business responsibility, acumen, ability to hit public taste, would end your troubles; but you have to wrap the package attractively, advertise it cleverly and then give a premium considerably more appealing than the other fellow's in order to hold up the sales record.

"Flash" May Sell Once
But "Quality" Brings Repeats

A swell and flashily lit lobby may grab you the first patron's curiosity; nifty seat coverings and a gilded organ console may impress the first time they are used.

But if the lobby is built of stodgy stuff that doesn't keep up its appearance; if the seat covering hides springs that sag and the gilt is only the cloak for cheap organ construction—your patrons are going where the quality holds up the second year.

You can undoubtedly save something if you buy cleverly, whether it's in the materials that go into the construction of your new house or in the refurnishing, reseating, reprojecting of the old one.

Price Shaver Is
A Two-Edged Blade

But look out! Clever buying doesn't mean using the methods that hold good in the bazaars of the East where a man argues the price down as a matter of habit.

In equipment matters the reputable dealer, the man who has the goods that will stand up, doesn't hand you a first price which he expects you to shave a couple of times. He has a price based on quality. He offers quality for a price that will enable him to deliver that quality to you and not only hand you a printed guarantee, but stand behind that guarantee.

You can save a lot, often, by buying from a man who has something made cheaply enough to let him shave off a lot from his original price—if you paid that he'd drop dead. But you get what you finally pay for—and the next year it's going—going—gone!

The less you try to save on equipment through cut price stuff, the more you'll have, to prove that you're a business man—and the more certain you can be that what you sell your patrons with their entertainment today will still be there for repeat business next year.

Bring Out Usher Light

A compact light prepared to meet the needs of the motion picture theatre usher has been devised by a company which has been in the theatre equipment business for twenty years, brought out by the Usher Flashlight Company, of Omaha, Nebraska.

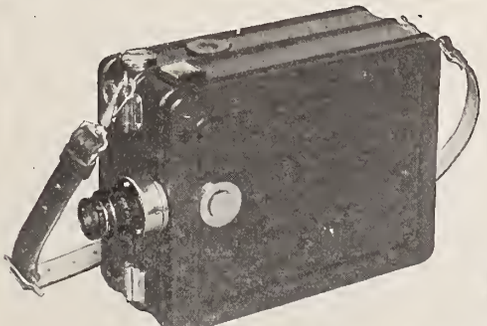
The flashlight, eighteen inches long, allows the usher to place the beam of light exactly where wanted. Using standard batteries and bulbs, the flashlight is easy to keep in condition, and because of its excellent nickeled finish, this handy accessory adds to the class of the house.

W. H. Oetenberg Plans To Add to Growing Activity

Mr. W. H. Ostenberg, Jr., of Scottsbluff, Nebraska, formerly of Omaha, Neb., has just announced that he is about to start erecting a theatre in Scottsbluff, Nebraska. It will be a one hundred and twenty-five thousand dollar theatre and will be erected in the best locality of Scottsbluff.

Mr. Ostenberg, Jr., now owns and controls under the name of the Midwest Amusement and Realty Company the Orpheum Theatre at Scottsbluff, Nebraska, the Sun Theatre at Scottsbluff, Nebraska, the Danceland, which is the most modern and beautiful ballroom in Scottsbluff, and the Rialto Theatre at Bayard, Nebraska. He is also influential in almost everything in the Scottsbluff Valley.

HOLGATE, O.—Bert Deisler has purchased store building as site for new moving picture theatre.



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Just a suggestion of the lavish decoration in Seattle's Fifth Avenue Theatre, coupled with adequate (Simplex) projection.

Seattle's 5th Avenue Gives Northwest Real Marvel House

PURE Chinese in its conception and execution, the magnificent new 3,000-seat Fifth Avenue Theatre in Seattle, is probably the most beautiful house of the type in the entire country. A wealth of detail almost too vast to comprehend, goes to make up the completeness of the reproduction of a Chinese temple. Outstanding factors are the purity of colors used and the faithful adherence to Oriental history that makes each symbol absolutely authentic.

The Chinese type was chosen as being particularly suited to Seattle, which stands at the "Gateway to the Orient." Everything is on a massive scale, suggesting great height and breadth and depth. As is characteristic of the Orient, there is a great profusion of decorations on wall, ceilings, gigantic beams and rafters. Yet it is a profusion without confusion and does not tire the eye nor irritate the senses through its ornateness.

Great Dragon Main Theme

From within the vast auditorium perhaps the most striking and imposing feature is the great dome, rising ninety feet and presided over by the Great Five-toed Dragon, the Emperor's emblem, which symbolizes the main theme of the decorative scheme. his dragon is coiled within an azure sphere and projects fourteen feet downward, clasping in his mouth a huge lighting fixture of rare beauty. He is surrounded by glowing hues; cloud red, emblematic of calamity and warfare, blue of rain, green, symbolic of plague, black, of floods; and gold, of prosperity; and is the guardian of the heavens and foe of evil spirits. His presence is shadowed and multiplied countlessly throughout the building.

On huge beams supporting the ceilings and dome are grouped eight lesser dragons each supporting a glowing fixture, to represent spitting fire in pursuit of the jewel. Cunningly concealed lights in a full bank of colors, controlled from the projection room, render an unbelievable number of combination lighting effects to play over this rich setting.

Lavish Stage Arrangements

There are a number of handsome curtains. The asbestos curtain shows a huge dragon, amid flecks of conventional cloud, on a colorful background. There is a silken curtain depicting a Chinese garden, whereon graceful figures are posed among weeping willows, brook and flowering lotus. Another curtain is of black velvet sprinkled lavishly with "diamond dust," giving it a sparkling iridescence. A metallic cloth curtain is used for special colored lighting effects, and there are several other curtains.

The Arpo system of stage and curtain controls permits of many effects in raising and lowering, or drawing to one side, or both, framing the stage in a number of attractive effects.

The stage is 100 feet wide, 48 feet deep and has a capacity of 50 lines, sufficient to take care of that number of curtains and scenery changes at any one performnce, all controlled by the Arpo counterweight system. There is a vast array of lighting equipment on the stage consisting of spotlights, borders, olivetes, bunch lights mounted on trees and towers. These are controlled from a huge central switchboard, giving an infinite variety of lights from every possible angle.

Projection The Finest

The projection room is one of the largest in America, being 15 feet deep by 30 feet wide. It is of thoroughly fireproof construction and is equipped with the latest and most efficient of equipment. Three Simplex projectors, with Peerless lamps, a Brenckert effect projector, 3 100-ampere spot lamps, comprise this equipment, which is supplemented by a radio receiving set installed in the booth, receiving from a microphone near the footlights to receive both spoken and musical cues, for the purpose of manipulating lighting and other effects.

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Better Projection

This Department Was founded in 1910 by its Present Editor—

F. H. Richardson

Better Projection Pays

New Paramount Installation Is Best in World

THE new Paramount Theatre, in the very heart of the Great White Way, New York City, may be justly described as a palace of entertainment. In fact, I believe no other term quite fits the magnificence of this latest Temple of the Photoplay.

This department tenders its sincere congratulations to Mr. Adolph Zukor, to Mr. Lasky and to Mr. Sam Katz, to Paramount and to the Publix Theatres Corporation, which will operate the theatre.

In all this splendid theatre there is but one possible criticism, and that is the fault of the architects who placed the projection room where it is, instead of where it should be and might be without any sacrifice in symmetry or beauty, had the architects known how to do it. I was sorry to see that, because it really is very unpleasant to have to say there is anything at all wrong with so splendid a creation.

A Descriptive Tour

I shall now take you for a descriptive visit to the projection suite—for suite it is. Entering one of the passenger elevators at the ground floor we are whisked to a special projection room landing, cross a wide hallway and enter the projection room hallway. Proceeding perhaps five feet we open a heavy metal faced, yale-lock door and pass through. The heavy door closes silently behind us and we are in a hallway something like five or six feet wide by, maybe 25 feet long, well finished and well lighted. Some few feet along the left wall is a door opening into a large workshop, which will be fitted up with everything needed to do the necessary repair work on the projection equipment.

Just beyond this is another door (all doors are the same heavy, metal-covered handsome doors which are found in other parts of the theatre, equipped with self-closing devices and cushioned air valves) opening into the rheostat room. This room is some nine feet square, is exceedingly well ventilated and contains eleven multiple coil rheostats having a maximum total capacity of more than 1,400 amperes, though of course no such an enormous amount of current will ever be used at one time. So well ventilated is the room, which connects directly to the main suction theatre-ventilation pipes, that though I was there when normal projection was in progress, with the door tightly closed, while it was, of course, warm it was not at all uncomfortable.

At the end of the hallway we open a door, entering another hall, perhaps five feet square. Directly in front is a door leading into a private office for the Chief Projectionist. This, I am advised, will be equipped with a neat desk, a typewriter, files, cabinets, etc., so that the records of the projection room may be made and retained in good order.

At our left in the small hall is another door, leading directly into the main projec-

(Continued on page 381)

Bluebook School

Question No. 547—In what practical way may you tell whether or not your rheostat coils are overloaded?

Question No. 548—What two important points are there to remember in considering insulation of rheostat coils or grids?

Fifth Edition of Handbook Is In Two Volumes

WELL, men, I have a real announcement to make, and that is concerning the coming Fifth Edition of the Handbook, commonly known as the Bluebook of Projection.

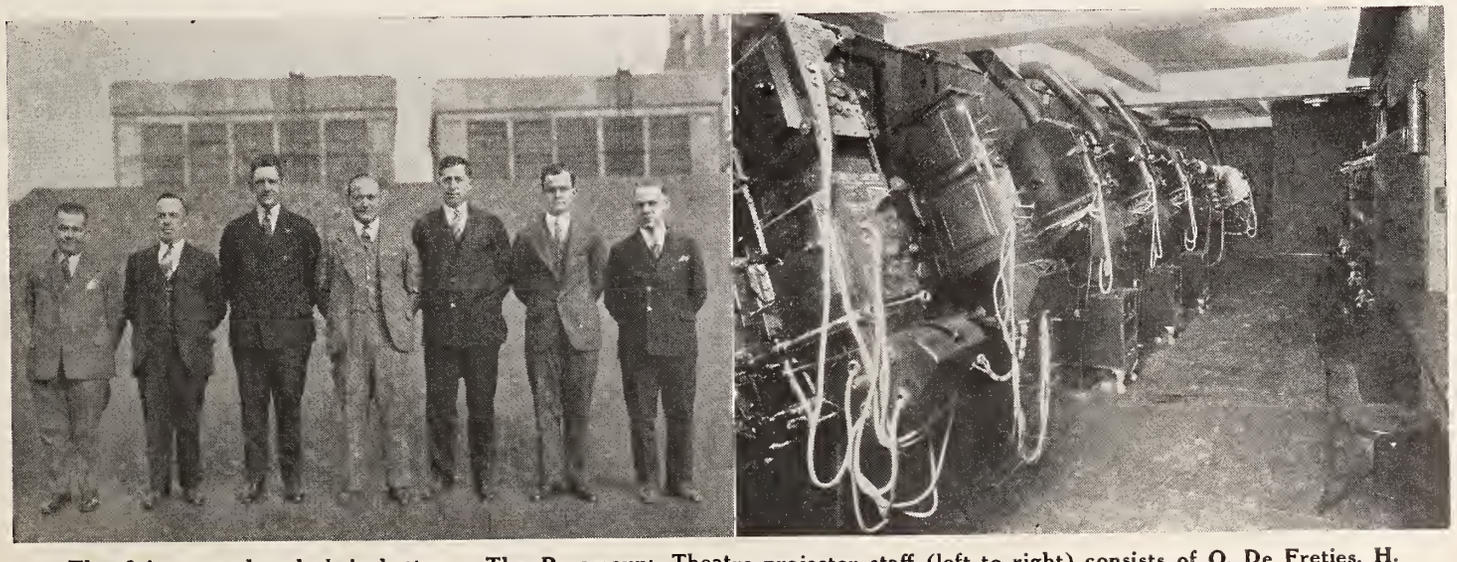
I have been working hard on it for a long while, and now I'm going to tell you exactly what it is, because I want you all to know exactly what you are buying, with the remark that in all the tens of thousands of my books that have been sold in the various editions there has yet to be a single buyer who has expressed dissatisfaction with his purchase. A good record, what?

To begin with, the new work will be bound in limp leather, in two volumes, the first containing all that final mass of fundamental matter which we never expect to be able to improve upon in any way. The second volume will contain all the equipment description and instruction, which changes more or less continually. We have done this in order that you who buy both volumes now will not again have to buy any but the last one to keep right up to date.

Maybe that is not very "good business" for me, but it will help you to keep up to date at less cost, and that (believe it or not, as you will) means a lot to me—more than a few extra dollars obtained by selling you the same stuff over and over again.

And now as to the books: The Fifth Edition is the matter contained in the fourth brought up to date, with the addition of such new matter as is necessary to cover the later developments in projection and pro-

(Continued on next page)



The firing squad and their battery. The Paramount Theatre projector staff (left to right) consists of O. De Freties, H. Mourier, W. Kelly, Supervisor H. Ruben, Jesse Hopkins, J. Harding and H. Bergoffen. They're sharpshooters all when it comes to focusing.

Bluebook School Answers 536 and 537

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 536—What is the mil foot resistance of copper at 75 degrees Fahr.? How would you apply the mil foot standard in measuring the resistance of copper circuits?

There are relatively few answers, which I presume is because of the close similarity of several questions. I have no apology to offer for that. It is done intentionally, because I want to get men who have small understanding of these things to think of them a bit, and to do so is worth the seeming waste of near-reiteration of questions. Those who regard this as waste because they already understand all about it, must just have patience—for the benefit of their brothers who do not.

Frank Dudiak, Fairmount, W. Va.; Charles E. Curle, Chattanooga, Tenn.; W. C. Budge, Springfield Gardens, N. Y.; E. Einzinger, New York City; E. Fergodo, Livermore, Calif.; John and "Bill" Doe, Chicago, Ill., and Allen Gengenbeck, New Orleans, La., have answered correctly.

"Bill" Doe says:

The mil foot resistance of what is known as commercial copper (a copper of the purity used for ordinary commercial purposes) is quoted as 10.5 ohms, which means that a wire of commercial copper one mil (one one-thousandth of an inch) in diameter and one foot long would offer that amount of resistance at 75 degrees Fahrenheit. The actual resistance is a small fraction more, but text books and engineers use the even fraction of 10.5 because of the relative ease in calculations. The difference in results would be negligible.

To apply this standard in practice is simple. If a wire one mil in diameter and one foot long offers 10.5 ohms resistance at 75 degrees Fahr., it naturally follows that a wire two feet long would offer exactly twice as much, or 21 ohms, while a wire ten feet long (same diameter and temperature, of course) would offer ten times as much, and so on. So that with a wire one mil in diameter, made from commercial copper, it is only necessary to multiply its length by the mil foot standard to get its total resistance, except that for exact work the temperature co-efficient must be employed if the temperature varies from 75 degrees Fahr. In practice, however, unless the work requires very accurate results, the temperature is disregarded insofar as has to do with temperature changes caused by the surrounding air.

On the other hand, resistance decreases as wire diameter increases, and in exact proportion to the increase, so that having found the total resistance of a wire one mil in diameter and of the length of the wire we wish to determine the resistance of, it is only necessary to divide the total resistance of the mil-diameter wire by the total cross section area of the wire, in circular mils. The final results is the resistance of the wire at 75 degrees temperature. If the temperature be less than 75, the total resistance will be slightly less. If more than 75 it will be more, but the increase is not important unless the increase is considerable.

The formula is: Total length of wire or conductor (or twice the length of a circuit, if it be one) multiplied by 10.5 or one-way length of circuit multiplied by 21.0, divided by C. M. area of cross section. Result is total resistance of the wire, if it be in perfect condition.

Congratulations, Brother "Bill." That seems to me to be what might well be termed a complete answer. Wish we might know your real name, but suppose if it were published you would be in "dutch" with the "King." Well, "Kings" will pass away and conditions become normal with time, so let us have patience. I guess I'm good for anyhow ten years yet, and we'll see what we will see when that period is finished and done. "Kings" and "Czars" do, however, hold real advancement back, while seemingly accomplishing wonders. That lesson will be learned later, and then projection will climb to the really high plane of respect and remuneration it ought to hold.

Question No. 537—Given a copper circuit of No. 16 copper wire, which has a one-way length of sixty-seven feet, working at capacity or less, what is the total resistance of the wires of the circuit?

This question is pretty well covered in the reply to the previous one, but Brother Curle says:

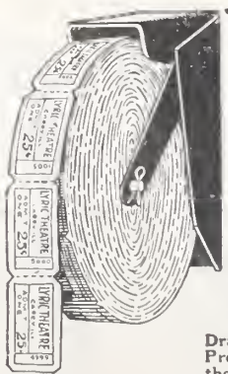
Having a circuit of No. 16 wire with a one-way length of sixty-seven feet, and wishing to find the total resistance of the circuit, we proceed as follows: It is easier to use twice the mil-foot resistance (21.0 ohms) than twice the length of the circuit, so we multiply the one-way length of the circuit (67 ft.) by 21, and divide by the cross sectional area (a No. 16 wire has an area of 2,583 circular mils.) Using formula No. 1 of OUR Bluebook, which is as follows, $R = \frac{21 \times L}{A}$ and working out the problem we have, $\frac{21 \times 67}{2583} = .5547 \pm$ ohms.

In the above "L" is length of circuit and "A" the area of wire in circular mils.

Brother Einzinger uses almost the exact mil foot resistance, which is 10.79. He uses 10.8. I quote his answer to show you the exceedingly small difference the use of 10.5 makes:

Answer to Blue Book School Question No. 537:

"Wire No. 16 has a cross section of 2583 circ. mils. According to the foregoing we get: Resistance =)2. x 67 x 10.80) ÷ 2583 =0.56 ohms."



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Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

The New Handbook

(Continued from preceding page)

jection equipment. You must expect to find much in the new edition that was in the old, but you should nevertheless by all means have the new one.

My reason for saying this is we have proved our belief that there is sufficient change to warrant a new book by going to the enormous expense and gruelling work of getting out a new edition. In the end, if this were not true, it would have paid both myself and my publishers better to have just kept the old one going, for it was selling well and every one seemed satisfied. Sales might have dropped some in time, true, but they would have been steady for a long while yet just the same, and in the end the total financial gain would probably have been greater.

Must Be Up-to-Date

However, for the benefit of every one concerned, including the motion picture industry and the profession of motion picture projection, such books should be kept as nearly as possible right up to date, and it is a fact that if there were nothing new besides the new screen material and the data on the reflector type arc equipment I would say—and say emphatically—that That Alone is Well Worth the Price of the Two Volumes. There is much other new material and changes in the old though, but if that were all it would be sufficient to fully justify you in buying the new edition.

My first book was put out in 1910. The combined price of the first, second, third and fourth edition volumes is $1.25, plus $2.50, plus $4.00, plus $6.00, equals $13.75, so that if you have bought all four volumes you have expended that sum over a period of SIXTEEN YEARS, or a total of a little less than 85 cents per YEAR—surely not a very serious drain.

No Change in Price

We have done everything possible to keep the price of the two volumes at the old figure, viz six dollars, though the price of the volumes bought singly will probably be proportionally somewhat higher. You may place orders now by remitting six dollars.

In future, or for six years at least, there should be no change whatever in the matter contained in Volume 1, which contains, or will contain, a total of approximately 500 pages. I say "approximately" because the index is not yet paged, but the total should be within five pages of 500, one way or the other.

The reflector type lamp is fully dealt with, both as to its operation and its light action. "Characteristics of Screen Surfaces" is entirely new, and right up to date. Carbon matter has been revised and much of it en-

(Continued on next page)

The New Handbook

(Continued from preceding page)

tirely rewritten. In fact, everything that needed change or attention has had it.

The index is a brand new scheme of mine, and one I think a lot of. It is entirely in the form of questions, segregated under proper headings. For instance, if you want to know why a cracked condenser shows in a stereopticon picture you look for "Stereopticon, The" and in the matter under that head you will find: "Why is it a cracked condenser lens will show in a stereopticon picture and not in a motion picture, page 443." I think you'll like the plan when you get used to it.

When will it be out? Well, we shall try to have it ready for mailing by Christmas, but I am not sure it can be done. I would say the books will be available sometime between Christmas day and January 15. Printer and binders are too uncertain to make a closer guess, but I think January 15 is a more than generous allowance.

To any who wish to make a Christmas present of the books, we will undertake to send a notification card to the proposed recipient advising him of the gift, and to forward you the books at the earliest possible moment. I will personally autograph the first 500 copies ordered when autographed copies are asked for. If you want one of them, get your order in. They won't last long.

Simplex Issues Valuable Book

THE Simplex Division of the International Projector Corporation has a 21-page book giving the Simplex parts, stock numbers, and illustrations by means of which you may be certain you have the correct part number when you may wish to order.

I suggest that projectionists using Simplex add it to their library. Just write the International Projector Corporation. Simplex Division, 90 Gold street, New York City, asking for "Price List of Various Parts."

Incidentally, permit me to again warn you to BUY ONLY projector parts made by the projector manufacturer. If you buy parts made by others you may "save" a few cents, but at the possible, not to say probable, expense of injuring the operation of the projector mechanism as a whole, and that is a (deleted by censor) expensive thing to do. Stick to parts made BY THE PROJECTOR MANUFACTURER AND THUS AVOID VERY SERIOUS TROUBLE AND LOSS.

Seeks Graphoscope

H. LEWIN, No. 1 Bridge Road, Stratford, E. 15, London, England, asks: 'Would appreciate your advice as whether or not the Graphoscope motion picture projector still is on the market. Have one at my home and am needing parts for it. Will you advise me where I may obtain them?"

I don't know whether or not the Graphoscope still is being made, but presume it is. I will forward your request to C. Francis Jenkins, inventor of the projector, Washington, D. C., who can give you all necessary information, I think. If he cannot, then I do not know who can.

Paramount Installation Best in World

(Continued from page 379)

tion room, eleven feet front to back by thirty-eight feet in length, with a nine-foot ceiling. Immediately at our left in entering, with its glass covered face flush with the wall, is the switchboard connecting with the supply lines through the rheostat located in the room on the opposite side of the wall. The rear face of the board is in the rheostat room.

The projection room has a light cream colored ceiling and olive-green walls and a mottled green thick rubber tiled floor. It is lighted by two sets of indirect fixtures, and very pretty ones, too. One set ranges along the front wall about ten inches from the ceiling and perhaps sixteen inches from the front wall. These are kept lighted during projection. The others are further back and are not lighted during projection. The resultant illumination is, under the conditions, excellent.

Self Closing Drawers

Along the rear wall of the room, at table height, a wide metal covered shelf extends from the entrance door to the end of a ten-reel bank of film safe, under which are large, self-closing metal drawers designed for supplies of various sorts. When pulled open and released these drawers slowly, of themselves, slide shut. Clever, what?

Next comes a door, directly back of the motion picture projector, leading into the rewinding room, and then another ten-reel bank of film safe, with the same sort of drawers underneath, and then another metal shelf, all enameled in dark green.

Beyond the end of the second shelf is a door in the reel wall, through which we now pass and find ourselves in one end of the rewinding room, which is also reached through the central door already mentioned. The room is about five feet wide, or maybe six, by fifteen long. These measurements are all roughly approximate only. It is really a walled off section of the hallway we entered upon leaving the elevator, but is of ample dimensions for the purpose. Along its back wall is a rewind table or shelf of marble, upon which two hand-driven rewinders are mounted.

The Unique Feature

And now here is the unique feature. As I told you, there are two ten-reel film safes against the projection room rear wall, separated by a door leading into the rewind room. These film safes go right through the wall and have duplicate faces on both sides, so that reels may be placed in or removed from the various compartments from either side. It, therefore, is only necessary to place the reel in need of rewinding in the film safe on the projection room side, and when the man in the rewind room is ready to do his stuff, remove it from its compartment on that side, rewind it and re-insert it. This is a unique and most excellent stunt, and one which, so far as I know, has not heretofore been employed.

At the end of the rewind room is another door, at our left as we enter from the main projection room. Opening this we step into still another section of the hallway, at the end of which is still another door opening directly into one of the main stairway passageways of the theatres, thus providing a most excellent second projection room entrance. Think of this, you chaps who, in many fine theatres, have to climb up an iron ladder and perhaps, in addition, through a trap door in order to reach the one most important part of any motion picture theatre.

In this last named section of the projection room hallway is a second door, in the left hand wall as we enter from the rewind room. It opens into a polished marble walled (a) toilet, (b) wash basin (c) clothes hanger and (d) shower bath, each in its separate compartment, the marble walls reaching to the ceiling.

Three Simplex Projectors

Returning now to the main projection room, let us examine its equipment somewhat in detail. There are three Simplex projectors, enameled in olive green, with nickle trimmings. Under the rear of each is a metal three-compartment carbon receptacle. High intensity lamps are used, the projection amperage ranges around 130.

At the right of the motion picture projectors are two spot-effect projectors, and to their right a flood projector. To the left of the motion picture projectors are two dissolvers, one equipped with colors.

In all there are, therefore, eight projectors, and at the extreme left is space and connections for still another. The lamphouses of all projectors are connected to the main theatre ventilation system by means of unique swivel joint six inch diameter pipes, so that any lamphouse may be moved at will within a very considerable range. It may be moved sidewise, up or down or even swung in a circle comprising the sidewise and up and down movements. Clever stunt, what?

Between each projector, on the wall just under the observation port, is a panel board the face of which sets somewhat in desk top fashion. That is to say the bottom of the face is much further from the wall than the top edge. On each of these boards is a speedometer, a voltmeter, an ammeter and certain push button switches having to do, as I remember it, with the handling of the effects projectors.

Gentlemen, this installation as a whole, and in its individual parts, does distinct credit to even so magnificent a theatre as the Paramount. Harry Rubin, Supervisor of Projection for the Rialto, Rivoli and Paramount theatres, is entitled to much credit in that he was right on the job and insisted on the projection room elevator landing, which the architects had not planned and did not intend to install, and other features not originally incorporated in the plans.

An Excellent Staff

The men who have been selected as the Paramount projection staff are capable men who have proved their worth by years of work in high-grade theatres. I compliment them upon their selection. It was a compliment to them and their worth as projectionists.

The staff comprises Harry Rubin, Supervisor; Jessie Hopkins, past President, American Projection Society, a man of character and real brains who was taken from the Rivoli staff; Harry Bergoffen was on the Rivoli projection staff and John Harding and Harry Mourier were at the Hippodrome. Oliver Fretiess was at the Rivoli, as was also J. Kelly. A good staff, if you ask me, and one even the Paramount may safely "lean upon" in the matter of the excellence of its show.

Box office boon

Motion picture producers who use Eastman Panchromatic Negative offer you black and white pictures with color corrections that are actually amazing.

These qualities give such pictures—printed on Eastman Positive, of course—an extra appeal for the audience that is a definite boon for the box office.

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

"At the Cross-Roads of the World"

PARAMOUNT THEATRE

Opened November 19, 1926

SIMPLEX PROJECTION

SIMPLEX DIVISION

INTERNATIONAL PROJECTOR CORPORATION

90 Gold Street - - New York, N. Y.

Hal Roach
PRESENTS

CHARLEY CHASE Comedies

Two Reels

This Ad Is for the Exhibitor Who Is Dissatisfied With His Profits!

What has become of the drug store that sold nothing but drugs?

What will become of the exhibitor who thinks the people want to see nothing but features?

Henry Ford while selling more cars than any automobile manufacturer in the country added a tractor to increase his business.

Even if you have the best patronized theatre in your city, and are playing the best features, it will pay you to increase the drawing power of your show. The one best way is with the best two reel comedies you can buy—the Hal Roach.

Try a Charley Chase comedy on your screen. It will make any show you put on—*better*. That means bigger profits.

F. RICHARD JONES, *Supervising Director*

[illegible] comedians [illegible] one chase of piece and keeps [illegible] —Exhibitors Daily

"The Chase comedy was exceptionally [illegible] over like a house afire" —Motion Picture Herald

"Chase comedies uniformly good, many [illegible] cracker" —M P World

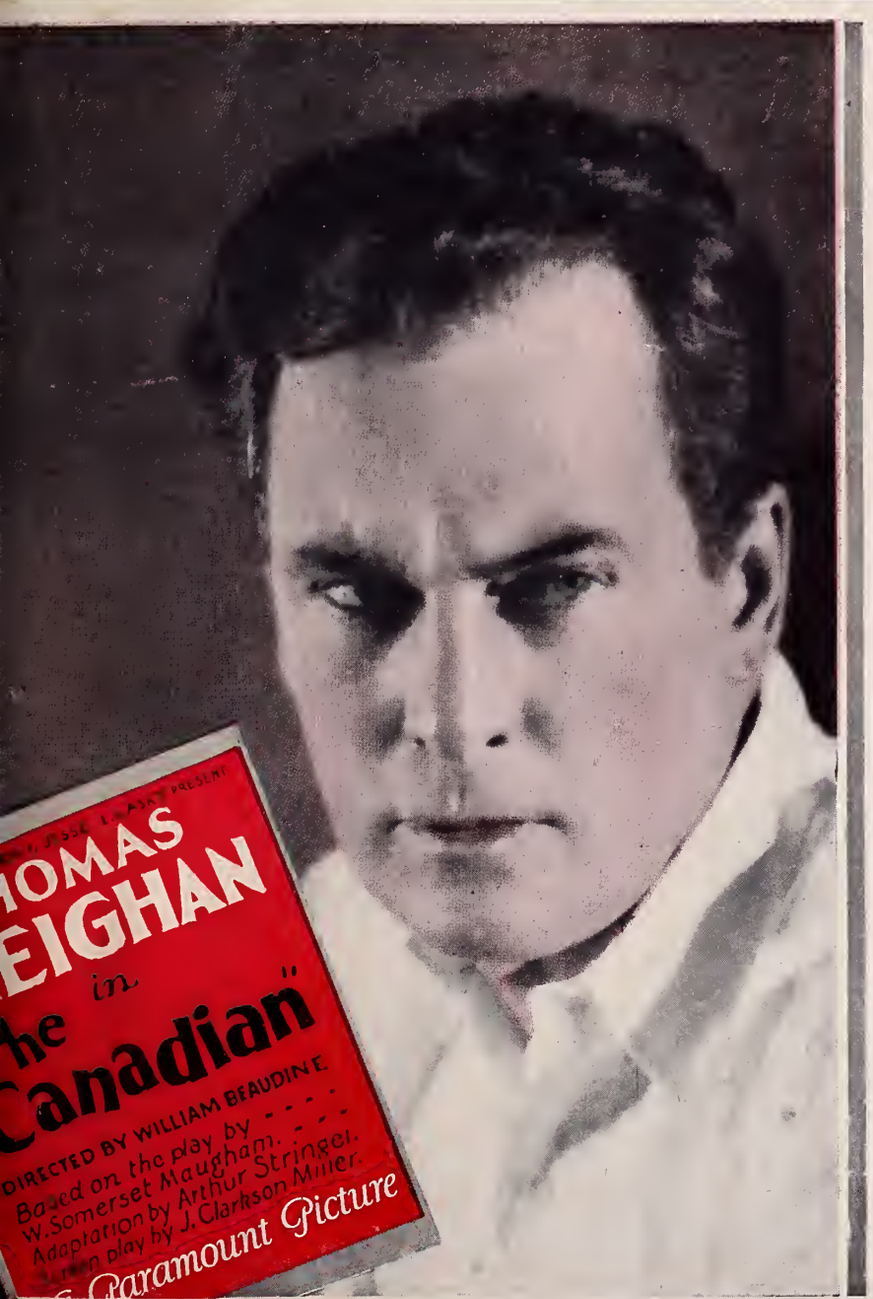
Pathécomedy
TRADE MARK

IN THIS ISSUE

War Against Newspaper Film Rates Is On
J. D. Williams' Contract Under Fire in London
How a Successful Campaign Abolished Blue Law

MOVING PICTURE WORLD

VOL. 83, No. 7 DECEMBER 11th, 1926 PRICE 25 CENTS



"THE CANADIAN"

Pulling the biggest crowds in New York at the new PARAMOUNT THEATRE

Better even than "TIN GODS"

Another hit from PARAMOUNT

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1926, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

FIRST YOU TELL THE FOLKS
YOU'VE GOT THIS ONE!—

— direct from 5 months on Broadway at $2

THEN YOU ANNOUNCE THAT
THIS ONE IS COMING—

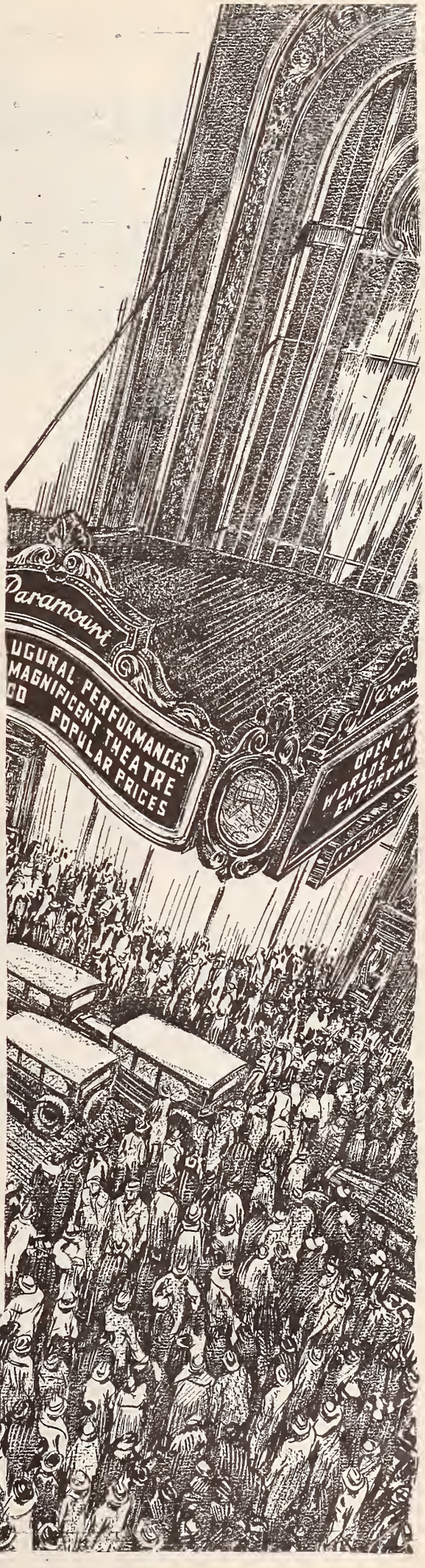
— opens soon on Broadway at $2 admission

AND WHEN YOU SPILL THE NEWS
THAT YOU'VE LANDED THIS—

— all New York awaits its $2 Broadway opening

OH BOY! YOU'LL BE HAPPIER
THAN EVER THAT YOU'RE A
METRO-GOLDWYN-MAYER SHOWMAN

110,000 people saw "GOD GAVE ME 20 CENTS" opening week at the PARAMOUNT THEATRE, N. Y.!



Chosen on its box office merit to open the World's Greatest Theatre. First of Paramount's Perfect 39 (February—August, 1927) to be previewed anywhere.

HERBERT BRENON Production with Lois Moran, Lya de Putti, Jack Mulhall, William Collier, Jr. Story by Dixie Willson. Adaptation by John Russell. Screen play by Elizabeth Meehan. William LeBaron, Associate Producer.

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

IN CIRCULATION

As in everything else—
It's easy to make big claims—
BUT it's hard to prove them
Unless they're true.

The Only Verified Circulation Figures Show:—

FIRST — **MOVING PICTURE WORLD**
With 6,492 Net Paid Exhibitor Circulation

SECOND — **MOTION PICTURE NEWS** *
With Less Net Paid Exhibitor Circulation

THIRD — **EXHIBITORS HERALD** *
With Less Net Paid Exhibitor Circulation

**Publicity Rules of the Audit Bureau of Circulations prevent quoting exact audit figures of competitor papers.*

Moving Picture WORLD
A Chalmers Publication

"SIN CARGO"

TIFFANY PRODUCTIONS INC. It's a Gem

With

SHIRLEY MASON
ROBERT FRAZER
EARL METCALFE
LAWFORD DAVIDSON
WILLIAM R. WALLING
PAT HARMON
BILLY CINDERS

Story by
LEETE RENICK BROWN
Directed by
LOUIS J. GASNIER

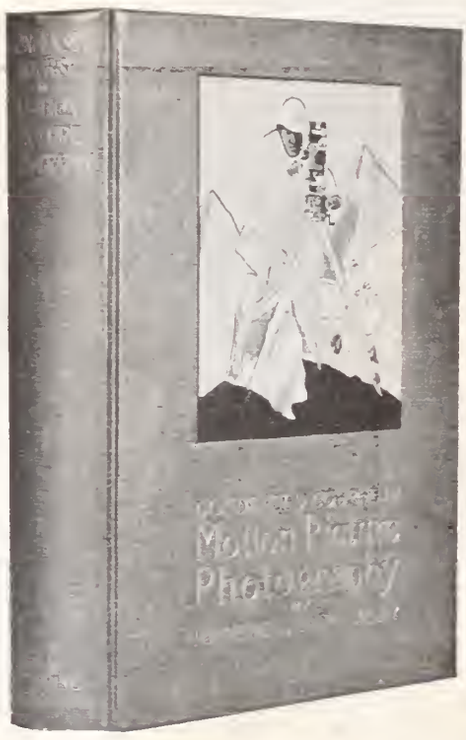
ONE OF THE 20 GEMS FROM TIFFANY

TIFFANY PRODUCTIONS, INC.

1540 BROADWAY — M.H. HOFFMAN, Vice Pres. — NEW YORK, N.Y.

Exchanges Everywhere

THE TWO BEST BOOKS
on
MOTION PICTURE PHOTOGRAPHY



Motion Picture Photography

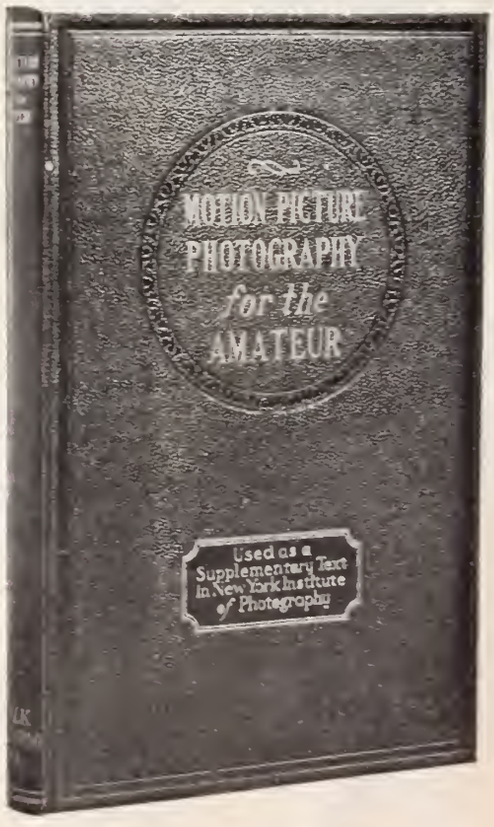
By Carl L. Gregory, F.R.P.S.

This book is recognized everywhere as the standard work on motion picture photography for either professionals or amateurs.

Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York.

Special Chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company.

Price $6.00 (postpaid)



Motion Picture Photography For the Amateur

By Herbert C. McCay

Thousands of small motion picture cameras for use in the home are being sold today. This book has been written to help those who are so fortunate as to own one of these amateur cameras. Tells all about getting correct exposures, staging simple scenes, working in titles, trick photography, enlarging from single frames—in fact, everything for the amateur motion picture photographer is carefully covered in this volume.

Price $2.50 (postpaid)

CHALMERS PUBLISHING COMPANY

516 Fifth Avenue
NEW YORK

THE FIRE BRIGADE

Sure-fire!

THE $2 BROADWAY HIT!

Never before

SO THRILLING AN ENTERTAINMENT!

It is "The Big Parade of Peace Times"

1. **METRO-GOLDWYN-MAYER** has made an attraction that is truly called *"The Big Parade of Peace Times."* It will stand for all time as the epic photoplay of the heroes of peace as *"The Big Parade"* stands for all time as the epic of war heroism.

2. **THRILLS** never before caught by the camera are to be seen in this gigantic production. Actual fire-fighting at close range—a sensational 60-foot leap from a blazing building—rescue scenes of breath-taking courage—never such a succession of thrills!

3. **"THE FIRE BRIGADE"** was completed after eight months of intensive work at the Metro-Goldwyn-Mayer Studios, in co-operation with the International Order of Fire Chiefs. Twenty engines were used and fourteen buildings destroyed in one mammoth sequence alone. Fifty cameras were used to photograph the most difficult scenes ever put on film.

4. **MONTHS** of advance publicity precede *"The Fire Brigade,"* including a prize contest for its title in which a half million firemen took part, plus a marvelous tie-up with National Fire Prevention Week and the New Orleans Convention of Fire Chiefs. More than 12,000 Fire Chiefs and their personnel and equipment are part of a tremendous promotion campaign behind the picture. They co-operated in the Cross-country Ballyhoo, a big, unique promotion stunt.

5. **WILLIAM NIGH** is the director. May McAvoy, Charles Ray, Tom O'Brien of "Big Parade" fame play the principal parts in what is destined to be one of the greatest screen works of all time.

PRODUCED BY

METRO-GOLDWYN-MAYER

in co-operation with the

INTERNATIONAL ASSOCIATION
OF FIRE CHIEFS

they're all Specials

MARRIAGE CLAUSE, starring Billie Dove. Give us more like this. It is the first we have had on new Universal contract and it really is a SPECIAL. We had more good comments on it than any in a long time. - W. H. Gilfillan, Lotus, Red Lake Falls, Minn.
(From Box Office Reports Greater Amusements 11/20/26)

Poker Faces

"Give us more of them and we will pay our bills and income tax too."
Majestic Theatre, Roseburg, Ore.

The Old Soak

"A very good picture that pleased everyone!"
Star Theatre, Nashville, Mich.

Her Big Night

"Clean, clever, and drew extra business. Better yet, pleased all!" *S. T. Theatre, Parker, S. D.*

The Texas Streak

"Another good Gibson. Decidedly different. Pleasing and then some!"
Lyric Theate, London, Tenn.

On Universal's Greater Movie List!

Come On!—Join

A laugh for your patrons is a laugh for your box-office. While your patrons laugh and grow fit the old bank roll can laugh and grow fat!

JANUARY IS LAUGH MONTH

But December—right now—is the time to prepare for your share of Laugh Month profits by booking

Educational Pictures

"THE SPICE OF THE PROGRAM"

This Ad

will appear in Photoplay, Motion Picture Magazine, Motion Picture Classic, Picture-Play Magazine and Film Fun, on the newsstands in January, to help you cash in on Laugh Month

And you'll have the help of the finest bunch of exploitation stunts ever arranged for Short Features when you play *Educational's Comedies*. Ask your exchange now about these tie-ups, including the big Juvenile Comedies-Harmonica Playing Contest; the Billy Dooley-Ted Toy Doll tie-up, and the Felix the Cat tie-ups.

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons
President

Member
Motion Picture Producers and Distributors
of America, Inc.
Will H. Hays, *President*

in the Big Laugh!

KEEP A STRAIGHT FACE!
DONT EVEN SMILE — KEEP WITHIN THE LAW
DONT LAUGH — THIS MEANS YOU
POLICE STATION
LAUGHING STRICTLY AGAINST THE LAW
GLUYAS WILLIAMS

SUPPOSE IT WERE AGAINST THE LAW TO LAUGH!

SUPPOSE you didn't *dare* to laugh! Suppose that a good, hearty laugh would land you in jail! Absurd, you say, to have a law against laughing? Of course. You can't stop people from laughing—and no one wants to.

Which leads us to inquire—How much do *you* laugh? Do you laugh as you used to when you were a child? Do you get at least one good laugh every day? If not, you're missing the greatest tonic in the world. The one thing which, more than anything else, would keep you young.

So, if you've got the blues—or the cook has left without notice—or there's another installment due on the radio—or your fiancé has lost his job—forget about it—and laugh!

It's easy. All you have to do is to grab your hat—and see one of *Educational's Comedies*. You'll enjoy a whole flock of laughs, and your troubles will melt away like mist in the morning sun.

Educational's Comedies lead the field. You'll find them in the largest motion picture houses—and the smallest. Millions of people in this country alone see them—and laugh over them—every day.

Neither time, talent nor money has ever been spared in making *Educational's Comedies* the best that could be produced. For clean, wholesome fun they are unrivaled.

Educational's supremacy in the Short Feature field does not end with comedies. It includes all those features for which *Educational* is famous—newsreels, novelties, scenic pictures of rare beauty, and the exquisite Romance Productions in natural colors. You will enjoy them all.

* * * * * *

January has been designated by the motion picture industry as "Laugh Month." In consequence, theatres everywhere are cooperating by featuring comedies of unusual merit. Join in the fun. Treat yourself to a good hearty laugh. And because laughs are meant to be shared, take along the whole family!

ROMANCE PRODUCTIONS
(in Natural Colors)
HAMILTON COMEDIES
LUPINO LANE COMEDIES
BOBBY VERNON COMEDIES
BILLY DOOLEY COMEDIES
JIMMIE ADAMS COMEDIES
MERMAID COMEDIES
(Jack White Productions)
CHRISTIE COMEDIES
JUVENILE COMEDIES
TUXEDO COMEDIES
CAMEO COMEDIES
LYMAN H. HOWE'S HODGE-PODGE
FELIX THE CAT CARTOONS
ROBERT C. BRUCE SCENIC NOVELTIES
CURIOSITIES LIFE
The Movie Side-show Cartoon Comedies
KINOGRAMS
The NEWS REEL Built Like a Newspaper

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President
Executive Offices
370 Seventh Ave., New York, N. Y.

You asked for it—

Charles R. Rogers
Presents
KEN MAYNARD
in
THE UNKNOWN CAVALIER
With
Kathleen Collins
Screen adaptation by Marion Jackson
From the Story "Ride Him, Cowboy"
by Kenneth Perkins
Directed by Albert Rogell
Produced under Management
Harry J. Brown

4 Horse-Man *of the* Box-Office!

—and what a *wonderful* answer you've got!

Thousands of Showman-calls for a quick follow-up on "Senor Daredevil" . . . .
"We'll play Ken Maynard's next—good, bad or so-so."
What a thrill they're in for when they find it's BETTER!

Piling up the Proof that

FIRST NATIONAL *is* FIRST-

LADIES AT PLAY
with
Doris Kenyon—Lloyd Hughes

SAMUEL E. RORK presents
THE BLONDE SAINT
with Lewis Stone—Doris Kenyon

MILTON SILLS
in
THE SILENT LOVER

Last Minute News From Everywhere

MOVING PICTURE WORLD

VOL. 81 New York, December 11, 1926 No. 7

"LAUGH MONTH"
Careful check-up by Ben Grimm, "L. M." Exploiteer, reveals that Frank E. Campbell is the only professional ballyhoo expert who hasn't yet endorsed "LAUGH MONTH"

TOM WILEY
National Photographers' impresario de luxe says that the "Do Your Xmas Shopping Early" Santa Claus is a composite picture of the A. M. P. A.

Natural Vision Blackton Drama Is Coming Soon

Secret Process Film to Open Roxy Theatre

(*Wired to* Moving Picture World)
Hollywood, 10 *P. M., Dec.* 8.

On or about February 25, will be completed what Producer J. Stuart Blackton describes here as "the world's first natural vision (stereoscopic) motion picture drama."

It will be the long awaited picture with the third dimension, if Blackton's assurance for "The American," based on a story suggested by the late Colonel Theodore Rooseveit, which goes into production at the old Vitagraph Studio here on December 15, is substantiated when the Roxy Theatre, New York, opens. This picture is scheduled there to have its initial premeire.

Although the invention sponsored by George K. Spoor of Chicago, at a cost running into $3,000,000, physically boasts a camera weighing 200 pounds through which is run film twice as wide and one and a half times as long as the present size of negative, yet the chief secret is locked in a new type of lens, double normal dimensions, and costing in itself more than all the rest of the new camera.

Nearly every producer has already sought distribution rights of this product, according to Blackton, who announces that in all probability a special company to take care of this business phase will be formed.

At the present, not more than 100 theatres in the key cities could secure bookings because

(*Continued on page 2*)

Girls Sell 55 Dates To Showmen in a Day

Mere man will have to look to his laureis. Alda Bilderback and Margaret Fizer, office workers in First National's St. Louis exchange, stepped out quietly one day recently and sold exhibitors fifty-five First National Month playdates, including a special. They did it in an automobile one Sunday, covering 120 miles after Manager Harry Weiss had made the exchange employes a red-hot sales talk.

Next President?

John J. McGuirk, vice-president of the Stanley Company of America, is practically assured of election as president when the Board of Directors meet next Friday. He will succeed the late Jules Mastbaum.

Denies Studio Rumor

Jesse L. Lasky, first vice-president of the Famous Players-Lasky, in charge of production, has denied a published report that the company was to close its Long Island studio. "There is absolutely no truth in the story," said Mr. Lasky, "three pictures now being made there and our production plans call for the start of other pictures immediately after the holidays."

Director's Berth for "Fatty"

Roscoe Arbuckle will direct Eddie Cantor in the Paramount picture, "Special Delivery."

British National-Williams Fight Involves Paramount

Zukor in Unpleasant Situation as Distributor in United States—Schlesinger in Control

By Sumner Smith

GREAT BRITAIN'S best bet for a position in the motion picture sun seems about to go a-glimmering. Jealousy and lack of understanding of motion picture problems on the part of certain British film men have resulted in an attack in London on J. D. Williams, managing director of British National Pictures. They have cancelled his contract, it is said, and he has issued a writ against the company claiming damages for breach of agreement.

Paramount is the releasing agent for British National in the United States. The delivery of four pictures to Paramount was begun with "Nell Gwyn" and continued with "London." "Tip Toes," a third, has been declined by Adolph Zukor, it is reported.

The contract with Paramount was made in the name of British National Pictures and not in the name of J. D. Williams personally, the Famous Players home office says. Therefore, Williams' departure from the ranks of British National, if it develops, will not necessarily affect the Paramount contract.

Authentic information from England, received two weeks ago, was to the effect that J. D. Williams was being attacked on the ground of extravagance. Various elements within the company felt that pictures could be made more cheaply and still compete successfully in the American market.

Herbert Wilcox, the director, was mentioned as one of Mr. Williams' strongest opponents. L. W. Schlesinger of South Africa, another, now practically controls the company.

The situation is an unpleasant one for Famous Players. Adolph Zukor, feeling certain of good pictures from British National with "Jaydee' at its helm, sought to promote international amity by assisting that company in every way, notably by releasing its product in the United States. Now Famous Players is considering how it may protect that amity which it succeeded in partly promoting.

(*Continued on page 2*)

London Cable

Moving Picture World
Bureau, London
December 7.

"The Lady of the Harem" was well received at the Plaza. "For Wives Only" is also a sure winner for this country. The Picadilly pictures have purchased a number of plays by Noel Coward, including "The Vortex" and other extraordinary stage successes.

Lesser to Build and Buy Houses, Not Engage in Picture Production

Sol Lesser will return to the theatre end of the motion picture industry.

Mr. Lesser will return to Los Angeles next week and set in motion an intensive theatre building and buying program.

His plans do not include production of pictures.

Last spring Mr. Lesser came to New York City, conferred with various banking groups, and in the early summer he disposed of his holdings in West Coast Theatres, Inc., and went to Europe, remaining, with his wife and little son and little daughter for more than six months. He returned to the United States more than a week ago.

To a representative of Moving Picture World, Mr. Lesser said:

"I shall re-enter the theatre end of the industry in California. We have a great state, out there, with abundant room for big operations. I shall build new theatres and acquire existing houses where possible, if purchases will strengthen my plan."

He added, that he does not contemplate picture production.

Miss Davis Returns; Signed by Paramount

Mildred Davis (Mrs. Harold Lloyd) is returning to the screen. After a retirement of four years she will appear before a Paramount camera in "Too Many Crooks." It is a farce comedy. Production will begin January 3. B. P. Schulberg, West Coast executive of F. P. announces that her signature was obtained by Jesse L. Lasky, first vice-president, during his last trip to the West.

MOVING PICTURE WORLD

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VOL. 83 NO. 7

Williams Is Ousted

(*Continued from page* 1)

Under "Jaydee's" management British National bid fair to make its mark in the film world. "Nell Gywn" pleased critics largely through the performance of Dorothy Gish, who was put under contract by Mr. Williams.

Later pictures, it is said, did not measure up to the "Nell Gwyn" standard because Mr. Williams found difficulty in obtaining the necessary co-operation and amounts of money supposedly allotted him for production. Therein lies his alleged basis for a breach of contract suit. Dorothy Gish is now making "Madame Pompadour" in England. Antonio Moreno has been signed to play opposite her.

France Has 3,000 Houses

France now has 3,000 picture theatres, according to advices received by the Department of Commerce from Trade Commissioner G. R. Canty, in Paris. Reeent surveys showed that there are 20,233 picture theatres in the United States and that 548 of these are in Greater New York.

Late Chicago News Notes

The Callner Company, in co-operation with the Marks Circuit, will build a 2,500-seat picture theatre at Seventieth and Halsted Streets on the South Side.

Frank Rhinehart, manager of the Apollo Theatre, Belvidere, died after a short illness. He was one of best known movie men in that district.

A lone robber held up Charles Darrell, manager, and Tom Brennfield, treasurer, of the Congress Theatre of Lubiner & Trinz and secured $5,000. He escaped. Theatre owners plan private protection against box office robberies.

Nine Schine Theatres Incorporate in N. Y.

Nine picture theatres, forming a part of the Schine circuit and recently acquired, incorporated as separate operating companies and filed the necessary papers with the secretary of state during the past week. The principal office of the companies will be maintained in Gloversville, the headquarters of the Schine circuit, and the following are named as directors: John A. May, E. Pratt Keiner and J. Guy Selsmer, all of Gloversville. The capitalization was not specified. The companies were: Pontiac - Strand Corporation, Buffalo - Riverside Corporation, Schine-Ogdensburg Corporation, Schine-Malone Corporation, Massena-Strand Corporation, Rochester-State Corporation, Rochester-Liberty Corporation, Rochester-Riviera Corporation, and the Fairport Theatres, Inc.

Other companies chartered during the week included the Motion Picture Devices Company, Inc., capitalization not stated, with Edward F. Roehn, Conrad Gaschett and E. L. Perrine, New York City; Lexico Film Producing Co., Inc., $50,000, M. M. Mayer, Hannah Hirschhorn, Edna Cohn, New York City; Neslo Picture Corporation, $100,000, Terrance Laing, Robert E. Olsen and Meyer Cushner, New York City.

Rodgers Convalescent

Walter Rodgers, the well known Gem Theatre owner in Cairo, Ill., is recovering from a fractured skull and other injuries suffered in an automobile accident. It will be several weeks before he leaves his bed.

Ellis to Join Ingram

Arthur Ellis, well known as film editor for Famous Players and Distinctive Pictures, will soon sail to join Rex Ingram, making "The Garden of Allah" in France.

Queen Has News Film

Emanuel Cohen, editor of Pathe News, has given Queen Marie a complete pictorial record of her American visit, photographed by S. R. Sozio, veteran cameraman, who accompanied the Queen everywhere on her month's trip. He had previously "shot" her in Europe. Queen Marie paid tribute to Pathe News in a Chicago speech and wrote Mr. Cohen a letter expressive of her appreciation.

Plan Permanent Charity Branch Of Amusements

Theatrical Men Meet to Help Jewish Drive

The organization of a permanent Amusement Division in the Federation of Jewish Philanthropies was the objective of a luncheon held at the Astor on Tuesday, at which every branch of the motion picture, theatrical and allied fields was represented.

Adolph Zukor, president of Famous Players-Lasky, as chairman of the Theatrical Division of the Federation, presided at the gathering, which was called together at his invitation. Sydney S. Cohen, who will serve as organizer of the present drive and in the formation of the permanent committee, acted as master of ceremonies.

The quota of the Federation's $4,770,000 drive, assigned to Mr. Zukor's Division, which includes motion pictures and all who may be identified in any way with the amusement business, is $100,000, nearly half of which has already been subscribed. To complete this drive in record time and to establish a permanent committee of workers, so that a maximum of results may be obtained with a minimum effort, was the main objectice of the luncheon.

Besides Mr. Zukor and Mr. Cohen, among the speakers were Maurice Goodman, Loney Haskell and Jonah Goldstein. Representatives of all the different groups present assured Mr. Zukor that they would do their share in making the drive an outstanding success.

Much Building in Africa

African Theatres, Ltd., has embarked on a comprehensive building program which is planned to give all the important cities in South Africa modern theatres and cinemas of the latest design. The first, Prince's Theatre in Durban, was opened in July and is a picture house with accommodations for 1,750, that compares favorably with the best types of houses in the United States.

Blackton Using Natural Vision

(*Continued from page* 1)

special projection machines are necessary. Spoor, Blackton stated, has only 100 of these just now in his Chicago factory.

Under the new system projection distance will be the same as the present, only adjustments make it possible to secure a reflection forty-two feet wide and twenty-two feet high.

Third dimension pictures will mean the elimination of close-ups, Blackton stated. The same effect can be realized for as many as three people at the one time, he said.

To get the stereoscopic illusion only one set of film is necessary and the reflection may be observed by the audience's naked eye. Blackton also said that during production work lighting effects in studios and artists' make-up will likely remain the same, but that sets in studios will have to be considerably larger due to the focal range of the new camera lense, and because of the additional size of the negative film.

Whether or not these changes will also make it impossible to film glass and miniature sets, Blackton could not state positively.

Blackton hailed the Vitaphone as the film industry's most progressive move during 1926. He predicted that the natural vision motion picture will be the most noteworthy during 1927.

COMING and GOING

Elmer Pearson, vice-president and general manager of Pathe Exchange, Inc., left the home office on December 2 for his annual trip to the West Coast to inspect the production activities of the various units operating in California.

* * *

Harry Lamont, of the scenario department at Universal City, is now in New York, his former home, visiting relatives.

* * *

Accompanied by his wife and Baby, Joe Rock, well known Hollywood producer, departed for the East last Sunday on a combined business and pleasure trip. Rock will visit Chicago, Washington and New York before he returns home sometime late in December.

* * *

W. J. Morgan, sales manager for P. D. C., has started a two week's trip around the exchanges checking up on sales in general and contracts for "The Nervous Wreck" in particular. During his journey, he will visit Buffalo, Chicago, Milwaukee, Minneapolis, Detroit, Cincinnati, Cleveland and Indianapolis.

* * *

Ivan Moskine, star of "Michael Strogoff," is on the Berengaria bound for America. He has a Universal long term contract.

* * *

Herbert Brenon, who has been vacationing in Bermuda, has returned to the Paramount Long Island studio to prepare for "Sorrell and Son," Warwick Deeping's novel.

* * *

Harry H. Thomas, vice-president of Merit Film and Chadwick Pictures corporations, has returned to New York after a Canadian trip in behalf of the latter company. He arranged for first-run showings of all Chadwick productions in every key city in Canada.

* * *

William M. Pizor, president of Capital Production Exporting Co., Inc., is on his way back from Hollywood.

* * *

W. W. Hines, general sales manager of United Artists, left New York on December 5, for a trip to Texas and Louisiana.

* * *

Flobelle Fairbanks, who makes her screen debut in Gloria Swanson's first United Artists Picture, "Sunya," is en route to St. Louis, where she will spend Christmas with her mother, Mrs. Margaret Fairbanks. She is Doug's niece.

* * *

Vilma Banky arrived in New York December 2. She is stopping at the Ambassador Hotel.

* * *

Allan S. Glenn, supervisor of exploitation for First National Pictures, Inc., is back from a three weeks' trip through the Middle West.

* * *

Paul Bern, recently appointed general assistant to Irving Thalberg at the Metro-Goldwyn-Mayer studios, has left the West Coast for New York City, where he may remain several weeks.

Fox Enters Deal?

The week's rumor is that Fox Film Corporation has become involved in the Pathe-P. D. C.-Keith merger negotiations. It is impossible to obtain verification. None of the parties concerned are talking. This combination, if effected, would result in one of the strongest in the field. Fox and P. D. C. have the features, Pathe the short subjects and Keith the bookings.

Ed Supple Joins Imported

Ed Supple has been appointed director of advertising and publicity of the Imported Pictures Corporation by Walter W. Kofeldt, president and general manager. Mr. Supple has had much experience, having been with the Motion Picture News as assistant managing editor; with Pathe as publicity director, in advertising agency work and associated with the Exploitation Department of First National. For imported he will build up trade and public acceptance of imported pictures. The first, "The Slums of Berlin," has won favorable recognition wherever seen.

Little Theatre for St. Louis

Earle A. Meyer, managing director of the St. Louis Cinema Guild, has announced that a Little Motion Picture Theatre will be opened in St. Louis on January 1. Two sites in the Grand Boulevard district are under consideration. The house will be affiliated with the Film Guild movement in New York City and will be operated along the lines of the Fifth Avenue house directed by Joseph R. Fliesner.

Sixteen New Ones for F. N.

Sixteen towns in the Albany, N. Y., district in which no First National pictures had been shown for from six months to two years were signed this week by A. W. Smith, Jr., Eastern Division Sales manager, working with Salesmen Fred Myers of the New York exchange and Salesman H. L. Pincus of the Buffalo exchange.

O'Neill Leaves F. B. O.

Joseph J. O'Neill, in charge of publicity for F. B. O. under Hi Daab, has resigned.

Openings Liven Up

As winter approaches, Broadway is livening up. The openings this week numbered three, and all were important and well attended. "Old Ironsides" opened at the Rivoli, "Potemkin" at the Biltmore and "Michael Strogoff" at the George M. Cohan Theatre. Two M-G-M pictures open soon, "The Fire Brigade" on December 20 at the Central and "Tell It to the Marines" on December 23 at the Embassy. The former displaces "The Scarlet Letter" and the latter "Ben Hur," which has had a year's run.

This photograph, the last one taken of the president of the Stanley Company just before the sudden illness which resulted in his death, shows him with Father Victor A. Strumia, 1926 winner of "The Exhibitor" gold medal awarded annually for the best scenario submitted by a graduating member of the Stanley V. Mastbaum Course in Photoplay Writing at Temple University.

Fund Started to Aid Sam Bullock Family

According to an announcement from the M. P. T. O. A., Sam Bullock, a faithful worker for exhibitors, died practically penniless and the industry now owes a duty to his family. The M. P. T. O. of Ohio, through its vice-president, J. J. Harwood of Cleveland, has organized a fund for his dependents. Theatre owners throughout the country are appealed to. The books will be closed December 15, so the necessity for contributing immediately is apparent.

Cole Closes with F. P.

Nat. Nathanson, president of Hi-Mark Productions, is entertaining Oliver S. Cole of Manila. Mr. Cole, who has an exchange at Manila, has closed with Paramount for the regular product and big specials. He will soon leave for Europe.

Loew Acquires Sheridan

The Sheridan Theatre, at Twelfth street and Seventh avenue, New York City, becomes a link in the Loew chain on December 23. The policy will be pictures and continuous performances. The chain now numbers over fifty in Greater New York.

Passaic Theatre Burns

Two thousand film fans escaped without injury when the Rialto Theatre, Passaic, N. J., and five adjoining business buildings were damaged by fire Monday night. The blaze started at 10 p. m. in another building and spread to the Rialto. The theatre damage was put at $75,000, all to the interior.

Hoyt Ads for De Mille Film

The C. W. Hoyt Advertising Agency will handle a national advertising campaign on P. D. C.'s Cecil De Mille forthcoming picture, "King of Kings."

Two Ballin Novels Out Soon

Hugo Ballin, art director for Gloria Swanson in "Sunya," has arranged for the publication of two of his latest novels, "Heritage," a story of western town life, and "Meal Tickets and Applesauce," which has to do with Hollywood and the films, will be brought out early in 1927. Mr. Ballin also directs pictures and paints. He will go to California soon to begin six months' work on mural paintings.

F. B. O. Puts One Over

Hi Daab, F. B. O.'s energetic publicity chief, is back from Gloucester, Mass., announcing one of the best exploitation stunts of recent days. Every piece of merchandise to leave Gloucester within the next six months will carry advertising on "The Windjammers," the picture F. B. O. will make in Gloucester.

Collins for Laugh Month

Eli Whitney Collins, president of the M. P. T. O. A., has indorsed Laugh Month. F. B. O. has selected the first week in Laugh Month for its Witwer Week. David Schaeffer, of Haring & Blumenthal, a prize winner last year, says he's after the laurels again this year.

F. P. Signs Larry Semon

Paramount has signed Larry Semon to act, direct and write for Famous Players. The company seems to be going strong on the comedy end. It also has Eddie Cantor, Raymond Griffith, Wallace Beery, W. C. Fields, Ed Wynn and Bebe Daniels.

Lynn Shores Transferred

Lynn Shores has been transferred to the Paramount scenario force at the Long Island City studio.

Hawks Handling Publicity

Wells Hawks will handle the publicity on "What Price Glory."

Jules Mastbaum Dies in Arms of His Aged Mother

Industry Stricken With Grief at His Loss

Intestinal complications after a sudden operation for appendicitis caused the death on Tuesday afternoon, December 7, of Jules E. Mastbaum, president of the Stanley Company of America, at the Jefferson Hospital in Philadelphia.

Stricken on Friday afternoon and rushed to the hospital, he failed to recover from the effects of the operation and complications set in on Saturday night. Some improvement was noted the following day, but on Tuesday afternoon he had a relapse and died at 4:30 o'clock. He was 55 years old. He died with his head in the arms of his aged mother, Mrs. Fanny Mastbaum. She collapsed.

Besides being a power in motion picture circles, Mr. Mastbaum was noted nationally as a philanthropist and sportsman. At the beginning of his career he was, successively, buyer for the Milwaukee store of Gimbel Brothers, an associate of Felix Isman, Philadelphia realtor, and in the 90's, the owner of a picture theatre with his brother Stanley and another. From that time on he branched out. Stanley died thirteen years ago.

Remarkable demonstrations of grief were made at the news of Jules Mastbaum's death. Mayor Kendrick and other Philadelphia city officials issued tributes. Mayor James Walker of New York City went immediately to Philadelphia by train to offer his sympathy.

The funeral was held at 2 o'clock Thursday afternoon at his late residence, Rabbi Leon H. Elmaleh officiating.

Besides his mother and wife, Mrs. Etta Mastbaum, and his three daughters, Peggy, Betty and Mrs. Elias Wolf, there were in the death room Mr. and Mrs. Ellis Gimbel, Mr. and Mrs. Louis Gimbel, Colonel Jacob Lit, Morris and Louis Wolf, Ellis Gimbel, Jr., Benedick Gimbel and Frank A. Wiener, Chairman of the Pennsylvania Boxing Commission and one of Mr. Mastbaum's closest friends.

Plan Color Comedies

Colorart Pictures Corporation of Boston is seeking distribution for a series of one-reel color comedies it will shortly begin making. A deal may be closed this week. "The Barefoot Boy" is playing in the new Paramount Theatre this week. "The Isle of Dreams," another Colorart picture, is expected to go into the Capitol soon.

Valentino Double?

Giordano Venturini, athlete and musician of Trieste, Italy, has been "discovered" by "Il Piccolo," a publication, as a double for Rodolph Valentino. He is 27 years old and is agreeable to entering picture work. What do you think about the resemblance?

ACA to Meet in Detroit

The American Cinema Association has called its annual convention of franchise holders for December 11, 12 and 13 in Detroit. The production schedule will be discussed. A. J. Moeller of New York is president. ACA pictures are made in the West by the David M. Hartford Productions.

Cassidy in Philadelphia

Frank Cassidy, who piloted Warner Brothers' movable broadcasting station across the continent, has been assigned to the Philadelphia office under District Manager Joe Hebrew.

Last Minute News Flashes

The Stanley Company of America carried $1,000,000 insurance on Jules E. Mastbaum. He carried $2,070,000, of which $100,000 will go to the Federation of Jewish Charities. The real estate firm of Mastbaum & Fleisher will receive $500,000 from insurance companies, the Federation of Loan Societies, which Mr. Mastbaum founded, will get $100,000 and the rest will go to the estate.

* * *

Motion picture men, as yet unnamed, are dickering with Knute Rockne, Notre Dame football coach, for an original football thriller story. He is said to be receptive.

Landis Misses His Own Party For Army Men

Snow Forces a Hurried Departure South

Cullen Landis is completing the new Patheserial, "On Guard," most of which was made on the military reservations in the vicinity of New York, and the Pathe exchange decided to let him throw a party at the Twin Oaks on December 7 to entertain the officers who had been so helpful in staging the production. To judge from the uniforms scattered over the place, "On Guard" boasts the largest staff of technical advisers ever connected with a single picture, and they all seemed to be having a fine time.

All except Landis. The party was set for midnight and he had to leave for Georgia to complete the picture. There were only a few scenes left, but the snow on Sunday utterly ruined the chances of continuing that he had to go below the snow line for the final takes.

Although it was officially designated as his party, he was present only long enough to greet his military friends and tell them adieu.

S. R. Kent Visiting Office

Sidney R. Kent, general manager of Famous Players, is visiting his office a couple of hours each day. Within a short time he hopes to be fully recovered from his appendicitis operation and back on a full-time schedule.

Miss Purviance to Paris

Edna Purviance, "The Woman of Paris," herself, leaves for Paris, December 15, on the Berengaria, to make a picture in France for Diamant Berger. It is understood that Miss Purviance will arrive in New York about December 12 from the West.

Kansas City Sets a Record

To prove that Kansas City theatre attendance is not on the down-grade, the Kansas City Star recently investigated and found that, despite strong counter attractions, more than 114,000 persons spent a part of Thanksgiving Day in picture theatres. This is a record. The figures have just been made public.

Columbia Signs Simpson

Allan Simpson has been signed by Columbia Pictures Corporation to play the lead opposite Priscilla Dean in "Birds of Prey." T. Hayes Hunter will commence his directorial activities soon.

New Triangle Formed

Roy and Harry Aitken have formed a new Triangle Film Corporation, incorporating it in Delaware. Paul Scardon will direct a Thomas E. Dixon story for them. They also have some old Triangle negatives for re-issue.

Back From Abroad

Clayton P. Sheehan, manager of the Foreign Department of Fox Film Corporation, has returned to the home office from a two months' trip to Europe. Having been married in Buffalo a few days previous to his departure, Mrs. Sheehan accompanied him, making the trip a combined honeymoon and business tour.

Final Injunction Denied

A permanent injunction restraining F. B. O. and exhibitors from selling or showing the film, "Bigger Than Barnum's," has been denied by Judge Molyneaux of the federal court in Minneapolis. The injunction was sought by Ringling Brothers and Barnum and Bailey's combined shows, and although a temporary injunction was at first obtained, Judge Moyneaux refused to make it permanent.

"Chaplin Film" Enjoined

Arthur W. Kelly, Charlie Chaplin's personal representative, reports that Chaplin's attorneys in England have obtained an injunction against the sponsors of the picture, "The Life Story of Charlie Chaplin," recently produced and advertised in England. Henry B. Parkinson was the producer and the distributor is the Frederick White Company.

Red Seal on Broadway

Red Seal's Out of the Inkwell comedies will appear regularly hereafter at the Paramount Theatre, New York. 'Ko-Ko's Queen" is playing there this week.

Film Exports Decline

American film exports continue to decrease. The first nine months of 1926 shows a decline of 11,000,000 feet. Latin-America leads the list in the amount imported.

Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily by Newburger, Henderson & Loeb, 100 Broadway, New York City, exclusively for the Moving Picture World.

This week has shown nothing to cause us to change our previous statements that the market is not likely to show any sustained advance or decline for the rest of the year. It is true that a number of individual stocks have made advances, but a great many others, including the strongest stocks in the list, have varied very little and some stocks have even shown declines. Operations in the market are almost wholly professional and are likely to remain so for some time. Money rates were firmer this week, ruling around 5 per cent or better. This is not unusual, however, at this time of the year, and easier money will undoubtedly return after the first of the year.

FILM STOCKS

Our own stocks followed the general trend outlined above with the majority of the list showing no marked change. There were exceptions, however, with Pathe, Famous and Loew making the largest gains, and Warner Bros. both "A" and Common going down.

Pathe "A" continued to climb upwards. It will be recalled that this stock has shown no signs of strength for a number of weeks. There have been rumors around that the dividend would be passed and the stock was forced down to prices below what it was worth. The range this week was from 34⅜ at the beginning to a closing price of over 42.

Famous Players was the real leader of the market. A couple of weeks ago we called attention to the fact that Famous was again showing signs of its old activity. This statement has been borne out during the past week when the stock ran up to 120¾. The turnover for the week was over 102,000 shares.

Loew's, Inc., moved out of the price range of 44 to 45 where it has been held for the last few weeks by establishing a new high for 1926 of 48⅝. The last previous high was 48¼ on Sept. 28.

Fox Film "A," although it did not run up to its last week's high, nevertheless showed considerable strength and maintained a price around 72 and 73.

Warner Bros. "A" and Common both continued to slip, the "A" stock going below 40 for the first time in a long while.

Motion Picture Capital has declared a quarterly dividend of 25c a share on the Common stock, payable Dec. 15 to holders of record Dec. 11 and 50c on the Preferred, payable Jan. 15 to holders of record Jan. 1.

Just what this market will do from day to day is hard to determine. It is mostly professional and speculation is increasing. We would advise that you watch your step and take profits quickly.

"You've Been a Good Old Wagon, But You've Done Broke Down"

—An Old Song

Would They Like It?

A GREEK—it may have been Aristides the Just—was ostracized because *he was too good.*

His countrymen knew his loyalty, his lofty ideals, his great intellect—they knew his worth so well that they became tired of singing his praises and one fine day sent him into exile with all his goodness.

* * *

Motion Pictures boast of a wonderful trade press.

No other industry has its equal.

It has created and developed a publicity art unknown in any other field.

It is live in news, service departments, general make-up, graphic displays, reading interest to all branches of the business.

It can make personalities and merchandise products quicker and at less cost than any other medium.

Its power to do the right thing is enormous—almost as great as its latent power to do the wrong thing, which it has never wilfully used.

* * *

To belittle its own tradepress has been the indoor sport of certain people who should know better—and do know better, if the question ever came to a showdown.

The fact remains, however, that there has been some shouting lately for "more independence" and "firmer stands," on the part of the tradepress, on divers matters and regardless of consequences.

* * *

What are "firmer stands"?

What is "independence"?

Should a picture be catalogued as a "flop" because the public did not take to it in a certain city?

Should its possibilities in the rest of the country be ignored by an "independent" tradepress?

* * *

Mr. Munsey killed the "Mail" and the "Globe," and, unwittingly, made a power of the "News" and gave birth to the "Graphic" and the "Mirror."

* * *

Suppose the gentlemen referred to above were to get what they are clamoring for?

* * *

Are they sure they would like it, once they got it?

Joseph P. Kennedy . . . . . A New, Big Figure

Hardly Known to the Man in the Street a Year Ago, President of F. B. O. Has Brought to the Industry High Standards of Efficiency and Ideals Which Have Made a Deep Impression

By Merritt Crawford

A NEW figure has appeared among the big men of the motion picture industry. A new personality—in some respects, as far as the film business is concerned, a new type of man—in his manner of thought, in his cultural backgrounds, and in the standards and methods by which he estimates and approaches the numerous intricate problems of production, distribution and executive policy, which are inevitably the portion of the head of every big film organization.

A year ago had you asked the average man along film row who Joseph P. Kennedy was, he probably wouldn't have been able to answer you.

If he happened to be an old-timer, he might have asked if you didn't refer to "J. J.," whose name was once famous in this industry as the dominating personality of the old Biograph Company and in the councils of the late, but unlamented, General Film and Motion Picture Patents Companies.

When you had told him you didn't mean that particular member of the Kennedy clan, but a brand new individuality, in pictures at least, who, it was authoritatively reported, was about to assume the control of an important producing and distributing corporation, it is a hundred to one that no information would have been forthcoming.

To the man in the street, hereabouts, the personality and personal history of Joseph P. Kennedy, Boston banker and business man, with a noteworthy record of important achievements in other fields of finance and industrial activity, was then almost unknown.

Joseph P. Kennedy

Needs No Introduction

Today, if you asked the same man he could give you considerably more information. He would tell you, for instance, that Joseph P. Kennedy no longer needed any introduction to the film business, that he had made his company in the short space of ten months a factor to be considered in the production and selling plans of even the biggest companies—as a competitor, which must be taken into account—and that already he was reaching out in an intelligent and sympathetic way to establish relationships and alliances in foreign markets, which would tend to make Film Booking Offices, Inc., genuinely international in its scope and influence.

At that, he might not be able to tell you much about Joseph P. Kennedy—the man, himself—except that he was a clean-cut, straight-talking, square-shooting personage, still in his thirties, who seemed to be more impressed with his big responsibilities and with the tremendous possibilities of the motion picture as a factor in the progress of the race, than as a "game" in which the lucky ones were apt to win big rewards.

It was February 24, 1926, that it was officially announced, that Joseph P. Kennedy of Boston, representing important financial interests, had taken over—lock, stock and barrel—Film Booking Offices, Inc., and all that organization's allied producing and distributing subsidiaries.

Major H. C. S. Thompson, then chief executive of the company, then stated that Mr. Kennedy had bought out the interests held by Grahams, Ltd., the British banking group, which had been a dominant factor in the operations of the company, up to that time, since the days of Robertson-Cole, who first founded it.

At that time, as has been said, outside of his native New England, there probably were not half a dozen men in the film business, who knew anything at all about the subject of this article, except perhaps that he was a successful banker and that occasionally his name had appeared in connection with various film activities in a casual or advisory capacity.

One of those who did know him and who knew him well, however, was Will H. Hays. Mr. Kennedy and General Hays have been close friends for years, and it is no secret now, that the urgings of the latter were in no small degree responsible for Mr. Kennedy's entrance into the film business in his present active and important capacity.

Hays Knew Career

General Hays was fully familiar with Mr. Kennedy's colorful career as a banker and business man of the highest talents. He felt that his great executive gifts would be of the utmost value in the development of this industry, still in its formative period along healthy and forward-looking lines.

But most of all General Hays wanted his friend to come into the motion picture business, because he regarded him, as he has frequently publicly attested, as one of the finest types of American citizen, a man, who, in his business ideals and concepts, as in the fine character of his home life, would bring to the industry much that it has lacked in the past.

To sketch in any detail Mr. Kennedy's career would take far more space than is available for this brief article. For the purposes of the record it is sufficient to say that he was born in Boston about thirty-eight years ago and is a graduate of the Boston Latin School and Harvard University.

Backgrounding his personal tastes, it may be mentioned that he is a golf enthusiast and an ardent supporter of the Boston Symphony Orchestra. At Harvard he played on the Varsity baseball team. Sufficient to show that he is an all 'round man, in his leisure as well as in his business activities.

After his graduation from Harvard Mr. Kennedy became a bank examiner, where his talents for finance and organization soon made themselves evident. In 1914 he was elected president of the Columbia Trust Company of Boston, a post which he filled with such distinction and success, that when the United States entered the war in 1917 he was selected by the directors of the Bethlehem Shipbuilding Corporation to take charge of their great Fore River plant, with its 55,000 employees, as assistant general manager.

After the war, Mr. Kennedy became associated with Hayden, Stone & Co., the bankers, as one of their managers, and it was while with them that he first became identified with Motion Picture activities. He then became interested in the Maine-New Hampshire Theatre Corporation, a chain of houses which he developed with notable success throughout New England.

Married Boston Girl

During this period Mr. Kennedy also represented Grahams, Ltd., the London banking firm which were interested in the Robertson-Cole Company, protecting their interests during the difficulties which beset that company following the war, and which ultimately resulted in the formation of Film Booking Offices, Inc.

About a dozen years ago, Mr. Kennedy married Miss Rosa Fitzgerald, a daughter of the Hon. John F. Fitzgerald, former and several times mayor of Boston, and his home life has been as happy and successful as his business career. At his home in Brookline, Mass., seven young Kennedys, the eldest of whom, Joseph P., Jr., is just eleven, joyously greet their proud parent on his weekly trip from New York, a typical New England household, which may be said to be as fine an example of representative American home-life, as can be found anywhere.

Among the outstanding achievements of Mr. Kennedy, since assuming control of Film Booking Offices, Inc., may be mentioned his alliance with Ideal Films, Ltd., of London, which was consummated last summer, this being especially worthy of comment in that it is the first genuinely reciprocal agreement in respect to the mutual exchange of productions and distribution facilities, to be made between any British and American companies.

But this is only one of many things, that Mr. Kennedy has done and is doing, both

(Continued on page 403)

"Joe" Friedman—The Man Who Puts Them Over With a Punch

Recently Appointed General Manager of Universal's New York Exchange Puts "Personal Publicity" Into His Remarkable Work

By Charles Edward Hastings

"LAUGH MONTH"—"JOY WEEK"—bring 'em on. Set 'em up. "Joe" Friedman is waiting for them!

The recently appointed General Manager of Universal's New York Exchange ("Big U") at 1600 Broadway, takes 'em as they come and passes 'em down to history somewhat after the manner of a man who carves a niche in the stock of his gun.

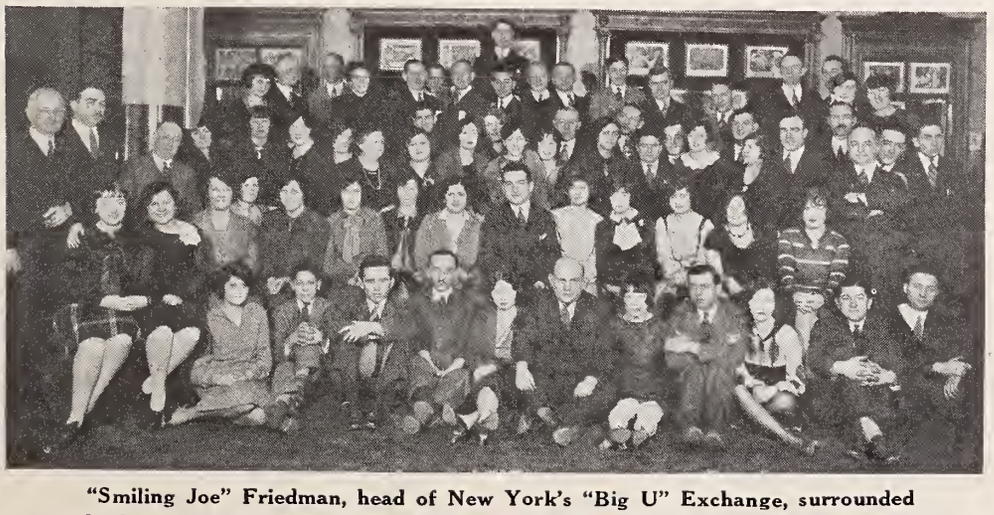
"Joe" Friedman put the "personal publicity" and "individual selling" angles into Universal's Reginald Denny laugh classics. He took Universal's big star half way across the United States, into exchanges and theatres last summer, on a remarkable exploitation stunt, coupled with sale. Then he came back to New York City and they designated him manager of the "Big U" exchange.

"Joe" Friedman edged into the "movie" game in Detroit way back in the old General Film days, when "edging in" wasn't so tough, but "sticking it out" was quite another matter. After roughing it a while, Friedman moved into the theatre end of the game with John Kunsky, where he remained for several years. George W. Weeks, now General Manager of Distribution of Paramount, was in charge of the Universal Exchange in Detroit when "Joe" Friedman decided to slip out of the theatre end of the game, but it was not until Harry Berman, then head of Universal sales, working out of New York City, visited Detroit, some time later, that Friedman actually got into the exchange end.

After quitting Kunsky, Friedman acquired two theatres in Detroit, the Bijou and Monroe, and had a lot of fun as an exhibitor. But the exchange "bug" got him, and during Berman's visit, when the latter was selling Lon Chaney in "Pay Me," Friedman disposed of his theatre holdings and accompanied Berman to New York City. After a brief visit, Friedman returned to Detroit, and took up the sales of Universal-Jewels, then being sold separately.

Comes to New York

In October, 1919, Friedman took charge of Universal's Detroit exchange, where he remained until January, of this year, when he was called into the home office in New York City, where, under Lou Metzger, sales head of "U," Friedman set about injecting sales ideas into several groups of Universal pictures, notably "The Collegians," the Reginald Denny specials, etc.



"Smiling Joe" Friedman, head of New York's "Big U" Exchange, surrounded by his corps of assistants, comprising high tension sales experts, of courteous, efficient office girls and men.

JOSEPH FRIEDMAN appears to be "all set," in this picture, for "National Laugh Month," although "Joe" insists every month is a laugh month with him. As General Manager of "Big U" in New York City, he is head of one of the busiest exchanges in the United States.

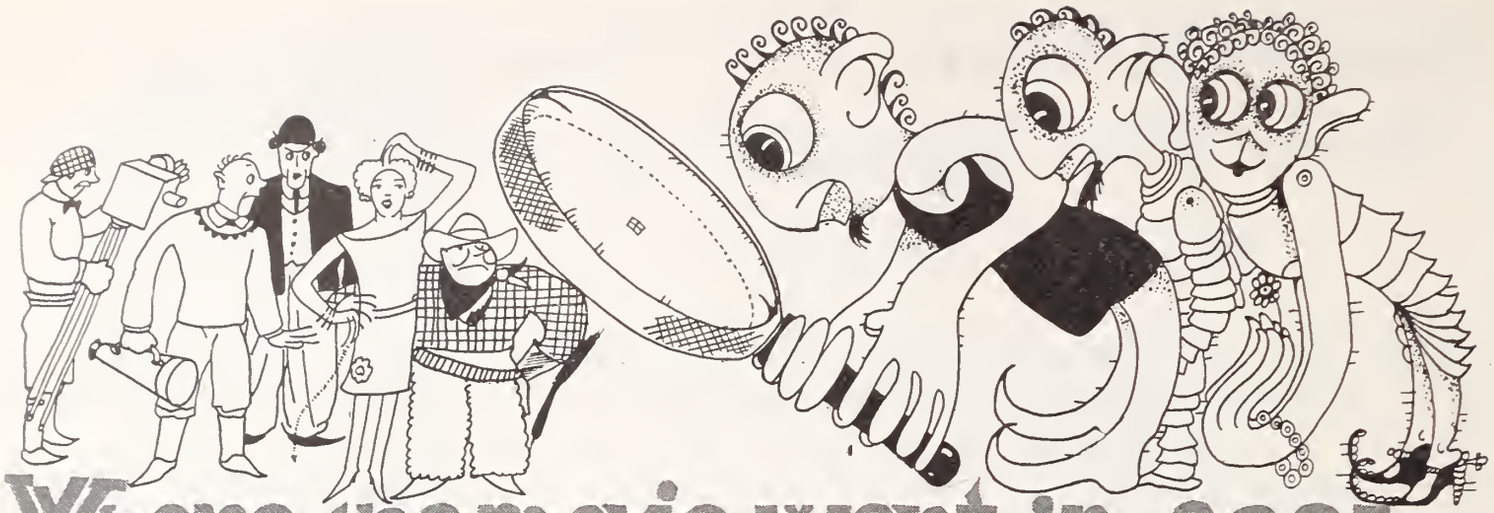
Friedman was designated general manager of the "Big U" exchange last Fall, when W. C. Herrman retired. Just now, the hustling exchange, having been thoroughly reorganized since Friedman took charge, has a full head of steam on with "Michael Strogoff," "The Collegians," "The Fourth Commandment" and "The Cheerful Fraud," engaging the attention of the sales forces.

He Knows Hollywood

"Big U" Exchange in New York is a 12½ per cent territory, covering New York State up to Poughkeepsie, and Northern New Jersey. Mr. Friedman has made two trips to Hollywood, and is thoroughly conversant with the production end of his company's business. He has Dave Brill for his New York sales manager; Fred Kraemer for his service manager, and Nat Goldberg in charge of bookings. In the personnel of his sales and office staff are the following:

Personnel of Staff

J. Hartman, F. W. Kraemer, H. Stern, Teddy Abrams, Elsie Orbach, A. Lube, J. Yancu, B. Ginsberg, G. Brosseau, Sam Simon, Helen Engel, C. Sonand, Miss Drexler, Rose Hossner, E. Weisberger, Kate Burke, Joe Weinberg, Mrs. Coogan, E. Schwartz, Walter Bernard, L. Levy, Jack Fallis, V. Stewart, S. Liggett, L. Abrams, D. Brill, J. Liggett, Phil Winnick, Max Cohen, Jack Meyers, B. Edison, J. Cummings, B. Price, S. Kusiel, E. Backer, M. Abramovitz, Joe Friedman, H. Tissot, S. Solomon, H. Richland, N. Goldberg, H. Marcus, R. Crouch, P. Guss, D. Stone, M. Coleman, J. Joel, L. Hahn, S. Rockman, M. Lasker, B. Kirsch, S. Zemack, L. Schefflin, N. Saseen, E. Zelkowitz, B. Murray, J. Eichler, J. Murphy, M. Barton, R. Melaugh, R. Bannon, M. Marchand, H. Bruen, J. Berliner, H. Strom, Mr. Earl, H. Bass, R. Lane and K. Egan.



Where the movie went in 2001.

By Epes W. Sargent.

The usual Halloween property loss was reduced by 97% in Chicago this year through a campaign conducted by the local picture houses acting in concert. News item.

SLOWLY, sonorously, the deep notes of chapel clock boomed. Ten! Eleven! Twelve! The knell of the twentieth century had been sounded. The year 2001 of the Christian Era had been ushered in with no greater formality than marks the passing of each midnight hour. Save for one room in the Science Building and the lamps in the radium lighted quadrangle, the windows of the University buildings were black oblongs against the time-stained walls.

The student body slept, but a half score of the world's most famous scientific investigators were gathered about the glass cabinet enclosing a couch on which lap the inert form of a man apparently in his late twenties.

Actually his age was a century greater. For one hundred years he had breathed only sterilized air. For ten decades he had been fed artificially on predigested beef extracts. One hundred years before he had been sealed into the chamber as the clocks marked the advent of 1901 while riotous mobs with horns and other noisemakers had drowned out the solemn tones of the great bells.

The glass case was unsealed and slowly Edward Smith was brought to animation by Dr. Volstead Anderson Blotz, grandson of the famous physician who had sought to prove his theories of suspended animation by this hundred-year test.

Smith stirred, yawned and gaped.

"What's the matter?" he demanded, looking from one to the other of the white robed forms. "Been in an accident?"

"Don't you remember?" prompted Dr. Blotz. "My grandfather—"

"Oh, yes—" Smith rubbed his head reflectively. "I got a thousand dollars to let your old man put me to sleep. What time is this?"

"It is five minutes past midnight January 1, 2001," replied Blotz.

"Quit your kidding!" Smith grinned broadly. "This ain't New Year's. Why, when I went to sleep they were cracking the windows with the noise. Fifteen hundred students and every one soused to the gills.

Volstead Anderson Blotz shuddered violently. His companions looked horrified.

"That has been done away with," said Blotz unctiously. "In 1920 the Congress abolished the sale of intoxicating liquor."

"And did the folks stand for it?" Smith's tone was incredulous.

"Not at first," admitted Blotz. "But as time went on propaganda in motion pictures educated the public. The last bootlegger went out of business in 1935."

"Suffering cats!" Smith's eyes bulged. "To cut out booze on New Year's is like taking the firecrackers away from the kids on the Fourth of July.

The Safe and Sane Fourth was inaugurated by the Motion Pictures in 1911," explained Blotz patiently. "Of course, it took a little time to do entirely away with fireworks, but by 1930 the entire country had been brought to the proper celebration—the reading of the Declaration of Independence and community singing."

"Then I suppose they put the boots to Santa Claus," suggested Smith.

"Assuredly. That myth was exploded in 1931. On that Christmas celebration a specially made motion picture was shown to every child in the United States by the Anti-Myth Society. There was much protest from the toy makers, but a special film was prepared and shown to them. Toy factories are now devoted to the useful manufactures."

Smith rose from the couch and walked weakly to the window, looking out on the sleeping world.

"You should have let me sleep on," he muttered reproachfully. "I was happy so long as I didn't know. I suppose you junked Thanksgiving, too."

"Oh, no!" Blotz brightened at being able to cheer his guest from the past. "We still celebrate Thanksgiving. Of course it has changed a little. In 1963 the Society for the Prevention of Dyspepsia brought out a propaganda film showing the foolishness of gorging oneself on holidays. The Poultry Dealers' National Association brought out a counter-propaganda, but the reformers won.

Smith whistled a few bars of a song popular away back in the nineties, and stopped whistling to hum the refrain, "Please go way and let me sleep." The little committee of scientists watched him narrowly. He had not been educated by the pictures. The reforms were perhaps coming too sudden for him. Smith turned his back to the window and faced the men of science.

"Give it to me in a bunch," he said hoarsely. "Back in my time we used to go to the movies for fun. I guess you changed the brand. What else did you kill?"

"We have corrected many abuses," explained Blotz with the air of one who reproves a naughty child. "For example, we have the uniform garment for both sexes."

"The gals dress like you fellows?" gasped Smith, eyeing the garment which seemed to be a compromise between a smock and a toga.

"It is only rational," suggested Blotz. "Beauty is of the mind."

Smith gave utterance to words which had passed into history when the Society for the Suppression of Profanity had won its long propaganda fight. He turned back to the window.

The nearly full moon broke through a rift in the clouds, lighting a statue in the quadrangle. Originally a splendid bit of sculpture, it was now worn and battered.

"Who's that guy?" he whispered. "That Tom Edison?"

"It is a statue to Will H. Hays, Czar of the Movies," explained Blotz. "It was erected by the Theatre Owners' Chamber of Contentment in 1953, when he finally wrote a uniform contract acceptable to both parties."

"And he put it over with a propaganda film," suggested Smith. "I'm getting wise."

"There was such a film," admitted Blotz. "It was written by Elinor Glyn and Vicente Ibanez and produced by von Stroheim and Lubitsch. It was shown only four years before the contract was put over."

"And who threw the rocks at Bill—the kids?"

"Unfortunately, yes," admitted Blotz.

"Why don't you show 'em a picture to make 'em stop?" asked Smith with a grin. "That should reach them."

The little group stirred uneasily. It was some moments before Blotz could conquer his emotion and speak.

"You see," he said gently, "in 1992 the grandson of Canon William Sheafe Chase, who had been carrying on his ancestor's glorious warfare for decency, put out a propaganda to prove that the pictures were themselves a menace, and so we had to stop making them."

"And there ain't no more movies?"

"Unfortunately, no."

"Hot dawg!" murmured Smith. "Put me back to sleep for another hundred years. By that time we'll be back where we were. Good night!"

Blue Laws And Gray Sundays

Method Is Described in Detail by Which Ogdensburg, N. Y., Enlisted Enthusiastic Public Support in Campaign to Establish Amusement on Sunday; Newspaper Publicity Was Great Factor

By Linn A. E. Gale

National Secretary-Treasurer, The Association Opposed to Blue laws, Inc.

WHEN, on July 6, 1925, a group of citizens of Washington, D. C., organized the body which was later incorporated under the laws of the District of Columbia as "The Association Opposed to Blue Laws, Inc.," it was made clear from the outset that ours was to be an offensive as well as a defensive warfare.

We resolved, not only to resist with every legal and appropriate means the schemes of fanatics and bigots to prohibit Sunday amusements and personal liberty in the observance of the first day—or any other day — of the week, but to go into "blue law" territory and endeavor to wipe off the statute books rules and ordinances that still forbid harmless enjoyment of Sunday.

Why shouldn't we fight to give some people the liberty they lack, as well as to prevent others from losing the liberty they now possess, we argued.

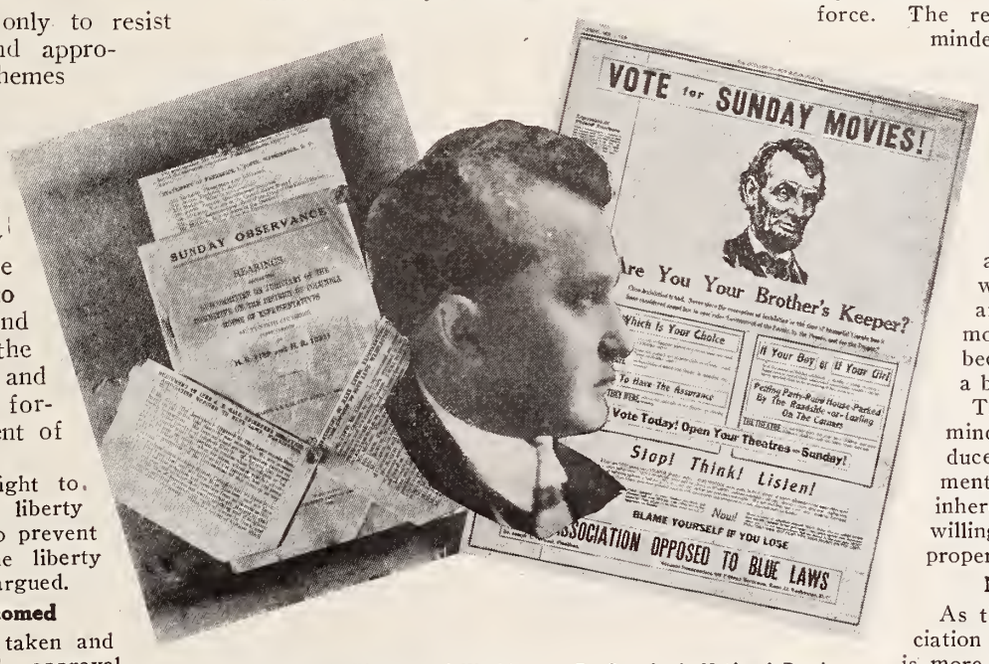
Movement Welcomed

The point was well taken and met with widespread approval. The reaction of public sentiment plainly showed that the American people welcomes a national-wide association devoted to prevention of "blue laws" where they do not exist and their extermination where they do exist. The movement gained ground rapidly. Today, the A. O. B. L. is the national organization with headquarters in Washington, with officers and directors in the District of Columbia, with National Committeemen in many states, and with Honorary Vice-Presidents of distinguished reputation, among them being Sinclair Lewis, the novelist; Rupert Hughes, novelist and playwright, who is also a Major in the Officers Reserve Corps; Governor George P. Hunt, of Arizona; E. Haldeman-Julius, the publisher, and so on.

"You can't get Sunday movies in Ogdensburg—at least, not in our generation," they told us a few months ago. They even kept on saying so right up to election day, November 2, when the Association's energetic campaign, directed by National Committeeman George C. Marclay of the A. O. B. L. for the upstate New York district, and splendidly aided by local theatrical interests and others, was crowned with victory.

"Sunday movies win!" Sane, level-headed people who were tired of "blue Sundays, dragging hours and long faces, repeated the news to each other with genuine pleasure. Even many who voted against the proposal at the behest of nagging pastors or cantakerous agents of the "Bigotry Lobby," were glad, too.

The majority turned out to be 213 in the affirmative. First reports were that we had won by a narrow 11 votes. A margin of over 200 was gratifying, for all of us knew that there were many others who wanted to vote in the affirmative although they did not actually do so. Therefore, the sentiment in Ogdensburg must be substantially in favor of liberal, sensible laws.



Inset—Dr. Joseph A. Themper of Washington, D. C., who is National President of the Association Opposed to Blue Laws, Inc., is serving his second term; Left—Cover and pages torn from the published stenographic report of the hearings before the McLeod Congressional Committee on the "District Blue Law" bill; Right—The page advertisement that appeared in The Republican-Journal of Ogdensburg, N. Y., on election morning, November 2, and that is believed to have won the day for Sunday movies.

Publicity, that great machine for making and for crystallizing sentiment, was the chief factor of the victory. The local management was admirably handled by Mr. Marclay. The Ogdensburg Republican-Journal in which we published the full-page advertisement on election morning, along with smal box adds that speckled every page, gave us friendly support that aided materially. For some weeks previous to the election its editorials had helped beat down the hide-bound opposition to Sunday movies. Letters from citizens, a majority of them favorable to the proposal, were also published nearly every day in the Republican-Journal.

The advertisement on election morning was, however, what turned the tide, in the judgment of close observers. It was the forceful and logical appeal. "Vote for Sunday Movies" was the bold-face heading that ran across the top of the page, with a large, clear picture of Abraham Lincoln in the center, and the query, "Are You Your Brother's Keeper?" just below. Quotations from Thomas Jefferson, James Madison, Benjamin Franklin, Ulysses S. Grant, Rev. Charles S. Longacre and the American Constitution in small type surrounded the portrait. The remainder of the page was filled up with brief, pithy arguments in favor of Sunday movies as a moral and educational force. The reader was frankly reminded that young people who are in movie shows are not at road houses, "blind tigers," "petting parties" and doubtful resorts. Attendance was also called to the long winter nights just beginning and the times when, with inclement weather and without Sunday movies, the day of rest becomes burdensome and a bore.

The effect on the public mind was the same produced by the same arguments elsewhere. People are inherently reasonable and willing to listen to fact when properly approached.

Need Organization

As time goes on, the Association Opposed to Blue Laws is more convinced than ever of the need of a militant, ever-active organization such as ours. The tide of intolerance can be kept back if there is organized effort, but it will never be kept back by good intentions. Washington might now have a "blue Sunday," but not for the energetic opposition of last winter. Meddlers and the holier-than-thou element are always on the job. Advocates of commonsense must also be on the job. If they are caught napping they will pay for it and cases of arrest for playing checkers on Sunday—which occurred in Nebraska—or for pressing one's pants on Sunday—which occurred in Baltimore—will be added to the gloom of closed theatres.

In Washington, D. C., last winter, where the A. O. B. L. waged an energetic campaign against the bill of Representative Lankford of Georgia to put a stop to Sunday movies, baseball, bowling and other diversions, as well as to close all stores, we conducted several mass meetings. Our speakers included army officers, physicians, lawyers, a Baptist minister, teachers, union working men, the head of a Methodist charitable home, and so on. The meetings were held in the Playhouse and other well-known places of the Capital City.

The bill was finally left in committee, but there will be another fight in 1927.

by the way

Paramount's N. Y. Newspaper Rate War Deserves Support of All Theatre Owners

Penalizing of Motion Picture Theatres By Enforcing High "Amusement Rate" Bad Business for All Concerned, View of "Fourth Estate" Publisher

Newspapers Bring All Possible Pressure To Make Paramount Recede from Stand

Death of Jules E. Mastbaum in Philadelphia Removes Outstanding Figure from Industry

PARAMOUNT and the Publix Theatres Corporation are making a fight which deserves the attention and sympathetic support of every motion picture theatre owner, in their determined effort to secure an adjustment of the exorbitant advertising rates now charged by most newspapers for advertising film attractions, as compared with the rates charged by the same papers for ordinary commercial products.

●

RIGHT now this fight is centered in New York, where Paramount, through Hanff-Metzger, Inc. its advertising agency, is striving to convince the New York newspaper publishers that their policy of penalizing the motion picture theatre by imposing a rate for its advertising, that is in some cases 125% higher, than that paid by the papers' other regular advertisers, is not only wrong and unjust, but that it is not based upon sound business reasoning.

●

MOTION picture theatres have long been penalized by a so-called *"amusement rate,"* which had its origin in the custom of stage productions to depend more upon their free publicity to bring the public to their box office rather than upon the small paid space, which they used, and the film exhibitor was further handicapped by being compelled to confine his advertising to the newspaper's high priced and limited theatrical directory, when his natural tendency and inclination was to use big space in other parts of the paper.

●

THE newspapers defended the higher *"amusement rate"* as against their *"run-of-paper"* rate, which was given to their regular advertisers, on the ground of the amount of free publicity required by the theatre and by the fact that the legitimate theatre, itself, did no advertising, but only the *"show"* which happened to be occupying it.

●

IF the theatre was *"dark,"* naturally, it produced no revenue for the newspaper, this fact furnishing the theory justifying the higher rate.

●

NEITHER of these two arguments can properly be advanced against the motion picture theatre, which is invariably an established institution in its community and an all year round advertiser, not only ready and willing to purchase big space for its current or coming attractions, but also to do so as institutional advertising to build up good will among its public, provided, of course, that its copy is accepted at the same rates accorded other regular advertisers.

●

ELSEWHERE in this issue of MOVING PICTURE WORLD is reprinted part of an editorial by H. M. Newman, publisher of *The Fourth Estate,* a leading newspaper tradepaper, which appeared in the Dec. 4 issue of that publication, and which we urge our readers to examine with care, inasmuch as it presents an unbiased and expert opinion of the question.

●

MR. NEWMAN, strongly condemns the penalization of the motion picture advertiser by the newspapers, regards the policy of their publishers as shortsighted and bad business, and declares that giving *"publicity"* as a reason for the higher rate is no longer a sound one, since most newspapers printed news about motion pictures for the benefit of their readers, long before they carried any film advertising.

HE also points out that columns and columns of publicity are given automobile and radio manufacturers and the like, whose advertisments are carried at the regular *"run-of-paper"* rate.

●

NO newspaper publisher has yet come forward with a single valid excuse which would justify this penalization of the motion picture theatres, except the purely selfish and certainly weak explanation that *"custom has justified the rule,"* or that because the higher rate is the *"established rate"* it cannot be changed, which seems to be the best reasons to date that the New York newspaper publishers are able to muster.

THE New York publishers are *"standing pat"* and the *"plunder-press,"* as some one once called it, is training all its guns, critical and otherwise, on Paramount and the Publix Theatres, in an effort to make it back-track before other companies and theatre owners awaken to the fact that Paramount is also fighting their fight in addition to its own and decide to align themselves with it.

●

THE advertising manager of one daily is said to have openly threatened an advertising agency with the withdrawal of its recognition by the New York Publishers Association, which would mean practically putting the agency out of business, if it continued its solicitation of the *"run-of-paper"* rate for its client.

●

WHICH certainly would seem to indicate that the press is hard put to it for a good reason for their insistence on the higher rate for motion picture theatres and on the other hand, is a threat, which if carried out or often repeated would surely seem to be a subject for inquiry by the Federal Trade Commission.

●

THE motion picture theatres need the newspapers—but the newspapers also need the motion picture theatres—and they must be honest with each other.

●

THIS is a case where right and justice and common honesty are clearly involved, a cause which inevitably must win once it comes to attention of fairminded men, and the facts certainly seem to show that all these are on the side of Paramount and the motion picture theatres of the country and not, in this instance at least, in the business offices of the newspapers.

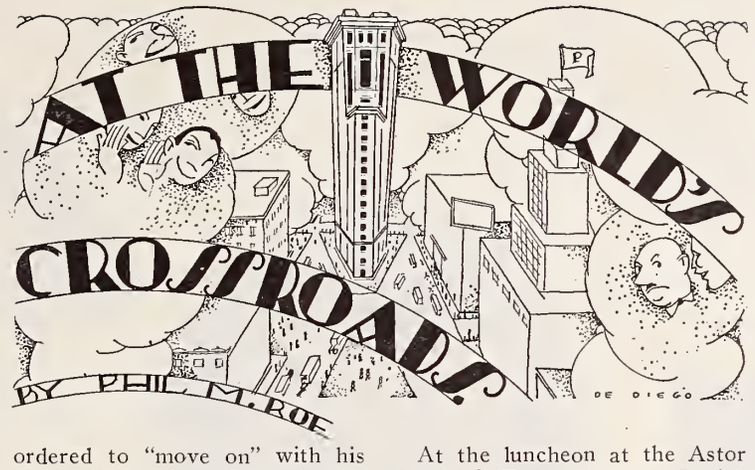
●

THE sudden death of Jules E. Mastbaum in Philadelphia on Tuesday, removes an outstanding figure from the industry and closes a career, which was as colorful, as it was useful and constructive.

●

HIS untimely death comes as a shock to all and as a poignant grief to many, and his loss creates a vacancy in the ranks of this industry's broad-visioned, forward-looking men, which will not soon be filled.

Merritt Crawford



AN amazing feature of the showing of **"Potemkin"** at the Biltmore last Sunday night was the reaction of some of the audience to that part of the film, where the mutineers' sympathizers men, women and children are being shot down in the streets of Odessa by the Czar's Cossacks. Some of the audience actually cheered. This, in spite of the fact that the brutal and inhuman treatment inflicted by the ship's officers upon the men, which was directly the cause of the rebellion, had been amply visualized previously in earlier reels.

Can it be that Americans no matter how much out of sympathy with the bolshevik government and all that it represents they may be, have so far forgotten their own war for independence and their inalienable right to "life, liberty and the pursuit of happiness," as to cheer even the pictured "make-believe" butchery of defenseless women and children, just because they happened to be bolshevik in sympathy?

It is something for every one who may have seen **"Potemkin"** to think over and for the rest of us to prayerfully hope that this shameful exhibition was the expression of some of the unfortunates of the old Russian regime, many of whom are in this city, who may have been present rather than the reaction of a typical American audience.

*

Joe Weil, Universal's exploiteer de luxe, came near being in the hoosegow instead of out front at the opening of "Michael Strogoff," at the Cohan last Sunday night, and all because a couple of high pressure coppers took him for one of these here strike fomenters.

All day Friday Joe was busy trying out Russian octets, to get one good enough to furnish the proper musical dressing for the opening of the picture, and his way led him from Kosloff's to Chickering Hall and thence to Carnegie, all of which are on Fifty-seventh Street.

After each rehearsal the various octets would follow Joe out to the sidewalk and in choicest and high-explosive Russian, Latvian or what-have-you, would try to convince Joe that they

ought to have the job. As the center of this animated group, whose whiskers stuck out into Fifty-seventh Street till they blocked traffic, Joe attracted the attention of the coppers, who trailed him from one hall to the other.

At each place Joe was roughly ordered to "move on" with his bolsheviks, until at Carnegie, the last stop, a mounted cop felt that the time for a quick pinch had arrived or he might have to send in a riot call for the reserves if the strike started, so he rode right into the thickest of the whiskers, which encircled Joe. Only the intervention of **Bob Welsh,** who happened to be passing at the time, saved the devoted exploiteer from extinction or incarceration, he doesn't know which. Bob, who talked the cop's language explained that Joe was a film, not a strike promoter.

From now on Joe declares he will transact all sidewalk business with Americans only, or thoroughly Americanized Russians, who have learned how to shave. No more whiskers for his.

*

Joe Brandt got back from Europe on Thursday and beginning Monday will be seen regularly in the Hunting Room of the Astor from 12 noon to 2:30 p. m. daily.

No, he did not bring anything back with him—that you could

notice—though it is currently rumored that the customs men gave him a two-time frisking, thinking he might have overlooked a pint of Scotch or something. But Joe is too old a traveler and too good a Scotchman, himself, to give anything but **Jack Cohn's** cigars away—even to a custom house man. If he brought any Scotch in with him, it was with him, but not on him, you can bet on that.

*

Herbert E. Hancock of **Kinograms,** lacking one appendix, which he contributed recently to the cause of science and surgical progress, is ready to meet all comers again at his desk in the Kinogram offices. The only question still in his mind, he says, is "whether they took the appendix away from me or me away from the appendix."

Either way, he figures he is a winner.

At the luncheon at the Astor for the Federation of Jewish Philanthropies, Amusement Division, at which **Adolph Zukor** presided on Tuesday and **Sidney S. Cohen** acted as master of ceremonies, the exchange men group, headed by **Harry H. Buxbaum** of Fox, was well represented. Among those noticed were **F. T. Murray, Earl Swigert** and **J. Unger,** F. P-L., **Dave Rosengarten,** M-G-M, **Moe Streimer** and **Nat Beier,** United Artists, **Joe Lee, Ed Schnitzer** and **M. Sanders,** Fox.

Announcing **Max Reinhardt's** departure for New York from Berlin, all the dailies stated that the famous stage director "considers **Charlie Chaplin** one of the best film actors."

That makes it pretty nearly unanimous, doesn't it? But why "one"?

*

At the **"Old Ironsides"** opening at the Rivoli, **Otto H. Kahn** and **Felix Kahn,** the bankers and members of the F. P-L. directorate, sat in the orchestra together. In the big naval battle scene, when the good ship "Constitution" turns loose her broadsides on the Tripolitan pirate craft, smashing its mainmast and otherwise splintering the woodwork, as the mast toppled over, Otto said feelingly to Felix: "There's where our money goes!"

Nevertheless, it didn't seem to detract a bit from the brothers' enjoyment of **Jimmie Cruze's** latest screen masterpiece.

*

It is a great relief to learn that **"Peaches,"** advertised in divers trade papers, as **"coming"** is only a theatre chair, and not a screen version of the **"woof, woof"** romance, broadcast so widely in the public prints. Had it been the latter, doubtless Will Hays would have had to "sit" upon **"Peaches"** mighty hard. Now every one can do so, if they want to.

PRIVATE advices from Paris state that **"Metro-Goldwyn-Mayer** have purchased **Abel Gance's "Napoleon,"** the epic film upon which this gifted young director has been working for the past two or three years and which was in process of planning for a long time before that.

It will be recalled that Gance came over to this country half a dozen years ago, at the invitation of **D. W. Griffith,** who predicted for him a marvelous future as an artistic director. Gance, however, found the trade a bit too commercial and unsettled at the time to afford him the opportunity for creative production he desired and he re-

turned to France rather disappointed and disillusioned.

Nevertheless, he is a director of very great talents and a true artist, and this cinematic portrayal of the life of the great Corsician, which Gance regards as his supreme photodramatic effort, ought to prove in the nature of a sensation, when it reaches the screens of this country.

Under the auspices of **Metro-Goldwyn-Mayer, Gance's "Napoleon"** may well be the cinematic triumph of the year.

*

Dr. H. Ellis Chandlee, who lectured some time ago before the Inwood Study Club, at International House, Columbia University, on "An Analysis of Human Interest," turns out to be no less a person than the modest and retiring **Harry Chandlee,** well known as a film editor and title writer.

Harry has been a mighty good doctor for a lot of sick films in times past, but we didn't know until we saw one of the old invitation cards, that he sported a handle to his name. Probably the good studyclubbers gave it

to him as part payment for his talk. Anyway it sounds like good ballyhoo. Here's to **Old Doc Chandlee.**

*

Tom Barrett, erstwhile writer of many titles and continuities, but all the while a fullhorned newspaperman, is managing editor of **"The Fourth Estate,"** the favorite trade paper of the public press. One of these days that paper ought to sport a regular "movie" department.

East Meets West When Oriental Beauty Shows Here

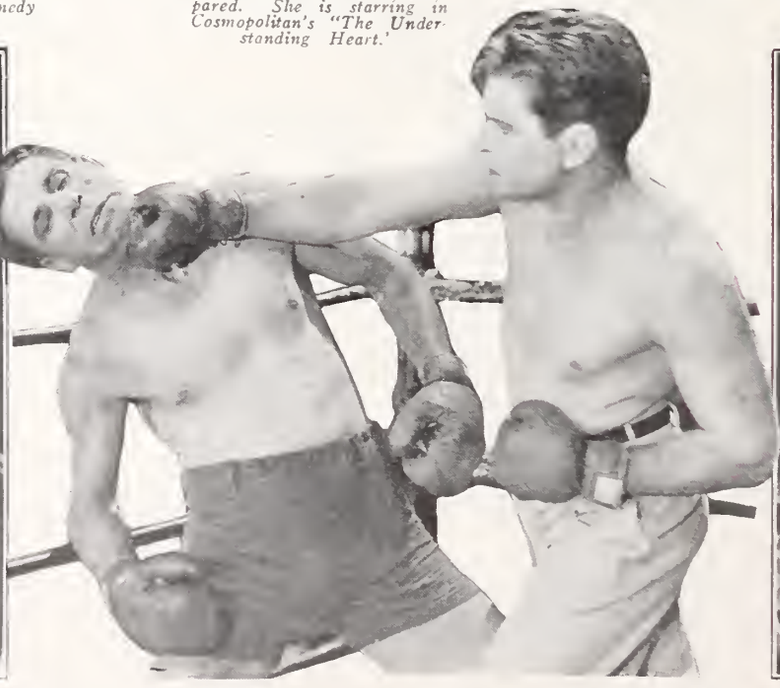
WAS Kipling right when he said the east and west would never meet' This is Anna May Wong, just engaged by Hal Roach, of Pathe, for comedy roles.

RIN-TIN-TIN digs up an automobile horn to celebrate the finish of "While London Sleeps" for Warner Bros.

CHRISTMAS is coming and Joan Crawford, of Metro-Goldwyn-Mayer is prepared. She is starring in Cosmopolitan's "The Understanding Heart.'

OUT where the golden west begins, Vilma Banky appeared as we see her here in "The Winning of Barbara Worth," for United Artists.

HANDSOME Cullen Landis, now featured in the Gotham production "Heroes of the Night," is not so stern and granite faced as he appears.



HOW the "champ" lands one. Gene Tunney delivering a wicked right to Frank Hagney, former crown man of South America, in "The Fighting Marine," for Pathe.

CHARMING Lois Moran as she appears in the Fox production "The Music Master," directed by Allan Dwan, with Alec Francis in the title role.

Paramount Waging Intensive Rate War Against Newspaper Differential To Benefit Entire Industry, Asserts Leading Publisher

THEATRE advertising rates, as applied to the motion picture, have long been a source of acute contention between theatre owners and the newspapers and in the tremendous expansion of the industry in the past half dozen years, the exorbitant amusement rates levied by most newspapers has proved a serious handicap.

The campaign which Paramount and its allied company, Publix Theatres Corporation, has been waging to secure an adjustment to the run-of-paper rate in all cities where its theatres are located came to focus in New York within the past fortnight, when the publishers of the New York newspapers flatly refused to make any change in their present charges for motion picture theatre advertising.

Every exhibitor in the country will be interested in the outcome of the fight here for as New York goes so will the country, and every other company, owning theatres, may be expected at once to enter the lists at its side. Warner Brothers, it is reported, has already ranged itself with Paramount and other companies will soon follow.

Indicative of the weakness in the position of the newspaper publishers, it may be said, that during the week just past several secret conferences were held by them, but with no announcement made of the results arrived at, except a statement to the effect that their refusal to make an adjustment in the differential between their amusement and commercial rates in favor of the motion picture still stood.

In one case, at least, it was reported, the advertising manager of one of the dailies, went so far as to threaten a representative of Hanf-Metzger, Inc., the Paramount advertising agency, with the withdrawal of the agency's recognition from the New York Newspaper Publisher's Association, if the agency did not stop its solicitation for the run-of-paper rate for its client.

Adjustment Essential

That the newspapers can bring forward few arguments to justify their hold-up of the motion picture theatre, in charging a rate which in some cases amounts to 125 per cent more than their regular rate, is admitted even by their adherents. Therefore, some adjustment must speedily be made.

In an editorial in the Dec. 4 issue of The Fourth Estate, the newspaper trade paper, Mr. H. M. Newman, the publisher, sets forth the whole case with the utmost clarity and to the entire advantage of the motion picture theatre. The points which he makes are so obvious and so soundly good business, not only for the film theatre owner, but for the newspaper publisher as well, that Moving Picture World feels justified in reprinting here at some length, portions of his able editorial.

Mr. Newman presents the case as follows:

"It was the intention to open the pages of The Fourth Estate to an open forum discussion of the pro and con of the justice and advisability of charging motion picture advertisers higher newspaper rates to advertise their wares than the run-of-paper rate.

"During the weeks this has been in contemplation, there has been no good reason in evidence for the penalty rate, and we feel that it would be an injustice both to the newspaper publisher and to the motion picture advertiser to take such a lukewarm attitude.

"Here is a great industry which has furnished the pages of papers not only with bright and colorful advertising, but has given it news, eagerly devoured by millions of people each time it appears in print.

"Any advertiser who can and does bring 17,000,000 people every day out of their homes onto the streets and into his place of business, can prove that anything he does in his line of business is interesting to 17,000,000 people a day at least.

"Times change, and newspaper customs change with them, but here is a case where the motion picture advertiser is still penalized for a custom originated to take care of road shows where the advance agent only had a few dollars to spend and had to make up the balance with free tickets, after show suppers, and the like, to pay for the free publicity given him.

"Here is an advertiser who is honestly striving to be a big space user.

"This cannot be questioned since he was the first purveyor of entertainment to break outside of the little theatrical directory space.

They All Carry Ads

"Here is an advertiser who is taking his advertising into the small towns and hamlets for just as many days a year as newspapers are published, and there is not a newspaper in the United States that wants it that is not carrying some motion picture advertising today.

"In the old days, when the amusement rate was conceived, many papers outside the metropolitan centers did not carry any amusement advertising, except for the few days a year that the road show made the town.

"The giving of publicity for this advertising is no longer a sound argument for a higher advertising rate, since the printing of news about his people is a newsroom precedent established and recognized as sound, and utilized by thousands of papers long before an inch of advertising was carried by them. It was solely because it was news value.

"It is beyond us to understand why a newspaper publisher will say he must penalize a motion picture advertiser with a higher rate than run-of-paper, because of publicity, when he eagerly grinds out column after column of publicity about 7 bearing, crank shafts, motor carburetion, 6 tube sets, radio programs and the like for the automobile and radio manufacturer, and gives these latter two the flat run-of-paper rate.

"Such publicity is deserved and interesting and has a deserved news value, and should be run on behalf of millions of people interested in motoring and radio, and the publisher thinks so too, or he would not do it. He also thinks that the flat rate is all he is justified in charging this manufacturer regardless of the publicity.

"Therefore, the same condition holds true for the motion picture advertiser."

Pictures Are Commodities

Mr. Newman, after citing various illustrations to make it plain that the motion picture, as an advertiser, is in the same class with tires, radio, tooth paste, hosiery or any other commodity, closes his editorial as follows:

"This plea is not made for the motion picture advertiser so much as it is made for the newspaper publisher whom we honestly believe is driving out of display space an advertiser who wants to use more space, and who will in a short period of time be using space comparable with department stores, and other lines, and who if we do not accord him and his agency connection fair treatment on a price basis, we will drive out of all space except that insignificant amusement directory, and into the magazine pages where they don't ask him a penalty to print his advertising, and furnish his industry with feature articles of proven news value."

After Mr. Newman's clear statement of the case, there is not much that the protagonist of the motion picture theatre can or need add.

Nonetheless, every showman in the country should get in this fight for a fair break in the advertising columns of the nation's newspapers and give to Paramount and the Publix Theatres Corporation all possible support and cooperation.

Kennedy—A Big, New Figure in World Today

(Continued from page 396)

for his company and for the motion picture industry and its progress in general.

He is doing his work, moreover, with zest and enthusiasm, because he loves the doing of it, an example which goes far toward inspiring every member of his fine organization.

Best of all he has ideas and ideals, which while somewhat different than most we have been accustomed to expect in this fast growing business, nonetheless are decidedly refreshing and most encouraging in their augury for the future of this great industry.

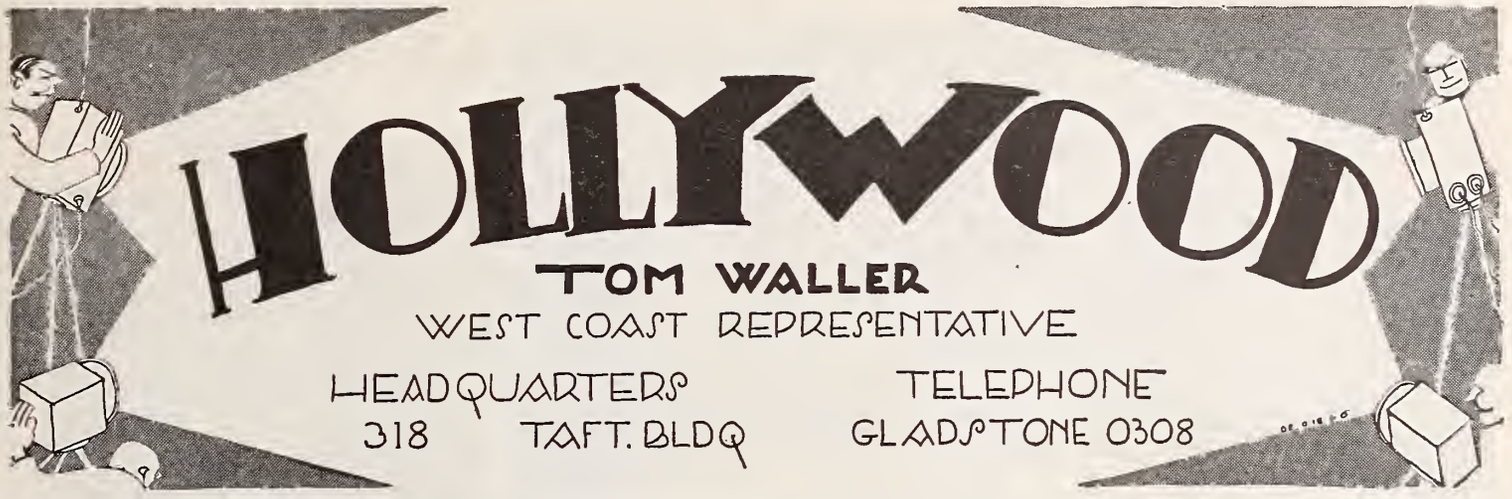
As a new, big figure on the motion picture horizon, a natural leader and organizer, Joseph P. Kennedy's shadow looms larger every minute.

Scenes From Pictures In Making

ABOVE is Jacques Lerner and also he appears in character to the right in "The Monkey Talks," for Fox. On the right is Olive Borden in the leading feminine part. The production has just been completed and Lerner was a visitor in New York before sailing to Paris.

SCENES from Warner Bros. production "The Third Degree," with Dolores Costello and Jason Robords, a powerful picture of love, intrigue and adventure. In the cell scene Louise Dresser looks out wistfully.

GLORIA SWANSON is now making her first United Artists release, "Sunya," with John Boles, late of musical comedy, as her leading man. Andre De Segurola appears at the piano.



Seeking New Screen Faces In Hollywood

Hollywood Boulevard in the vicinity of the Montmarte has been frequented by more new faces during the past few nights than we have ever noticed before. This may, or may not, have anything to do with this situation, but B. P. Schulberg, Paramount's West Coast executive is just credited with having requested all of Famous directors under contract to meet the "new face problem" by developing at least one screen face apiece during 1927. Schulberg is quoted also as saying: "Directors have been given to understand that to develop a 'new face' which will favor with the public will be considered as of great value to the company as the production of a good box office picture. This will overcome the hesitancy of directors to use inexperienced or unknown players, as it is naturally much simpler to use tried and experienced actors who do not require such painstaking supervision."

Since the announcement we rave noticed that even the good-looking girls behind soda fountains are more attentive than ever to patrons of distinguished bearing or—cane carriers!

Ray Going Abroad

It is reported that Charles Ray may make four pictures for British national films in England next summer. At the present time he is completing work in "Getting Gertie's Garter" with Marie Prevost. Upon completion of that he will move over to the First National lot where he will play leading roles in "The Butter and Egg Man" and "The Poor Nut."

Semon "Triples In Brass" for Paramount

Paramount, we learn, has just signed Larry Semon in the triple capacity of writer, director and comedian.

B. P. Schulberg, West Coast executive, hails the securing of Semon as "a move of the greatest importance," stating "at the present time when comedy is progressing so remarkably in public demand, the value of a man of his versatile genius is immeasurable."

Semon is scheduled to assume his new capacity with Famous Players-Lasky at once.

Delay "Deep River"

Production work on Sam Rork's "Deep River" has been delayed by the illness of Doris Kenyon, the leading lady.

Carl Laemmle, president of Universal, was presented with this silver loving cup on his return to California after a severe illness. Marion Davies made the presentation on behalf of the Wampas, the Writers' Club and the Directors' Association.

Bachmann Is Confident Of "Exclusive Rights"

Preferred Pictures Producer Sets Precedent in Devoting Personal Attention to New Feature For Lillian Rich and Cast

J. G. BACHMANN, producer of Preferred Pictures, personally places himself on record in this issue of Moving Picture World's Hollywood Department in a manner that should interest box office proprietors generally. He states that no other picture he has produced has occupied the time in personal supervision he devoted to "Exclusive Rights."

Coming from a producer who is known to be conservative, especially so in the broadcasting of statements made during interpiews for publication, one should thus be provided immediately with the kernel of our story and the type of picture to expect when "Exclusive Rights" in seven reels will be generally released on December 15.

We sat with Bachmann recently in a projection room in the Fine Arts Studios from 10:30 one evening until one o'clock the following morning previewing the first rough print of "Exclusive Rights" which will be the sixth of the series of thirteen features on Preferred's 1926-27 schedule. The picture as we then saw it was in its original length straight from the camera box, or 10,500 feet.

Planned Six Reels

Bachmann had intended that it should be released as a six-reel feature but he expressed such elation over the continuity preserved in the first projection that he consented to the pleas of everyone connected with the picture from the director down to the cutting room man and ordered that only three reels be sheared. The reason he ordered any reduction of the original length at all, he stated, was because of the picture being scheduled in the release list as a six reeler.

Readers will remember the strong moral arguing for the abolishment of capital punish-

(Continued on page 408)

"Exclusive Rights" A Real Box Office Picture

"EXCLUSIVE RIGHTS"

SCENES from J. G. Bachmann's big Preferred screen drama "Exclusive Rights" from Jerome Wilson's story of a political ring, and an official whose conscience is guided by the people. "Exclusive Rights" will be released on December 15 in 7 reels. The cast in order of importance includes: Lillian Rich, Raymond McKee, Gayne Whitman, Gaston Glass, Shirley Palmer, Gloria Gordon, Chas. H. Mailes, Sheldon Lewis, James Bradbury, Jr., Grace Cunard, Fletcher Norton, George Chesebro, and Jimmie Savo.

Who's Who In "Exclusive Rights"

The Star Director Cameraman The Extra

Lillian Rich

WHILE we were waiting to be introduced to Lillian Rich, who heads the cast in Preferred's "Exclusive Rights," we could not help but overhear a request she made to Production Manager Joseph Schleiff:

"I have never had such wonderful wigs as those which I used during the making of "Exclusive Rights." I would certainly like to purchase several of them, especially the one with the titian tint."

Schleiff assured her that would be impossible to purchase any of the costumes or effects used in "Exclusive Rights" since they were secured by Producer J. G. Bachmann from the wardrobe department of Famous Players-Lasky.

Miss Rich was then introduced to us and we chatted for a few minutes in a little room adjoining Schlieff's outer office. The actress' husband awaited in the office while a sister of this featured player also shared the privacy of our little anteroom. The sister, Miss Rich tells us, aspires to be a journalist, and therefore wanted to hear for herself just what kind of a cross-examination a star would be subjected to by a trade paper.

Miss Rich spoke most highly of "Exclusive Rights," saying that she liked her role of the high-moraled society woman in "Exclusive Rights" much better than any she played.

Frank O'Connor

FRANK O'CONNOR who wielded the megaphone during the production work on "Exclusive Rights" was exceptionally busy on the several occasions when we approached him.

We walked over a couple of the Fine Arts sets on one day and located O'Connor only to lose him and then several times on the next day we almost had him only to have him prove his prowess again in eeling away from the subject of talking about himself.

After the sixth or seventh attempt we finally got to O'Connor outside of Producer Bachman's office. He said he would see us in a minute and then whisked away. We followed him into a tiny hall and there finally reached him in time to get one serious pencil photograph of this director and that is that he thinks "Exclusive Rights" is one of the best stories of its kind which he has ever directed.

Producer Bachman was open in his praise for O'Connor's work, the excellence of which, he said, manifested itself in the well nigh perfect continuity of even the rough print of "Exclusive Rights" during its first showing.

O'Connor finished his picture on record time, it being exactly five o'clock on the morning of November 27, when he ordered the final cut. He is said to be one of the steadiest men in the business and he knows every angle of it.

Andre Barlatier

CAMERAMAN ANDRE BARLATIER used panchromatic film from the time he commenced cranking on Preferred's "Exclusive Rights," to the very conclusion of this picture.

Barlatier has been a photographer for 28 years, 20 years of which has been in the motion picture industry. He was brought over from Paris by Universal. His first picture in this country was "Neptune's Daughter." Barlatier's experience as a cameraman has been decidedly extensive. At one time he was the head of a large film laboratory in Bayonne, N. J. He has been on the Coast for the past seven years.

It was two years ago that Barlatier first became conversant with what he described as the advantages of panchromatic film. The early preview of "Exclusive Rights" which we saw substantiates all of Barlatier's praise of panchromatic negative.

"The panchromatic film which I used all during the making of "Exclusive Rights" is responsible for the almost life-like portrayal of the characters. You will note that almost a third dimension is realized in this picture. The characters are not flat up against the screen. They stand out and seem to come to you. Even the grain in the wood is brought to the screen so clearly as to be almost startling in its naturalness.

Jimmy Savo

"EXCLUSIVE RIGHTS" marks Jimmie Savo's debut as a motion picture actor. He comes to the screen after fifteen years in vaudeville and musical comedy headliners during which time he has appeared in three Shubert successes and on Keith and Orpheum circuits all over the country.

Jimmie does his famous bear coat dance in "Exclusive Rights." He capers out in the middle of a set with elaborate cabaret garnishings and steps before the camera just as he has stepped several times each day for years before thousands of people.

"I missed that applause the first day in the picture—and that's straight," Savo told us.

Savo's first reaction to studio life is that "screen tests are all the bunk."

"Why, I flunked badly on my test. My face got sort of frozen. I just couldn't act. When they told me to arise I got up like a pallbearer. Honestly, I didn't feel myself and certainly didn't know myself when I saw that test on the screen."

Although he "flunked" Jimmie admitted he had it over most "aspirants to stardom."

"The funny thing is I never was an aspirant. Director Frank O'Connor told me I should go in pictures. I laughed at him. Recently while I was playing out here he came to me and insisted that I take this job.

Lillian Rich Enjoys Her Role All Through

Rain Storm Has Bad Effect On "Sunrise"

Just before going to the post office we had another one of those showers such as we described in this department last week. This time, however, it rained just enough to cheat 1,600 extras in one section of Hollywood out of a day's pay. These men and women reported dark and early at the Fox Hills studio where F. W. Murnau is directing "Sunrise." Their work would have been on a huge exterior set dependent upon the sunshine for illumination. When the sun forgot to appear and the rain came down in torrents, 1,600 extras found a closed gate. The loss was experienced not only by them but by the Wm. Fox Corporation, since a day's rain means a deficit of several thousand dollars to Wm. Fox on the "Sunrise" production alone. The "Sunrise" set at Fox Hills represents a section of a metropolitan city with everything from elevated trains to car lines. We learned officially that it took two months to build the set. It certainly went up as rapidly as construction in the heart of New York.

Marie had a little dog with long and shaggy hair and when Marie a-swimming went, the dog was always there. Marie Prevost, P. D. C. star, is the girl.

Henley and His Mother Celebrate

"Happy birthday, dear mother!"

"Same to you, my son!"

These were the greetings extended last week when Mrs. Clementine Henley visited the set of "Tillie, the Toiler" at the Metro-Goldwyn - Mayer studio, where Hobart Henley is directing Marion Davies in her latest Cosmopolitan production based on Russ Westover's internationally famous comic strip.

Henley, one of the youngest successful picture directors, was born thirty years ago on the anniversary of his own mother's birth.

Marion Davies, Cosmopolitan star, entertained mother and son on the set at the M.-G.-M. studio and poured tea for the entire cast of the picture between scenes of her new picture.

F. P. L. Nail Rumos

Reports coming from the East that Famous Players-Lasky would cease making productions at their big studio in Astoria and confine production activities to the Hollywood acreage were described here by officials as "wild rumors without basis in fact."

Bachmann Lauds Value of "Exclusive Rights"

(Continued from page 405)

ment which was incorporated throughout the feature, "Capitol Punishment," made by Preferred several years ago. New York critics will recall the picture particularly because of the unique way in which they were allowed to preview it in Sing Sing prison.

Bachmann had this to say to *Moving Picture World* about the two pictures.

"I actually feel 'Exclusive Rights' will be more generally liked than 'Capitol Punishment' because of its light handling, diversified story with romance and comedy and the powerful theme underlying all of this which is the everlasting human conflict between a government official honestly engaged in his duties as he sees them and the supposed obligation he owes to the party which elected him."

In this statement Bachmann neatly condenses the theme of Jerome Wilson's novel, "The Invisible Empire," upon which "Exclusive Rights" is based. Jerry, as he is known to the newspaper and film worlds, personally informs *Moving Picture World* that he got considerable of his inspiration for this story from thinking back into the days when he was a city hall and police headquarters reporter. He did active reporting for about seven years. Then he started to circumnavigate the globe, which he has since done three times. Wilson, as the result, can talk fluently not only about police and the underworlds in New York, Chicago and San Francisco but he also knows how locks are picked and criminals caught in Paris and Shanghai.

Retains Eve Unsell

With the screen rights to Wilson's "Invisible Empire" secured, Producer Bachmann retained Eve Unsell to adapt the story to the screen as "Exclusive Rights." Production Manager J. W. Schleiff shortly afterwards kept Fine Arts studio craftsmen so busy that by the time Director Frank O'Connor stepped upon the lot every one of the five stages comprising this studio were crowded with sets.

It may be interesting to note that the entire activities of the "Exclusive Rights" company were confined, in accordance with the action in the story, to interior scenes. Fourteen sets were erected for this purpose. They were shielded under the big Fine Arts roof because Producer Bachmann knows that California sunshine is treacherous at this time of the year and that sudden turmoils of rain not only completely ruin the average set but inundate with water and mud the wide open spaces which would ordinarily accommodate these sets and at the same time furnish free candle power from the sky.

Thus Kleig lights and sun spots sputtered all during the making of "Exclusive Rights." But the rough print which we saw and which will be cut and previewed several times before it is okayed for the public eye represented as fine a specimen of clear-cut and warm-hued photography as we have ever seen. Cameraman Andre Barlatier modestly refuses praise in this respect but in turn attributes such finese to the fact that the entire picture is made on Eastman's panchomatic film clicked through a Mitchell camera. George Nicholls, Jr., who is editing "Exclusive Rights" also puts in a good word for panchromatic negative.

Lillian Rich Leads

In order of importance, Lillian Rich heads the cast. Her work as Catherine Courtright, socially prominent fiancee of Stanley Wharton, the Governor, should register well, from what we can judge at this early date. Others are Gayne Whitman, Gaston Glass, Shirley Palmer, Raymond McKee, James Bradbury, Jr., Sheldon Lewis, Gloria Gordon and Fletcher Norton.

Bad Weather Really Halts "Sunrise"

Wampas Soon To Name 1927 "Baby Stars"

Early next year a strong box, now guarded in a local bank, will be opened and from the ballots secluded therein will be determined Hollywood's luckiest thirteen girls. The ballots for "Baby Stars" were cast by members of the Wampas at their last meeting. These West Coast publicists are to be equalled by not even Tammany Hall when it comes to electioneering. As an illustration, the "Baby Star" election night at the Writers Club witnessed the presentation of a large jazz orchestra by Arch Reeve of Paramount to argue harmoniously for the feasibility of his candidate, Jean Navelle.

Now 30 Candidates

Reprints of the attractive faces of Helene Costello and Rita Carewe were distributed all through the dining hall by Harry Wilson.

We learned that there were thirty candidates in all, but we will not attempt to make any prophecy at this time as to the lucky thirteen, although we have heard a number of names mentioned. The Wampas "Baby Stars" will be officially known when the count is made by a committee including a minister and a banker. No reason is assigned for either, unless the girls are to have a wealth of virtue as well as a savings account.

List of Nominees

The nominees who aspire to be credited by the Wampas with having the greatest opportunities for 1927 include: Helene Costello, Myrna Loy, Natalie Kingston, Sally Rand, Gwen Lee, Jeanne Navelle, Frances Lee, Barbara Kent, Priscilla Bonner, Sally Phipps, Gladys McConnell, Adamae Vaughn, Martha Sleeper, Jean Arthur, Jatricia Avery, Betty Boyd, Lois Boyd, Rita Carewe, Majel Coleman, Yola d'Avril, Eugenie Gilbert, Frances Lee, Isabelle Locke, Marian Mack, Mary McAllister, Nancy Nash, Ann Rork, Iris Stuart, Ruth Taylor and Barbara Worth.

The Wampas election night was also featured by the introduction by Fox's coast publicity director, Bob Yost, of many celebrities in the cast of "What Price Glory." These include Victor McLaglen, Dolores del Rio, Ted McNamara and Sam Cohen. Incidentally, Miss Del Rio was picked by the Wampas as the 1926 "Baby Star."

You Couldn't Refuse Them

Christie girls and dolls they sold at St. Thomas (Hollywood) Church bazaar held at the Christie studios.

Laemmle Smashes Rumor Of Any Universal Merger

IN a two-minute exclusive interview, which took us two weeks of persistent effort to get, Carl Laemmle emphatically swept aside all rumors, and reports, both verbal and written, which have been circulated during the past six months about Universal Films Corporation being absorbed by this company or about to be merged with that company.

"Is Universal going to unite with United Artists and Educational?" we shot as our first question at the "U" Chief of Chiefs.

"Not a word of truth in it," came back the immediate reply.

Big Plans for 1927

"Is there any chance of Universal being absorbed by Film Booking Offices or Universal taking over Film Booking Offices?" was our second question.

"Not a word of truth in it," Mr. Laemmle reiterated.

"Will there be any possibility of Universal doing any of these things during the next year and during that time also making any general change in its policy?" we quickly injected.

"I cannot tell what will happen in five years from now. I do not anticipate anything so far as mergers are concerned. The company's policy will be the same except that we are making the biggest pictures next year that we have ever made."

Mr. Laemmle then mentioned as some of the "biggest"; "The Big Gun," "The Show Boat" and "The Man Who Laughs." All these he said he expects to be topped in costliness by "Uncle Tom's Cabin."

"Uncle Tom's Cabin," Mr. Laemmle stated, "will be the biggest picture ever to be made by any producer. The director tells me it will be the most expensive, but I hope," and Mr. Laemmle laughed, "that part is not too true." Mr. Laemmle verified the report that "Uncle Tom's Cabin" production costs will be at their least in the neighborhood of $2,000,000.

We had only requested to see Mr. Laemmle for two minutes. Just as we were about to ask the next question we thought of our watch. Mr. Laemmle did not look at his, but two minutes are two minutes in the "U" Chief's office whether they are in the Hecksher Building, Fifth Avenue or the Administrative Building, Universal City.

"I hope I have given you a good interview" nodded Mr. Laemmle. Our assurance that he had, violated the policy of the Laemmle sanctum since it put us one half minute to the good on our time limit.

Downs in Vaudeville

Johnny Downs, we learned the other day at the Hal Roach studio, is no longer with the "Our Gang" youngsters. Johnny, it is said, has just signed up for 12 weeks big-time on vaudeville stages.

Washington Becomes 1926 Hero Of Films

George Washington is certainly having his days in Hollywood these weeks! Out at the Metro-Goldwyn-Mayer studio Tim McCoy is looking for a George Washington of 25 years of age for his Peter B. Kyne untitled production.

In the studio at the same time they are trying to decide on Major Rupert Hughes' conception of "George Washington As a Man."

Over at First National studio Production Chief John McCormick sends us word that Colleen Moore's next picture will be "Miss George Washington."

Metro - Goldwyn - Mayer, in connection with Hughes' interpretation of Washington, argues that there is indisputable evidence that Washington was bitterly assailed during his administration.

John McCormick, on the other hand, in regard to the title of Miss Moore's picture says: "This news is especially interesting in view of the widespread discussion now being centered on 'The Father of His Country.'"

No fireplaces in California, so Aileen Day, Pathe star, hangs her stocking in a tree.

New Crop Of Beauties Sprouts In Hollywood

Lupino Lane Works All Around The Clock

New Jewel Is Well Received in Hollywood

Uncle Carl, himself, attended the preview at the Writer's Club of Edward Laemmle's third Jewel directorial accomplishment for Universal as was witnessed when "Held by Law" was projected on the screen.

The preview was staged after a gathering of several hundred notables had enjoyed a special dinner and while many of the recent diners were indulging their favorite cigars.

Has Good Directing

Laemmle has done some good directing, parts of which especially would be a pleasure to an expert eye.

In talking with the writer prior to the showing, Director Laemmle stated that during production work on this Jewel he had kept his story foremost in mind with the result that the sequences were so closely knit that he believed he had eliminated close to fifty per cent of the titles which might otherwise have been necessary, he stated.

Strike Talk Ends

As we wrote in *Moving Picture World* a long time ago, the strike talk has been abandoned in Hollywood. Everybody seems to be happy and there is every indication that we will not hear anything more about potential strikes until the fall of 1927.

Hal Roach Plans Two Orchestras

One of the innovations Hal Roach, Pathe Comedy producer, is considering for the downtown short subject motion picture theatre now being planned for Los Angeles, is a "duplex jazz orchestra."

In other words, Roach believes for a theatre of this kind, jazz music is preferable, both for overtures and for the "cueing" of comedies and news weeklies, and he believes two orchestras better than one. Thus, by relieving each other, continuous orchestral accompaniment will be accomplished without the organ intermission.

★ Studio Row ★

JOHNNIE KRAFT has made more progress as a title writer since he came out to Hollywood from New York a year ago than many who have spent the greater part of their careers in this kind of work in this locality. Kraft is under a long contract with Cecil B. De Mille. "Corporal Kate" and "Yankee Clipper" represent two of his latest accomplishments in the titling art.

* * *

ARTHUR Q. HAGERMAN has just finished some excellent title work on "The Night Owl," we are told. This is a Harry J. Brown production, starring Reed Howes.

* * *

F. B. O., according to the vice-president, Edwin King, has just signed Del Andrews to direct the two reel series for that company known as "The Wisecrackers."

* * *

NEARLY a thousand negroes were used in "The Palace of Diamonds" set on the F. B. O. lot the other day during the making of "Tarzan and the Golden Lion" which J. P. McGowan is directing.

* * *

PHIL ROSEN and David Kirkman have been signed by Vice-President Edwin King to make two more pictures for F. B. O.

* * *

DOUGLAS FAIRBANKS, JR., has just been added to the cast of "Women Love Diamonds," which Edmund Goulding is directing for Metro-Goldwyn-Mayer.

* * *

JOHN GOODRICH, star continuity writer of Famous Players Lasky is working up the script of Eddie Cantor's "Special Delivery."

* * *

HARRY HOYT, who is directing "Bitter Apples," which is scheduled as one of the Warner Bros. Big 1927 Specials may take his company to Honolulu around the first of the year for some exterior sets. Monte Blue is the star and Myrna Loy has the leading feminine role.

Laura Starts Work In "Cat and Canary"

Laura La Plante has begun work on her starring role in Paul Leni's production "The Cat and the Canary."

In addition to Miss La Plante, the cast includes Creighton Hale, Forrest Stanley, Arthur Edmund Carewe, Tully Marshall, Martha Mattox, Gertrude Astor, and others.

Churchill Ross Signed By "U"

Churchill Ross, the comedy "bookworm" of Carl Laemmle, Jr.'s "The Collegians," has been signed under a five years contract to continue his work in the new college series about to start.

Ross made an exceptional hit in "The Collegians" and will play his same unique type.

You can bet your water wings that George Harris, playing the lead in the Fox Imperial comedy, "The Bathing Suitor," is not concerned with that question. Back of 1925 the memory of man runneth not, nor does it even canter.

Lupino Lane Works Days, Also Nights

Lupino Lane is another player at the Educational Studios who is making both ends of the day meet by appearing at night in stage productions. He only recently signed to play a principal comedy role in "The Music Box Revue," Carter De Haven's tuneful offering at Hollywood's newest theatre.

The noted comedian, who is appearing in his own series of comedies for Educational, will introduce four new stunts in this show. He only recently returned from London, where he appeared in one of the successful English revues for three or four months. He formerly was in Ziegfeld's Follies.

Carl Laemmle Says He Enjoys California

"My health is much better out here. I'll stay in California as long as they let me stay," Carl Laemmle this week personally told *Moving Picture World's* West Coast Representative.

The Universal Chieftain stated that he probably will remain at Universal City for the rest of the winter, at least.

"Do you like this place better than New York?" we ventured.

There was no reply, but a knowing smile from the Universal President seemed to reflect "The Sidewalks of New York."

Borzage Back In Hollywood

Frank Borzage, Fox Film Director, accompanied by his brother, Lew Borzage, arrived in Hollywood this week after a two-months' tour of Europe.

Borzage made this hurried trip abroad while waiting for Janet Gaynor and Charles Farrell, the principals in "7th Heaven," his next Fox Film, to finish their present picture roles. Miss Gaynor is playing in "Sunrise," directed by F. W. Murnau.

Mr. Brozage has returned full of constructive ideas for sets andcharacterizations in "7th Heaven," which he expects to start as soon as the sets can be built at the West Coast Studios.

Carl Laemmle Approves Edward's Picture

Swanson, Barrymore, Keaton Films on U. A. January List

Meehan Will Do "Mother," F. B. O. Film

As a reward for having produced with great success the pictures made from the novels of his mother-in-law, Gene Stratton-Porter, J. Leo Meehan has won the assignment to direct "Mother," which F. B. O. is to make from the novel by Kathleen Norris, and in which Belle Bennett of "Stella Dallas" fame will be starred.

The industry is familiar with "Keeper of the Bees" and "Laddie," both in general circulation, and Meehan's latest is "The Magic Garden."

Mr. Meehan was a newspaper editor when he married Jeanette Stratton-Porter. He now owns and supervises the "Pasadena Sun," but spends most of his time in preparing scripts and directing pictures.

Heerman Will Direct Wynn In Fun Film

Victor Heerman, who will direct Ed Wynn in his first screen comedy for Paramount, arrived in New York last Wednesday from California.

The director has joined Wynn and Doty Hobart, scenarist, in making final preparations for the start of filming, on December 27, at the Paramont Long Island studio.

Wynn will make his initial film vehicle from an original story idea furnished by himself.

Canada Likes His Pictures, Says Clarke

Cranfield and Clarke of Canada, Ltd., have released in Canada "The Rat," "Morganson's Finish," "Pearl of Love" and "The Plastic Age." Business is reported to be exceptionally good.

Col. W. F. Clarke, who is at present in Toronto, is very happy about the way things are working out for them in Canada.

George Balsdon, who has been attending a directors' meeting of Cranfield and Clarke in New York, has returned to Montreal to inaugurate a very vigorous policy.

Robert Romney, managing director of Cranfield and Clarke of Canada, reports very excellent business on all the Cranfield and Clarke product in the St. John's territory.

Colleen Moore's Next Big Feature

Colleen Moore's next picture will be "Miss George Washington," according to announcement made this week by John McCormick, producer of this star's pictures and general manager of West Coast production for First National. Miss Moore's story is based on a three-act comedy drama by Lewis Allen Browne.

"Miss George Washington" will follow "Orchids and Ermine," the picture of New York hotel life on which Miss Moore is now engaged, under the direction of Alfred Santell.

"Miss George Washington will be the third in Miss Moore's current series, which was inaugurated so auspiciously by "Twinkletoes," adapted from the colorful Limehouse story of the same name by Thomas Burke.

The fourth film in this group will probably be "Bennie," another comedy-drama of the type intimately associated with Miss Moore.

Niblo Directing Norma Talmadge

Norma Talmadge this week began work on a modern screen version of "Camille." Gilbert Roland, a Spaniard, is appearing opposite the star as her leading man. Rose Dione is another to whom a role of importance has been assigned.

Fred Niblo, responsible for many lavish productions, including "Ben Hur," is for the first time directing Miss Talmadge.

Madame de Grossac wrote the adaptation of "Camille," from the novel by Dumas, the younger.

The production, which will be released by First National, will be one of the most lavish yet attempted by Norma Talmadge.

Francis Is Signed

Alec Francis has been signed by John Considine, representing Joseph Schenck productions, whereby he will play an important part in Norma Talmadge's "Camille." Francis is expected to leave New York early in January. Lillian Tashman is also playing "Camille."

F. P.-L. Star Cast

Norman Trevor has been assigned an important role in "Children of Divorce," which Frank Lloyd will direct for Paramount.

Gloria Will Offer Herself in Six Roles in "Sunya," with a Great Cast; "Ragged Lover" and "The General"

THE first independently produced films of three of the biggest stars in motion pictures, Gloria Swanson, John Barrymore and Buster Keaton, are now being distributed by United Artists Corporation, for January, 1927, release.

These films are Gloria Swanson's "Sunya," John Barrymore's "The Ragged Lover" and Buster Keaton's "The General."

Gloria Swanson Buster Keaton John Barrymore

Having widest latitude in budget as well as in creative thought, each of the three newest independent stars has spent from $550,000 to $750,000 on her or his initial United Artists Picture. Also, they will have spent from five to seven months each in preparation, production and titling their films.

Miss Swanson's "Sunya," directed by Albert Parker, who did "The Black Pirate" for Douglas Fairbanks, is being made at the Cosmopolitan Studio in New York. In the story, the title of which means "dream" or "illusion," Miss Swanson has six characterizations, ranging from a gorgeously gowned opera singer to a drab working girl struggling to support her family.

John Barrymore's "The Ragged Lover," is notable for the individual expression of Barrymore's creative genius in selection of story, cast and sets.

The $550,000 budget on "The General," making possible the tremedous scale upon which the railroad sequence and the Civil War battle scenes are staged, caused Buster Keaton to call "The General" a "comedy spectacle." Joseph M. Schenck, producer of all of Buster's pictures, says "The General" is "better than 'The Navigator'."

"Paradise Alley" on Schedule for Dec. 15

"Sunshine of Paradise Alley," featuring Barbara Bedford, is announced by Chadwick Pictures Corporation for release on December 15th, as the fourth of its First Division Pictures of the season.

The cast includes, in addition to Barbara Bedford, Nigel Barrie, Kenneth McDonald, Lucille Lee Stewart, Max Davidson, Max Ascher, Park Jones, Gayne Whitman, Tui Lorraine, Lydia Yeaman Titus, Evelyn Sherman, Leon Holmes and Monty O'Grady.

Hal Roach To Make Two Reel Dramas

It is understood from an unquestionable source that Hal Roach has made up his mind to turn out two reel dramas. Roach is now looking about for a big director trained in the school of drama. He is desirous of obtaining a man of the class of D. W. Griffith. Griffith has rejected Roach's offer to direct short dramas and his telegraphic rejection expressed appreciation and at the same time information that this director's future plans are at present indefinite.

No Pre-Holiday Slump At De Mille Studios

Production Moves Swiftly With No Break in Action

NO SIGNS of the pre-holiday slump that usually strikes the motion picture industry about this time of the year is noticeable at either the De Mille or Metropolitan Studios, where production continues with the same smoothness and stability that has characterized activity at these film plants during the entire year.

This week saw the starting of "White Gold" at the De Mille Studio, and "Getting Gertie's Garter" and "No Control" at Metropolitan. "White Gold," a screen version of the novel by J. Palmer Parsons, is William K. Howard's first directorial effort under his newly signed long-term contract. Jetta Goudal is the star and the supporting cast is headed by Kenneth Thomson and George Seigmann.

Marie Provost is starred in "Getting Gertie's Garter," with the supporting cast including Charles Ray, Harry Myers, Sally Rand, Franklin Pangborn, William Orlamond, Dell Henderson, Lila Leslie and Fritzi Ridgeway. E. Mason Hopper is directing.

"No Control," under the megaphone guidance of Scott Sidney, features Phyllis Haver and Harrison Ford. Tom Wilson and Jack Duffy head the supporting cast of funsters.

"Nobody's Widow," Leatrice Joy's latest De Mille feature, which Donald Crisp directed at the Metropolitan Studio, will be ready for previewing within a few days, while "Jim the Conqueror," a Peter B. Kyne story directed by George B. Seitz and co-featuring William Boyd and Elinor Fair, was enthusiastically acclaimed at its initial preview showing this week.

Although the majority of stage space at the De Mille Studio is occupied by the huge sets for De Mille's "The King of Kings," activity also centers around "Rubber Tires," Alan Hale's picture of the "Tin-can" tourists. Bessie Love and Harrison Ford are featured in this picture, which is expected to be finished this week.

"The Yankee Clipper," Rupert Julian's special production, is almost ready for previewing and preparation is now under way for the filming of "The Little Adventuress," in which Vera Reynolds will star as her first production since her return from Europe.

Barbara Kent, Universal featured player, in "Prowlers of the Night."

Hundreds Visit At Valentino's Old Home

Hundreds of people have visited the home of the late Rudolph Valentino, known as "Falcon Lair" in Beverly Hills during the past few days. The house will remain open to the public until Dec. 8th when Valentino's many books, tapestries, automobile and yacht, among other things, will go under the auctioneer's hammer.

How the Times Do Change

Blanche Mehaffey, of Universal, poses in a French negligee and if she isn't attractive there is no use searching for beauty anywhere.

Two States Supporting Independent Pictures

THAT the Ohio and Kentucky exhibitors offer strong support to the independent producer, provided he can offer the theatre owner a quality of product in keeping with the demands of his patronage, is the opinion of Lon Young, who returned from a trip to the key cities in Ohio and Kentucky last week, in the interests of Lumas Film Corporation and Gotham Productions.

"In every instance," Mr. Young states, "I found the exhibitor not only willing but anxious to give the independent producer and exchange a break. The theatre managers keenly follow each new release and if the production is of a style suitable to their needs, bookings and dates are forthcoming.

"The entire situation resolves itself into a quality proposition and many of the smaller exhibitors guide their booking policy solely by watching what the larger first run houses show. This is not an infallible rule, by any means, and it is a noticeable fact that the more successful individual theatre owners are those who exercise their own judgment.

"Another point, which applies to Ohio especially, is that to very few exhibitors do well-known authors' names mean anything. This is surprising, especially when the public libraries of Ohio and in Cleveland especially were among the first to co-operate with the producers of screen versions of well-known books."

In summing up, Mr. Young states that, "there is a good market for the independent producer and distributor in Ohio who can deliver, but the old line "junk" man is rapidly doomed to extinction.

Wells Hawks With "What Price Glory"

Wells Hawks has been secured by Fox Films to take the post of managing director of publicity for all the "What Price Glory" touring companies, according to an announcement by Winfield R. Sheehan, vice-president and general manager of the company.

Mr. Hawks, founder and president emeritus of the Theatrical Press Representatives of America, is one of the most widely known men in his field. His acquaintance with editors throughout the country is second to none, while his intimate knowledge of every important city, due to his long experience with and ahead of many important theatrical ventures, makes him a valuable acquistion to staff. Hawks was a marine.

Houses Booking "Month" Solid

Two recent First National Month exhibitor celebrants are the Pantheon Theatre, Toledo, and the Rivoli Theatre, Baltimore, it was announced by Secretary-Treasurer Samuel Spring, head of First National's sales department.

During First National Month which will be nationally observed during January, the Pantheon will play on successive weeks: "Just Another Blonde," "The Silent Lover," "The White Black Sheep," "The Lady in Ermine," and "Forever After."

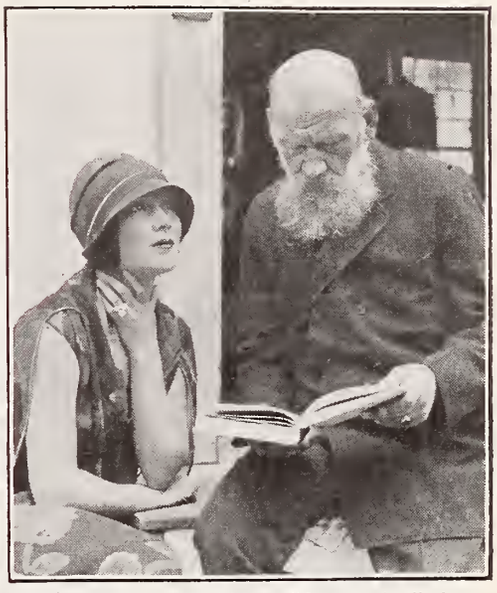
Scheduled for the Rivoli's holiday month program are: "The Lady in Ermine," "Just Another Blonde," "The Silent Lover," "Long Pants," and "The Blonde Saint."

CLOSE harmony in this shot sounds around the world. Norman Kerry and John Gilbert sing with Nick Lucas, noted vaudeville guitar player and they seem to be enjoying it whether their audience does or not.

JOAN CRAWFORD, of Metro-Goldwyn-Mayer, is "the girl with the angle proof face," which means that her face is about as prefect as Dame Nature makes 'em. The left and right sides are in exact proportion.

LEFT to right, Beno Rubel, secretary to Stern Films, Arthur (Pop) Momand, the comic cartoonist, Joe Weil, Universal publicity chief, and Henry Clay Bate, assistant. "Pop" has just signed for "Keeping Up With The Joneses."

SHOWING the wedding scene with Laura LaPlante, Universal star, and William Seiter, the director as principals in Hollywood recently.



DOLORES DEL RIO, in "Resurrection," for Inspiration, hears the story from Count Ilya Tolstoy, eldest son of the great novelist whose story is being filmed.

CARTIANA SCARPITTA, Italian sculptor, is making a bust of the late Thomas H. Ince from a death mask, with Ralph Ince, a brother, and star in F.B.O. pictures, as model.

The Girl Whose Face Is Angle Proof

F. W. MURNAU, making "Sunrise" for Fox, was perfectly at ease, on his first job in America, as this comfortable pose indicates.

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SUCCESS

is the most attractive of all themes.

Everybody desires it, wants to know how it is won.

The public gladly pays to learn its secrets. A photoplay about Success, like its literature, sells itself.

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Chadwick To Distribute Through Canadian Firm

Eight Features Are Schedule for Release, Headed by "The Wizard Of Oz," the Larry Semon Productions of Baum Classic

CHADWICK PICTURES CORPORATION has this week completed negotiations for the distribution of its First Division Picture through Canadian Educational Films, Ltd.

Eight features, scheduled for early release, are "The Wizard of Oz," Larry Semon's production of the L. Frank Baum classic; two Hunt Stromberg special productions, "Paint and Powder" and "Winning the Futurity"; Charles Ray's "Sweet Adeline"; "The Transcontinental Limited," featuring Johnnie Walker; Lionel Barrymore in "The Bells"; Pauline Frederick in "Devil's Island" and "April Fool," the Jewish comedy, with Alexander Carr, Snitz Edwards, Raymond Keane, Mary Alden and Edward Phillips.

It is planned to road show "Devil's Island" in the Dominion. This production, the first attempt to dramatize the French penal settlement in South America, will open in Toronto, Montreal and Quebec simultaneously.

Alec B. Francis as "The Music Master" for Fox.

Virginia Valli in Wells' Story

Virginia Valli has been selected to play the lead in Fox Films screen version of H. G. Wells' story, "Marriage," which will go into production shortly under the direction of R. William Neill. Alma Rubens was announced for this part a few weeks ago, but Miss Rubens' illness necessitated a change in the cast. The Wells story will be known as "The Wedding Ring" for screen purposes. Allan Durant, French screen actor, has been cast in the male lead as a man of the world.

Gayne Whitman To Act on Stage Again

Gayne Whitman, who has just completed a role in the new Sterling melodrama, "Wolves of the Air," under the direction of Francis Ford, is returning to the stage at Hoyt's Theatre, Long Beach, Calif., under the direction of A. J. Glassmire. The first play in which he will appear is "Applesauce." Mr. Whitman had an important role in another recent Sterling production, "A Woman's Heart"' In "Wolves of the Air," now being edited and titled, he plays the villain to the hero of Johnnie Walker.

George Lewis, star of Universal's "Collegians" series, favors this sort of an academic education.

Publix Takes Two-reel "U" Jewel Series

Ralph B. Williams, sales director for Universal's Southern Division, announces that "The Collegians," the two-reel series of college adventure pictures written by Carl Laemmle, Jr., and produced by Universal as a de luxe Short Subject offering, will be shown over the entire Publix Theatre chain.

This is said to be the first short subject series to be signed up for 100 per cent. presentation in Publix houses. There are ten two-reelers in the series, each taking the hero through a different phase of college activity and adventure.

George Lewis, popular juvenile in "His People," is starred in "The Collegians" series, supported by Dorothy Gulliver, Hayden Stevenson and Eddie Phillips. Wesley Ruggles is the director.

Universal reports that advance bookings on the series have broken all records for Short Product in the annals of that organization.

John Ford Improves His Idle Moments

While John Ford is waiting for his cameramen who have been sent to Ireland to obtain atmospheric scenes to be used as a background for his picture "Mother Machree," Fox Films executives decided that Mr. Ford should improve his idle moments by starting another production.

The new one is "Upstream," adapted from Wallace Smith's newspaper serial, "The Snake's Wife." The cast includes Earle Foxe in the chief male role, Nancy Nash as the girl.

Among others, Raymond Hitchcock, Grant Withers, Lydia Yeamans Titus, Ralph Sipperly, Ted McNamara, Sammy Cohen, Emile Chautard, Eli Reynolds, Judy King, Lillian Worth and Jacques Rollins.

More Sterlings For Jacobo Glucksmann

George E. Kann, vice-president of Sterling Pictures Distributing Corporation, has closed a third deal in as many weeks for the distribution of Sterling Pictures in Brazil. The latest of the three contracts is with Jacobo Glucksmann and includes three of the new productions, "Men of the Night," the first Sterling picture; "Oh, What a Night!" the latest Sterling to be released, and "Dangerous Friends," a Banner picture.

Kane Film To Be Ready For New Year

The work of cutting has been started at the Cosmopolitan Studio on Robert Kane's new war picture, tentatively titled "The Song of the Dragon," which First National will release shortly after the new year. Paul Maschke is supervising the cutting with Kane and Joe Boyle, who directed.

Dorothy Mackaill, Lowell Sherman, Lawrence Gray, Buster Collier and Ian Keith head an impressive cast. Ernest Haller, best known for his work on "Stella Dallas," "The White Lily" and several of Kane's latest productions, was in charge of the camera.

Harry Gribbon assisted Boyle in the direction and Robert Haas, treasurer of the Kane Enterprises, was art director.

Clara Bow Finishes First Star Vehicle

Four years to the day from the time she signed her first motion picture contract, Clara Bow, fiery haired flapper of the screen. this week completed her first starring vehicle for Paramount.

With the closing of the unusual amusement park sequence in the Elinor Glyn-Clarence Badger production of "It," Miss Bow today removed her greasepaint, with the prospect of a few days' rest before she launches work as one of the featured players in the all-star cast of Frank Lloyd's "Children of Divorce,"

Her supporting cast in "It" included Antonio Moreno, William Austin, Jacqueline Gadsdon and Priscilla Bonner.

Betty Jewel Plays Opposite Jack Holt

Betty Jewel, recently signed by Paramount, has been awarded her first big role. She has been selected for the heroine of "The Mysterious Rider," a Zane Grey story which will feature Jack Holt. John Waters will direct.

"Yankee Clipper" Is Nearly Ready

"The Yankee Clipper," Rupert Julian's latest production for Cecil B. De Mille, which is woven around the historic tea trade races between American and British clipper ships during the fifties, will be previewed soon, according to word from the De Mille studio.

Vilma Banky in "The Winning of Barbara Worth," for United Artists.

Stroheim Goes to Paramount Studio

The list of directors now at work at the Famous Players-Lasky West Coast studios was swelled this week by the addition of Erich von Stroheim, heading the company now at work on the forthcoming Paramount road-show picture, "The Wedding March."

The technical department has just completed for his use a magnificent setting which is one of the most remarkable yet erected at the new plant, showing a hunting lodge perched on a rocky mountain top.

The greater part of the picture has been made at the Associated Studios, and the entire production will probably be completed about December 25.

Paramount Now Playing Three Broadway "Runs"

"Old Ironsides" Opened at the Rivoli, Dec. 6; "Beau Geste" Remains at Criterion; "Navy" Screamer at Rialto

BEGINNING Tuesday, December 6, Paramount had three long-run attractions on Broadway.

The three, two of them of roadshow calibre, are: "Beau Geste," now in its fourteenth week at the Criterion, where it is playing at $2 top; "Old Ironsides," which opened Tuesday night at the Rivoli for an extended run at $2 top, and "We're in the Navy Now," which is playing its fourth week at the Rialto at general admission prices.

Since its opening "Beau Geste" has been playing to standing room, with the weekly gross in the neighborhood of $14,500. The Criterion seats but 812.

"We're in the Navy Now," a companion picture to "Behind the Front," and starring the same two comedians, Wallace Beery and Raymond Hatton, has established a record at the Rialto, where it is grossing around $36,-500 each week. The Rialto seats 1,960, and the general admission price ranges from 35 cents to 99 cents. During the first three weeks of its run the picture grossed $124,400, also a record at the house.

Long Run Policy

The Rivoli, heretofore a grind house, adopts a long run policy with the opening of "Old Ironsides," the proceeds from the initial performance of which went to the "Old Ironsides" fund. Tickets for the premiere sold at $10 for main floor and $5 for balcony. The Rivoli seats 2,200, and heretofore has played at the same range of admission prices as the Rialto. Following the opening show, "Old Ironsides" plays at $2 top and two performances a day.

At the new Paramount Theatre, the pivotal house of the Publix circuit, "Love 'Em and Leave 'Em," is billed for next week. This gave Paramount four attractions along Broadway during the week.

The new Paramount is now grossing in excess of $80,000 a week, which is a world's record. As early as noon each day the SRO sign is displayed at the new house.

Gull Hunting Isn't According to Hoyle

They still persist in those duck-hunting stories at the Metropolitan studio. Publicity Director William Leyser had to slap his sides and quack like a duck in order to put this one over. It is that George Berthelon, Metropolitan general production manager, Earl Schenck's controller, and Bert Gilroy, business manager of the "No Control" unit, spent an entire week-end looking for ducks. Just as the Sunday sun was setting they located some shadows on the Pacific beyond the range of their rifles. Metropolitanites on Monday morning, however, told them that gull-hunting is against the law.

George Archainbaud, directing Anna Q. Nilsson in "Easy Picking" for First National, shows how a love scene should be played.

Cast of Farceurs for Marie Prevost's Film

Marie Prevost is to have a supporting cast of capable funsters during the making of "Getting Gertie's Garter," which goes into production at the Metropolitan Studios this week.

Charles Ray plays opposite Miss Prevost.

"Don Juan" for Release; Safier to Handle Sales

H. M. WARNER, president of Warner Bros. Pictures, Inc., announced this week that all of the Warner Extended Run Productions will be released to exhibitors over the country at once, and that the first to be offered for booking will be John Barrymore in "Don Juan," now in its fifth month at Warners Theatre, New York City.

To handle these releases, Mr. Warner stated, he has created a separate sales organization and has appointed Morris Safier, for the last five years with United Artists Corporation, as its head.

Mr. Warner said that all of the Warner Extended Run Productions will be sold separately and on their individual merits. Exhibitors, he said, negotiating for these productions will not be obliged to buy any other Warner pictures. They can buy each Extended Run picture separately. Furthermore, these productions will be handled by individual salesmen who will sell nothing else. The physical distribution will be through Warner Bros. exchanges.

Mr. Safier, who heads the special sales department, has for fourteen years been connected with the selling end of the industry in executive positions. For the last five years he has been with United Artists Corporation, having charge of the entire Middle West for that period.

Morris Safier, recently appointed head of Warner Bros.' newly created Extended Run Productions Sales Department.

Beaudine Preparing To Film Cohn Story

Having selected a story by Al Cohn, "Frisco Sally Levy," as the basis for his initial M.-G.-M. production, William Beaudine is assembling his staff for early filming.

George Webster, who has assisted the director during recent years, will probably be Beaudine's first lieutenant.

Vernon Smith, in collaboration with Cohn, will prepare the continuity.

Dorothy Revier, star of Columbia pictures, in a lovely pose.

"Barbara Worth" Held at Strand

The crowded houses which have greeted every performance of "The Winning of Barbara Worth" at the Mark Strand Theatre have induced Managing Director Joseph Plunkett to continue the big Samuel Goldwyn production for a second week.

The picture is a screen version of Harold Bell Wright's novel of the reclamation of the vast lands of the West and the love story of Barbara Worth, with Vilma Banky as Barbara and Ronald Colman as the young engineer who wins her heart.

Henry King, the director, and a large company, spent nearly a year in the Western deserts making the big scenes which include a real sand storm and the flooding of towns by the overflowing waters of the Colorado river.

Vilma Banky is said to have attained the height of her perfection in this role, the most striking of her distinguished career in pictures.

Second Roxy Theatre Opens December, 1927

HERBERT LUBIN announces the acquisition of a valuable plot of ground at Lexington Avenue, 58th and 59th streets and will immediately proceed with the erection of the second Roxy Theatre which will be opened in December, 1927.

His first enterprise was the creation and financing of what is acknowledged to be the world's largest theatre, seating more than 6,000 and costing $10,000,000. This theatre, located at Seventh Avenue and 50th Street, is rapidly nearing completion and S. L. Rothafel, Director General of the Roxy enterprises, expects to open it in February.

The second theatre will cost about $5,000,000, and will have a seating capacity of 3,500. Mr. Lubin announces that Mr. Rothafel (Roxy, as he is known the world over), will have charge of the new theatre.

Mr. Lubin, when asked regarding reports that there have been current for several months to the effect that these theatres will be united with existing chains of theatres in the Metropolitan district, said:

"The motion picture industry has always been a hot-bed of rumors. Instead of following the usual plan of announcing many plans to be accomplished, I am reversing the procedure and accomplishing first. I can only say that the first theatre in my plans is now nearly completed.

"Operations will commence immediately on the erection of the second Roxy Theatre. I am considering several other sites, but have not yet closed. As far as consolidations are concerned, nothing tangible has developed yet."

"Tongues of Scandal" Print for Sterling

Sterling Pictures Distributing Corporation has just received from Hollywood a print of the first picture made for Henry Ginsberg and George E. Kann by Roy Clements Productions. This is "Tongues of Scandal," featuring Mae Busch and William Desmond. It was both produced and directed by Roy Clements. It is scheduled for December release.

"Tongues of Scandal" was adapted by George L. Sargent from Adele De Vore's story and is a highly dramatic story of love, politics and society.

Girls' Organization OK's "A Regular Scout"

Mrs. Jane Deeter Rippin, Director of the Girl Scouts, after viewing "A Regular Scout," F. B. O.'s production dedicated to the Boy Scout movement, has placed her official endorsement on it.

She says "the picture appealed to us as a clean and wholesome one, replete with action, and splendidly portraying the true Scout spirit that should hold the interest of girls, boys, and grown-ups as well."

This endorsement automatically places at the disposal of exhibitors playing "A Regular Scout," close to 200,000 Girl Scouts in addition to the 2,000,000 Boy Scouts already lined up.

Chadwick Signs Virginia Corbin

I. E. Chadwick, president of Chadwick Pictures Corporation, has assigned Virginia Lee Corbin to the leading feminine role in "Driven From Home," which James Young is directing at the company's West Coast studios.

Other members of the cast of "Driven from Home" are Ray Hallor, Sheldon Lewis, Virginia Pearson and Melbourne MacDowell.

Edith Hibbard and Ethel Hill wrote the adaptation from the stage success of Hal Reid.

Duane Thompson, late comedy star, who has made a name as a feature player with Charles Ray in Chadwick's "Some Pun'kins."

Mason Hopper Is Signed By Metropolitan

One of the finest directorial plums of the year was plucked by E. Mason Hopper when he affixed his signature to a contract tendered by General Manager Sistrom of Metropolitan.

Hopper is regarded as one of the most consistent directors in the business for, during his sixteen years behind the megaphone, he has never made a production which has been labeled a "flop."

"Up in Mabel's Room" brought him back to directorial activity after a year's absence from the screen. This production was released as an Al Christie special and was directly responsible for his contract with Metropolitan.

Countess Tolstoy is quitting the stage in favor of pictures. Her first screen appearance will be in "Resurrection" for United Artists.

Fighting Men Make Picture

Men of the 364th U. S. Infantry aid Columbia in making "Remember." Left to right: David Selman, director: Willard Cooley, master sergeant: Earl Metcalf, a captain and male lead: Joseph O'Brien, commanding Co. C; Col. Dwight M. Green, Lincoln Stedman, of the cast, and Jack Cohn, treasurer of Columbia Pictures.

Lloyd's New Paramount Comedy, "The Kid Brother"

"THE KID BROTHER" has been selected as the title of Harold Lloyd's new feature comedy, scheduled for release early in 1927 for Paramount.

Lloyd's new opus, which has been in production for the last six months, is rated by those who have seen it as the comedian's finest endeavor, to date. In gag sequences it is said to surpass anything that the star has done heretofore.

Jobyna Ralston is again the star's leading woman, and in his supporting cast are Walter James, Olin Francis, Leo Willis, Eddie Boland, Ralph Yearsley and Frank Lanning.

The locale of the story, which was written by Lloyd and his staff, is laid in the mountains and on shipboard. While most of the action is in a hillbilly town, it is on board a ship that a terrific fight, reminiscent of the fight in "Grandma's Boy," takes place.

Plans are being made by the Paramount distribution department to hold simultaneous premieres of the comedy in the leading capitals of the world.

Universal Joy Week Is An Annual Institution

UNIVERSAL JOY WEEK, the annual institution by which exhibitors from Coast to Coast pep up their holiday patrons with exceptional offerings in Universal comedies, will begin December 24th this year, Universal announces. From then on through the week which separates Christmas Day and New Year's Day, Universal one and two reelers will be blazoned from marquee and billboard.

The Universal sales organization has gone to great pains to arrange for special Christmas Week offerings, including prerelease opportunities on many pictures which otherwise would not reach the screen until 1927.

The great volume of spot bookings during Universal Joy Week attests to the popularity of the Joy Week drive and its chances for increased box office profits.

Universal is in far better shape this year than ever before in the quality and quantity of the releases available for Joy Week. Several new real money-making series of comedies have been added to the Universal output.

Special Joy Week one-sheets are being given away by Universal for this period. Ample advertising material is at hand in the Universal exchanges on all the subjects available for booking.

Syd Chaplin Has English Comedy Next

Syd Chaplin, having completed the picture made under the temporary title of "The Missing Link," is getting ready for his next Warner production which will be "The New Boy."

Warner Bros. announced this week the purchase of the story from Samuel French representing the estate of Arthur Law, English playwright who wrote it. Law turned out the play several years ago and it met with success in Great Britain, but never has been produced on the stage of this country. The scenes are laid in a British preparatory school.

In "The New Boy," Chaplin will again be seen in a role entirely new to him, this time as a man who is mistaken for a boy and is compelled to go through with it for the purposes of the plot.

George B. Hill, director of Metro - Goldwyn - Mayer's "Tell It to the Marines," with Blanche Sewell, the film editor.

"Michael Strogoff" Has Great Premiere

"Michael Strogoff" created a tremendous sensation in Berlin when given its premiere in the German capital, and there was another demonstration in Paris when "Strogoff" first was shown. The London premiere was as sensational as that in Washington, D. C., several weeks ago, but the New York showing the fifth in order, gave "Strogoff" an approval that is final.

Striking scenes and powerful personalities mark the picture throughout.

Colorful Universal Film de France Launches Broadway Run With Elaborate Opening—Blizzard Has No Effect on Crowd Attending

"MICHAEL STROGOFF," the long heralded French production adapted from the famous novel and play by Jules Verne, which Carl Laemmle acquired for distribution in America and elsewhere, had its New York Premiere last Sunday night in the George M. Cohan Theatre, where it opened to a brilliant assemblage, starting a long run on Broadway. A severe all-day snow-storm, which at times reached blizzard intensity, failed to keep New Yorkers from jamming the Cohan Theatre. The house was packed to the roof, every seat in the second balcony even being sold out long before the showing.

The sweep of this great melodramatic spectacle made a deep impression upon the audience and it was loudly praised as the most gripping picture ever filmed in Europe. As a melodrama it was characterized as the equal of any thrill-picture of American origin. The production was made by the Societe des Cineromans, using a cast composed mostly of Russian screen favorites headed by Ivan Moskine, a favorite on the Continent. The exteriors were taken in Latvia, where the terrain, the architecture and the types closely approximate the people and places identified in the Jules Verne story.

Distinguished foreigners now in New York, prominent New Yorkers and dignitaries of the stage and screen made up the bulk of the smart audience welcoming "Michael Strogoff" to the Gotham show-world. The George M. Cohan Theatre is at the neck of that scintillating, intoxicating, pleasure - giving bottle of life known as Times Square, and into that bottle-neck Sunday night flowed the cream of New York's amusement lovers to see the new Carl Laemmle importation.

Audience Is Held

If a hushed, breath-catching silence during the gripping thrills of the picture, if a generous applause at its highlights, if rapt attention to its story of heroic adventure and Ohs and Ahs at its colorful and magnificent sequences indicate the entertainment value of the picture, then the opening night's audience definitely stamped its approval on the production and okayed it as a first-class box-office offering.

In keeping with the majesty and color of the picture, Universal had provided apt touches in decoration and in prologue to sustain the atmosphere of the story The pretty ushers were garbed in attractive Russian peasant costumes and the door-man towered over all in the fierce habiliments of a Cossack. The picture was immediately preceded by an invisible choir of men's voices singing Russian folk-songs. The singers, the Boyans Choir, recruited from Russian refugees in this country, were a decided hit.

A special musical setting by Dr. Edward Kilenyi gave a foundation to the picture such as few films enjoy. "Michael Strogoff," as explained by Dr. Kilenyi, is especially suited to musical accompaniment of a unique nature, being a moving picture with Russian imperial grandeur, Russion rusticity and Oriental barbarity intertwined in vivid sequences.

Included among the notables present at the opening were Maxine Mongendre, consul-general of France; Andrew Brouzet, the French consul; Madame Bronislawa Petechenko, chairman of Russian refugee children's relief organization; General Peter E. Traub, Rear-Admiral C. P. Plunkett, Rabbi Stephen S. Wise, Conde Nast, Louis and Paul Meyer, Herbert Bayard Swope,

(Continued on page 432)

Great Cast in Lon Chaney's Film, "Mr. Wu"

Louis B. Mayer, vice-president in charge of production for Metro - Goldwyn - Mayer, announces the addition of two important names, Louise Dresser and Gertrude Olmsted, to the cast of Lon Chaney's starring picture, "Mr. Wu."

Miss Dresser, famous character heroine of "The Goose Woman," is cast in the new picture as Mrs. Gregory, mother of the young Englishman who suffers the vengeance of the sinister Chinese Mandarin, the character enacted by Chaney. Miss Olmsted will play her daughter.

Renee Adoree, leading woman in "The Big Parade," and other M-G-M successes has the feminine lead as the Chinese daughter of Mr. Wu (Lon Chaney).

"Mr. Wu," an adaptation of a novel by Louise Jordan Milne, is being directed by William Nigh. Lorna Moon made the adaptation.

In Corinne's Cast

Anne Schaefer, one of the original stars of the first Vitagraph Company in California, and Baby Louise Miller, are the newest additions to the cast of Corinne Griffith's current First National picture, "Purple and Fine Linen," being produced at the Metropolitan studios by E. M. Asher and directed by James Flood. Baby Miller is to play "daughter" to Miss Griffith in the picture and Miss Schaefer will enact the role of governess to the child.

Gillen Goes West

Ernest Gillen, a young Mexican, who has signed a contract with First National Pictures, Inc., has completed his role in the Robert Kane production of "The Song of the Dragon," being produced in New York under the direction of Joe Boyle, with Dorothy Mackaill, Lowell Sherman and Lawrence Gray in leading parts. He left New York this week for California to resume work under his new contract.

"Lady in Ermine"

Don Ryan, former Los Angeles newspaperman and magazine writer, who recently transferred his writing talents to the screen, has been engaged by Producer E. N. Asher to title Corinne Griffith's newest First National starring vehicle, "The Lady in Ermine." Ryan has just completed the titling of "The Overland Stage," the latest Ken Maynard feature for Charles R. Rogers.

Coast Praises "College Days"

The Tiffany production, "College Days," which is receiving noteworthy reviews from the leading motion picture critics of the United States, has taken the West Coast reviewers by storm.

The picture, playing the first run theatres of Los Angeles and San Francisco, in the former city at the Figueroa Theatre and at the Granada in the latter, has received the highest praise for its excellent entertainment and production value.

Viola Dana in Demand, Says Sales Report

"Bred In Old Kentucky," first of the six comedy-dramas in which Viola Dana is starring for F. B. O., is getting some fine bookings for week runs at high-class houses.

Among them are the Temple in Toledo, the Colonial in Detroit, Warner's State, in Pittsburgh, the West End Lyric in St. Louis, and the Victor in McKeesport, Pa.

Added to Cast

James Bradbury, Jr., and Frances Raymond, remembered for their excellent work in "The Lone Wolf Returns," have been added to the supporting cast of Shirley Mason in Columbia's new photo drama, "The Wreck."

Rita Carewe Cast

Rita Carewe, the charming young daughter of Edwin Carewe, and a candidate for the Wampas Baby Stars of 1927, has been assigned a role in "Resurrection," now being produced by Inspiration and Edwin Carewe for United Artists release.

Monte Blue, Warner Star, All Set for Next Opus

Monte Blue, the Warner Star

MONTE BLUE and Patsy Ruth Miller in "Wolf's Clothing," finished that production this week.

Final shots included a thrilling sequence in which Monte has a battle on a runaway subway train. Roy Del Ruth directed this film, based on the novel by Arthur Somers Roche which ran serially in Cosmopolitan Magazine a short time ago. Darryl Francis Zanuck is responsible for the continuity, while others in the cast include John Miljan and Douglas Gerrard.

Monte is now ready for his next production to follow "Wolf's Clothing," called "Bitter Apples." This new film is based on the famous novel by Harold MacGrath.

Direction and continuity are in the hands of Harry O. Hoyt, recently signed to a long-term contract by Warner Bros. Hoyt is remembered for his brilliant direction of "The Lost World."

Myrna Loy has been given the second important role in the production—that of Monte's leading lady. This is Miss Loy's most prominent role to date, and is a reward for her excellent work in "Don Juan" and "Across the Pacific." Other members of the cast will be announced shortly.

Hunter Directs "Birds of Prey"

T. Hayes Hunter, who directed "Earthbound" and many other screen successes, has been chosen by Harry Cohn to wield the megaphone over "Birds of Prey."

This is the first of a series of four pictures in which Columbia Pictures Corporation will star Priscilla Dean. Shooting will be commenced next week at Columbia's Hollywood studios.

Film Debut

Marion Kummer, 17-year-old daughter of Frederic Arnold Kummer, playwright and author, has made her screen debut in the film version of "Love's Greatest Mistake," written by her father. Edward Sutherland is directing the Paramount picture which features Evelyn Brent, Josephine Dunn, James Hall and William Powell.

A Venetian Vamp

The title of Constance Talmadge's latest First National vehicle has been changed from "Carlotta" to "The Vamp From Venice." This is an original story written especially for the star by Hans Kraly, who was responsible for one of her earlier successes, "Her Sister From Paris." The supporting cast includes Antonio Moreno, Edward Martindel, Julanne Johnston, Michael Vavitch and Arthur Thalasso. Marshall Neilan is directing.

Marian Nixon Signed

Marian Nixon, one of the most popular of the younger actresses of Hollywood, has been engaged by Douglas MacLean as his leading woman in the comedy star's next Paramount picture, "Let It Rain." Eddie Cline will direct. Miss Nixon's last appearance in a Paramount picture was in Raymond Griffith's comedy, "Hands Up."

Duffy on the Job

John McCormick, general manager of West Coast production for First National Pictures, announces that he has engaged Gerald C. Duffy, well known scenarist, to write the screen adaptation of "The Butter and Egg Man," for First National.

Doris Kenyon and Lewis Stone in "The Blonde Saint," for First National.

"Potemkin"...The Unique Mob Picture

These scenes give an excellent idea of the enormous scenic effects in "Potemkin," where battleships and city streets are used as sets and in which vast mobs are the heroes, villains and cast.

Striking Russian Film Opens at the Biltmore Theatre—First Photographs Printed in This Country Were Obtained by Moving Picture World Staff Writer in Paris

By Sumner Smith

AFTER months of effort to overcome distribution difficulties and satisfy "patriotic" censors, "Potemkin," the striking and original Russian film directed by S. M. Eisenstein, opened on Sunday, December 5, at the Biltmore Theatre, New York.

It is interesting to recall that the first photographs of this masterpiece of direction, which has created a furore abroad, were printed in this country by Moving Picture World, having been obtained from Nathan Grinfeld, head of the Soviet Motion Picture Department in Paris, by the writer and rushed to the United States.

The distribution here is in the hands of Amkino, which is the American branch of Sovkino, the motion picture branch of the Soviet Government. Leon Zamkovoy represents Sovkino in this country.

"Potemkin" is the strikingly original treatment by a 27-year-old Russian director of the historical mutiny of sailors aboard the cruiser Potemkin. Its mob scenes have hardly even been excelled. The film also is a decided novelty in that it has no featured roles. The only player who could possibly fit this characterization is the sailor starting the mutiny, and he is immediately shot. Thereafter the picture is one of surging mobs bent on vengeance. The officers of the cruiser are killed in just retribution for terrible cruelties they inflicted upon the men under them and the populace. Then, with sister ships standing by and their crews cheering, the cruiser Potemkin sails out to sea through a triumphant lane.

Above, Moving Picture World again presents characteristic scenes from the film. They can only suggest the picturesque character of "Potemkin." That is a matter not only of placement of people but of movement and rhythm, and to be understood and enjoyed the picture must be seen. It is not exaggeration to say that every big executive in the business will see "Potemkin" before it goes on the shelf, and that nine out of every ten directors will study it as an example of something new in the handling of mobs. In this respect Douglas Fairbanks declares "Potemkin" the finest work yet turned out for the screen.

"The Music Master" Nears Completion

These scenes are from the Fox production of "The Music Master," directed by Allan Dwan, in circle. On upper left is Lois Moran, the charming feminine lead. Right is Alec Francis who plays the title role. The lower views are scenes from the production.

Gorman Cast As Sergeant In "A. W. O. L."

Charles Gorman has been added to the cast of "A. W. O. L.," Fox Films feature war comedy, now in production at the West Coast Studios under the direction of Ben Stoloff. Gorman will play the heavy role, that of a tough top-sergeant. Gene Cameron, Betty Francisco, Judy King, Sammy Cohen, Holmes Herbert, Ted McNamara and Jerry "The Giant" complete the cast.

"Pal," one of the best known of the screen's canine actors, is also cast in this "Jerry, The Giant" war comedy "A.W.O.L."

Flint on Coast

Motley Flint, capitalist, is back on the Coast. He is quoted as stating that the manner in which the big finances of the day are handled relegates truly bad times to the pages of history.

M.-G.-M. Holds Renee Adoree

Renee Adoree, who made an instant hit in "The Big Parade," and has taken prominent parts in other Metro-Goldwyn-Mayer features of the past year, has been signed to a new long-term contract by that company, according to an announcement by Louis B. Mayer.

Miss Adoree, considered one of the outstanding actresses in filmdom, has been under contract to Metro-Goldwyn-Mayer for the past two years, and has just finished an important role opposite John Gilbert starring in "The Day of Souls."

Slang Comes Easy

Rudolph Schildkraut, the actor, now appearing in De Mille pictures, has, in twenty-three weeks, acquired such a good working knowledge of the English language that he even uses American slang. When he went to Hollywood he spoke no English.

Five Pictures Finished In First National List

FINIS was written to five First National productions the week ending December 11, it was announced by General and Production Manager Richard A. Rowland.

The five productions, representing early spring releases, are "Orchids and Ermine," a John McCormick production starring Colleen Moore; "Long Pants," starring Harry Langdon; "The Song of the Dragon" (tentative), a Robert Kane all-star production; "Easy Pickings," featuring Anna Q. Nilsson; and "McFadden's Flats," featuring Charlie Murray and Chester Conklin.

Made at Burbank

Except for "The Song of the Dragon" (a tentative title), the new group was made at Burbank, being the most important production unit to date to come out of First National's new West Coast studios.

At the same time that the five productions were completed, shooting was started on five others. These include "The River" (tentative), a Sam Rork production: an original story by Frank Griffin, as yet without a title, which John McCormick is producing with Charlie Murray and George Sidney in the featured roles; an untitled original by William H. Clifford featuring Dorothy Mackaill and Jack Mulhall, under the production management of Ray Rockett; "All Aboard," starring Johnny Hines, and "The Duke of Ladies," a Robert Kane production with a cast including Ben Lyon, Mary Brian, Sam Hardy and Andre Beranger.

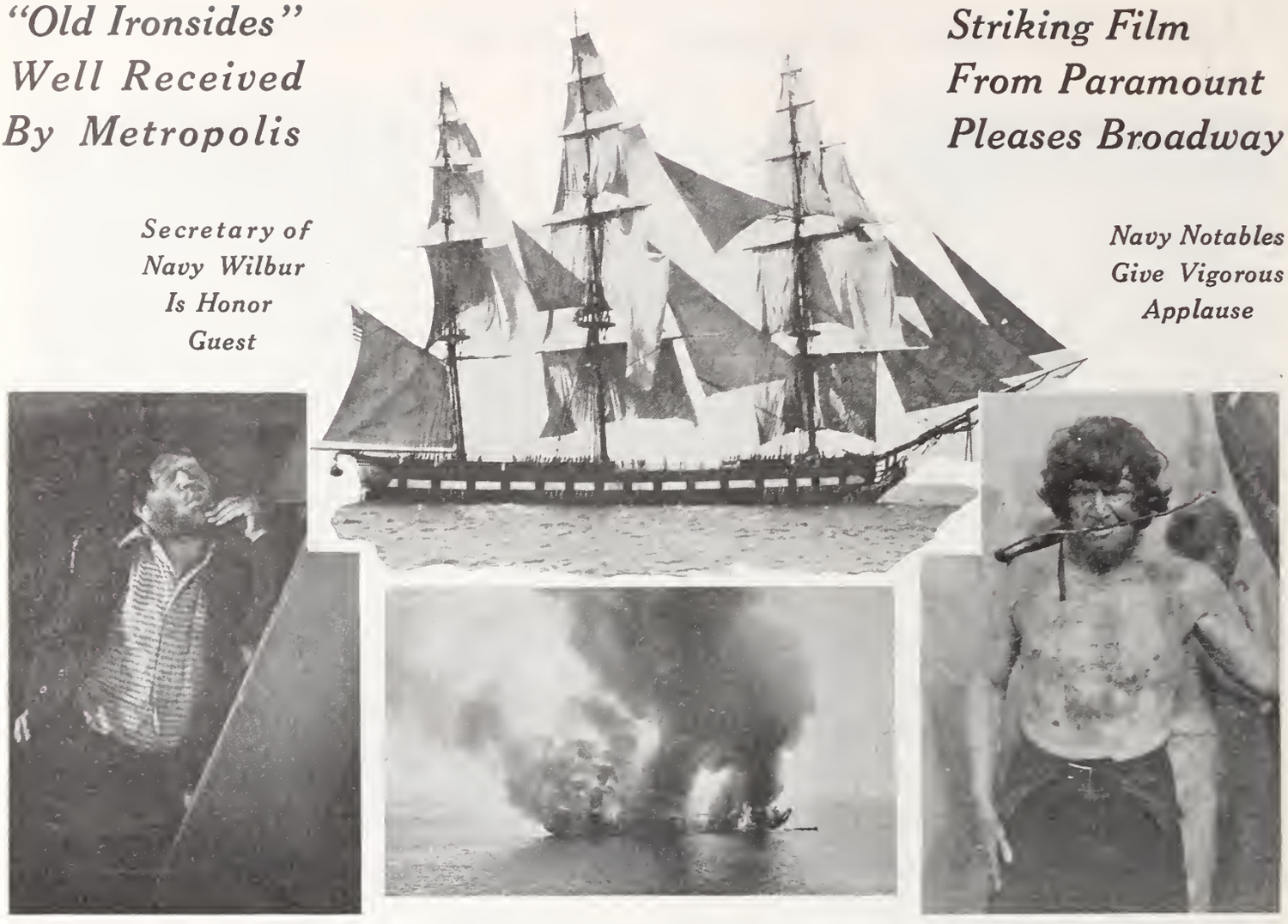
As rapidly as First National pictures are completed, new productions go into work. There is no let-down in spite of the approaching holidays.

"Old Ironsides" Well Received By Metropolis

Secretary of Navy Wilbur Is Honor Guest

Striking Film From Paramount Pleases Broadway

Navy Notables Give Vigorous Applause



Scenes of spectacular proportions are numerous. In center above is the frigate Constitution. George Bancroft is the wide-chested master gunner. Below we see the destruction of the frigate "Castle," once a famous clipper ship.

THE world premiere of "Old Ironsides" Monday night at the Rivoli Theatre, New York, was an event of national significance, with Secretary of the Navy Wilbur, accompanied by a notable delegation of naval officers in attendance.

Officialdom, public and press acclaimed the James Cruze-Paramount production as epochal and one of the outstanding motion picture achievements of all time. The picture itself, a story of the heroics of the U. S. frigate Constitution, and the nature of the premiere combined, in the opinion of many, in bringing to the screen a prestige not hitherto accorded it.

A new effect in projection, used for the first time in the presentation of "Old Ironsides," brought the distinguished audience to its feet in deafening applause. In his review of the picture, Hall of the Times describes this new projection, produced by a device known as a magnoscope, as follows:

"And, as an additional feature of the entertainment, the scene that ended the first half of the picture was a startling surprise, for the standard screen disappeared and the whole stage, from the proscenium arch to the boards, was filled with a moving picture of a replica of 'Old Ironsides.' This brought every man and woman in the audience to their feet and Dr. Hugo Riesenfeld's orchestra and chorus of voices further stirred the spectators with 'Ship of State.'

"Some conception of the magnificent effect of this enlarged screen can be gained from its dimensions, which are 30 by 49 feet, whereas the usual screen in the Rivoli is about 12 by 18. This wide angle screen was tremendously effective in the scenes of fighting aboard the old frigate off the coast of Tripoli."

During the intermission a painting of "Old Ironsides" by Gordon Grant was unveiled by Secretary Wilbur. Prints of this picture, which will be hung in the White House, will be distributed in behalf of the campaign to "Save Old Ironsides." Recepits from the premiere performance will be devoted to this campaign.

Preceding the premiere an "Old Ironsides" dinner was tendered the distinguished naval guests, who had arived in the afternoon on a special train from Washington. At the dinner and at the Rivoli presentation there were in attendance more ranking admirals of the Navy than ever were present at any one time in the history of New York.

Among the notables attending the dinner and premiere were: Curtis D. Wilbur, secretary of the Navy; Theodore D. Robinson, assistant secretary of the Navy; Edward P. Warner, assistant secretary of the Navy; Admiral Charles F. Hughes, Rear-Admiral Hilary P. Jones, Rear-Admiral Henry A. Wiley, Rear-Admiral Edward R. Stitt, Rear-Admiral Charles Morris, Captain Halsey Powell, Rear-Admiral Thomas P. Magruder, Rear-Admiral Noble E. Irwin, Rear-Admiral Richard H. Leigh, Rear-Admiral Charles H. Plunkett, Rear-Admiral Harley H. Christy, Rear-Admiral William V. Pratt, Rear-Admiral Philip Andrews, Rear-Admiral Arthur L. Willard, Major-General Preston Brown, Rear-Admiral Hutch I. Cone, Rear-Admiral Elliott Snow, Rear-Admiral Thomas S. Jewett, Rear-Admiral Thomas H. Hicks, Rear-Admiral Frederic R. Harris, Rear-Admiral L. M. Josephthal, Brigadier-General U. A. Drum, Brigadier-General William M. Cruikshank, Colonel Peter Traub, Captain R. P. Crandall, Captain N. J. Blackwood, Brigadier-General John A. Lejeune, Captain Edward T. Constein, Captain Charles S. Freeman, Captain William B. Wells, Captain Franck T. Evans, Captain Byron A. Long, Captain Herbert C. Cooke, Colonel Edward A. Greene, Colonel Webb Hays, Colonel Thomas Fairservis, Colonel Charles D. Roberts, Commander Clifford M. Peck, Commander Charles Boone, Commander Lee W. Hasselman, Commander William B. Bainbridge, Lieutenant-Commander William K. Vanderbilt, Rear-Admiral Bradley A. Fiske, Captain Robert L. Beery, Captain William B. Franklin and others.

Cable messages were received from the Asiatic fleet and other American fleets and ships scattered in the waters of the world.

Christie Studios Busy With New Year Product

THAT there is no let-up in production of new comedy releases at the Christie Studio is indicated by the large number of pictures which are being rushed to completion in time for Laugh Month as well as those in the stage of preparation. At present every one of the Christie comedians is engaged in production of new pictures which will be released this season through Educational Film Exchanges, Inc.

Vernon Is Finished

Bobby Vernon has completed work on the latest of his star ring series, "Sure Fire," released to first-run theatres, December 25. This comedy, which is laid in France and Italy, as well as partially on board an Atlantic liner, was directed by Earle Rodney. Frances Lee, Bobby Vernon's regular leading lady; William Irving and Andy Clyde are the principal players in the supporting cast.

After appearing in "Shell Socked," a war comedy, Jimmie Adams recently completed "Wild and Woozy," a laugh vehicle with its locale laid among the cannibals. Adams is supported by Vera Steadman, with a large cast appearing in the mob scenes.

During the season, to add variety to the Christie program, there will be three Christie Comedies featuring Anne Cornwall. The newest of these is "Cool Off!" directed by William Watson. Jack Duffy and Bill Irving appear in support of Miss Cornwall.

Dooley Series Here

Billy Dooley's starring series offers "Have Courage," which details the adventures of a light-headed sailor and his friends on their arrival in a French port.

The latest Christie Comedy featuring Neal Burns is "Dodging Trouble" in which Burns is supported by Edna Marion, Eddie Baker, Bill Blaisdell and "Buddy," the famous trick bulldog, that has appeared in many Christie pictures.

Burns is now working in a new comedy based on adventures connected with a portable house. Natalie Joyce will appear as leading lady, while Jack Duffy, Gale Henry, Bill Bletcher and others will be in the supporting cast.

Allene Ray and Spencer Bennet, her director, carry Yule logs, while Walter Miller, another Pathe star, saws wood.

"Love Makes 'Em Wild" Has Big Comedy Cast

"LOVE MAKES 'EM WILD," the Fox Film feature comedy directed by Albert Ray, features Johnny Harron and Sally Phipps, supported by a splendid cast selected to dispel the glooms—Ben Bard, J. Farrell MacDonald, Arthur Housman, Natalie Kingston, Florence Gilbert, Albert Gran, Earl Mohan, Coy Watson and Noah Young.

The comedy is from the story "Willie, the Worm," by Florence Ryerson and was adapted for the screen by Harold Shumats.

Alice Day, the little Mack Sennett comedienne, poses as a little girl on Christmas morning with her new dolls.

December Releases of Stern Bros. Comedies

Five Laugh Makers On Schedule For Month of Holidays

FIVE HIGH GRADE comedies are announced for release this month by the Stern Brothers, makers of two-reel comedy series for Universal release. In addition to the five Stern Brothers Comedies, December will also see the release of "Buster's Prize Winner," a Buster Brown Comedy made by Stern Brothers and released as a Universal Junior Jewel.

The five Stern Brothers releases include two "Newlyweds and Their Baby" comedies, a comedy of "The Excuse Maker" series, a two-reeler of the "What Happened to Jane" series, and the latest "Let George Do It" comedy.

"Snookums" Ready

The "Newlyweds" comedies, for release December 1st and 22nd, respectively, are "Snookums' Outing" and "Snookums' Merry Christmas," a holiday special. Both feature that great screen youngster, Sunny McKeen, and have pretty Ethlyne Clair as Mrs. Newlywed. In the former, Jed Dooley plays the role of Mr. Newlywed and in the latter, Sid Saylor has that important part. Charles King, another Stern Brothers star, has an important role in the Christmas picture.

The December 8th release is "A Second Hand Excuse," starring Charles King in one of "The Excuse Maker" pictures. Edna Marion is the heroine, and Leon Holmes and Frank Earl are in the cast.

Others Are Listed

On December 15th, "Jane's Predicament," the latest "What Happened to Jane" comedy, starring Wanda Wiley, will be the principal supporting role. relcased. Earl McCarthy has Sam Neufield directed.

The last Stern Brothers release of the year is "And George Did," a" Let George Do It" comedy starring Sid Saylor, and adapting from the George McManus cartoon strip. Dorothy Gulliver, popular as the heroine in Universal's "The Collegians," is the feminine lead. Scott Pembroke directed.

The current Buster Brown release, "Buster's Prize Winner," gives Tige, the dog star, wonderful opportunities to display his flair for comedy.

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Stern Brothers Offer "Laugh Month" Line Up

JULIUS STERN, president of the Stern Film Corporation, makers of Stern Brothers Comedies for Universal release, has just wired from Los Angeles to the home office in New York to select the five strongest comedies in the entire Stern Brothers line-up for release during Laugh Month, the annual January celebration on behalf of comedy product.

As a result of these instructions on the part of the comedy producing company chief, Beno Rubel, secretary and New York executive of the Stern organization, announces the following releases:

"Buster's Picnic," a Buster Brown Universal Junior Jewel comedy, "Snookums' Playmate," one of "The Newlyweds and Their Baby" series; "What'll You Have," a new "Excuse Maker" comedy; "Jane's Flirtation," of the "What Happened to Jane" series, and "By George," one of the "Let George Do It" comedies.

These comedies, Rubel states, mark the high point of the Stern Brothers line-up. They are said to be ideal for offering as the feature of an all-comedy program, for instance, or for presentation as unusual comedies in January programs. All have had pre-release try-outs and are proven box-office naturals, he says.

Extra posters and advertising accessories are in the exchanges for these comedies so that exhibitors may take full advantage of the Laugh Month drive. These comedies already have been set in by most of the big circuits and independent first-run houses.

Priscilla Dean's "Slipping Wives"

Priscilla Dean's first Hal Roach comedy for Pathe release has been titled "Slipping Wives."

Priscilla Dean's first Hal Roach Comedy, "Slipping Wives," with Herbert Rawlinson in the male lead, has been completed. It seemed that all the "Wives" titles has been thought of, but you can always trust H. M. Walker, title editor of the Hal Roach studios, to think up a new one.

"Big Boy" in Line to Take High Honors

"Big Boy," the three-year-old "leading man" of Educational-Juvenile Comedies, was described by the Providence, R. I., News as one of the coming juvenile players now appearing in the movies. Under the heading "'Big Boy' Is Coming to the Front," the News said:

"The fan must have his child actor to worship and since Jackie Coogan has bobbed his hair and entered a military academy, elevating him to the ranks of manhood, movie-goers may just as well turn their attention to the little fellow who plays under the name of 'Big Boy.' You'll find him under a big sombrero, wearing overalls and an infectious grin. He is a decidedly likeable kid and is fast gaining a big following."

Do it early, advise Muriel Kingston, Cullen Landis, Walter P. Lewis and Louis DuPre, of Pathe.

Three Action Westerns in Pathe Group

Pathe's Feature Sales Department has scheduled for release during December, three Western productions offering Sandow, the world-famous canine star, Buddy Roosevelt and Buffalo Bill, Jr. "Call of the Wilderness" with Sandow, released on December 5th; "The Bandit Buster" starring Buddy Roosevelt, December 19th, and "Bad Man's Bluff" with Buffalo Bill, Jr., on December 26th.

"Call of the Wilderness" was written by Lon Young and Earl W. Johnson. Jack Nelson directed. The cast includes Edna Marion, Leslie Sargent, Sydney D. Grey, Al Smith and Max Asher.

The Bandit Buster

"The Bandit Buster" a Lester F. Scott, Jr., production was directed by Richard Thorpe, from the story by Frank L. Inghram. Buddy Roosevelt is supported by Molly Malone, Lafe McKee, Winifred Landis, Robert Homans, Charles Whitaker and Al Taylor.

"Bad Man's Bluff," was produced by Lester F. Scott, Jr., from the story by Paul Bryan. Alvin J. Neitz directed. "Bad Man's Bluff" presents Buffalo Bill, Jr. The cast includes Molly Malone, Frank Whitson, Robert McKenzie, Wilbur McCaugh and Grace Wood.

"Much Mystery"

Phil Dunham and Estelle Bradley appear in support of George Davis in "Much Mystery," the Educational-Mermaid Comedy scheduled for December release.

A Puzzled Cop

A scene from "Telling Whoppers," the Hal Roach comedy.

"Leviathan" Plows Mountainous Seas

While the whole of the American continent has recently been experieneing remarkable weather conditions, the broad bosom of the Atlantic Ocean has been having more than its share of terrific gales which whip the waters into mountainous seas.

On its last westerly trip the giant steamship Leviathan encountered the most unusual rough seas that a steamship has been forced to weather in a long time. An International Newsreel cameraman aboard the Leviathan obtained some thrilling motion pictures as the great liner plowed its way through the trough.

These pictures are contained in the current issue of International Newsreel, Number 98, now being shown at leading theatres throughout the country.

Walsh Ready To Start On Fourth Film

George Walsh is about to begin production of the fourth of his series for Samuel Zierler's Excellent Pictures.

The title is "His Rise to Fame," and will be under the direction of Bernard McEveety. Work will be filmed at the Jackson Studios.

It will be a "fight" story and promises to be both exciting and thrilling.

Variety of Subjects in Pathe's Christmas List

CHRISTMAS season films are a requisite for December programs and the wise exhibitor books one of more subjects with the Yuletide spirit dominant in the theme.

Pathe announces for current booking a variety of subjects particularly suitable for December programs of the progressive exhibitors who aim to please their audiences.

"There Ain't No Santa Claus," a Hal Roach two-reel Christmas season offering, stars Charley Chase with Eugenia Gilbert, Noah Young, Mickey Bennett and Kay Deslys in support. This timely comedy was directed by James Parrott under the supervision of F. Richard Jones.

One of the most timely subjects is "Songs of Central Europe," a James A. Fitzpatrick "Famous Melody Series" production. The songs scored for this offering are "Holy Night," "O du Lieber Augustin," "Where O Where Has My Little Dog Gone," "O Tannenbaum," "In the Time of Roses" and "How Can I Leave Thee?"

Peggy Shaw, whose beauty and talent have graced the majority of the Pathe series of single-reel "Famous Melody" pictures, is starred.

"Smith's Uncle," a Mack Sennett two-reel comedy of "The Jimmy Smith Series" has a theme built around the annual visit of Santa to the Smith family.

A two-reel "Our Gang" comedy, "Good Cheer," portrays the youngsters down in the slums. These poor little kids have serious doubts about the existence of Santa Claus, but that there is a Santa they soon find out amid many, many amusing events which take place simultaneously with the arrival of Old Nick.

In "Five Orphans of the Storm," one of Aesop's Film Fables, the Christmas season idea is present throughout, with falling snow scenes, Santa Claus, reindeer and Christmas trees.

"Starvation Blues," a Hal Roach two-reel comedy, with Clyde Cook, has a theme built around wandering musicians in a snow-bound land where food seems beyond the reach of the hungry harmony hounds. It is a typical Christmas picture in setting and has a sentimental touch subtly buried in the story.

Show Holy Pictures

Pathe's "Pilgrimage to Palestine" series is a visual record of ancient Palestine and its people, with many of the subjects depicting the wandering of Christ and one, "Bethlehem," built around the birthplace of the Child Jesus and showing Bethlehem as it is in the present age on a busy market day. "Nazareth" shows the boyhood home of Jesus and from there the scenes shift to the place where Jesus was baptized by John the Baptist.

Also available for booking through Pathe are the Pictorial Clubs' subjects, "Old Scrooge," a three-reel picture that depicted this famous Dickens' character from "A Christmas Carol," and "The Man Nobody Knows," a multiple-reel subject of stirring religious appeal titled by Bruce Barton, author of the study of Christ by the same name.

"Alaskan Adventures," a current Pathe feature, is one of the most unusual out-door "snow" pictures ever offered. This picture record of the trip of Art Young and Captain Jack Robertson in the rugged Alaskan country is replete with thrills and is particularly noted for the scenes wherein Art Young fells beasts of the forest and pierces fish of the stream with his bow and arrow.

Another subject appropriate for the season when thoughts turn to religion is, "Treasures of the Vatican," depicting this treasury of art. Dramatic moments from the Bible, and Church history, are caught by the master brushes of Michael Angelo, Raphael and other immortal painters.

Entry Blank for Laugh Month Exploitation Contest

(For convenience you may use this coupon or file it with your entry. You may send it NOW or send it with your campaign. It is not essential that you send any coupon, but you must accompany your entry with the information as per questions below.

Name of Theatre .....
City or Town .....
State .....
Name of person responsible for campaign.....
(This is the person to whom money will be paid if this entry wins)
Is theatre first run, second run, or subsequent run.....
Population of town.....
Seating capacity .....
Was campaign for one day, two days, three days, a week, a month .....
Was a particular comedy exploited? If so, give title and name of distributing company?.....
(It is not necessary that a particular comedy should be exploited, it being sufficient if the campaign boosts Laugh Month. But if a particular comedy is exploited it must be in the short subject class (not over three reels).

Fill Out and Send This Coupon

NATIONAL LAUGH MONTH COMMITTEE,
469 Fifth Avenue,
New York, N. Y.

Greetings From Warner Br s. Stars

MONTE BLUE and Patsy Ruth Miller say the merry words in electric lights.

RINTY barks "It's New Year's for some folks, but it's more pictures ahead for me."

MYRNA LOY greets the New Year with more or less nonchalance.

LOUISE FAZENDA and John T. Murray hope to make their Christmas tree grow.

RIN-TIN-TIN demands his own Christmas tree and he also has certain resolutions to yip at New Year's time. He's really a well intentioned dog. On right, Monte and Mrs. Blue have a tree in their garden.

MYRNA LOY falls asleep before the youngster arrives, but he'll probably arouse her as the clock strikes. Below, another Merry Christmas scene. Left, Dolores Costello greets Santa garbed as a kid.

"Snub" Pollard's Hobo Role for Artclass

R. E. Christiansen, producer of the Artclass series of comedies starring "Snub" Pollard, has placed a new Pollard two-reeler in work at the Mack Sennett studios in Hollywood.

The picture, "The Bum's Rush," provides the moustached comic with the role of a hobo and is being directed by James Davis, responsible for the direction of the four comedies presenting Pollard made to date.

Included in the cast supporting the star is Mavis Clare, Otto Friese, Dick Gilbert, Max Ascher and Bobby Nelson.

Robert Doran is handling the camera on "The Bum's Rush," which will be released through Artclass in the near future.

Rules for the Laugh Month Exploitation Contest

Contest open to all exhibitors or theatre employees responsible for exploitation campaigns.

Campaign can include advertising, posters, publicity, ballyhoos, contests or any other form of exploitation.

Description of campaign not over 200 words must be sent with each entry.

Proofs or clippings of ads, and publicity stories and photographs of ballyhoos, displays, etc., must be submitted.

All campaigns to be eligible for prizes must tie up with Laugh Month.

If campaign is based on a particular comedy, the comedy must be in the Short Feature class (not over three reels).

Any contestant can enter as many separate campaigns as he desires.

All entries must be received at the office of the Laugh Month committee not later than noon, February 15, 1926.

"Mona Lisa" Cables Helps the Picture

The new interest aroused in Leonardo da Vinci's immortal masterpiece "Mona Lisa," as a result of a Paris newspaper dispatch casting doubt upon the authenticity of the painting now hanging in the Louvre, has been directly reflected in an increased demand by exhibitors for "The Mona Lisa," Educational's third Romance Production in Technicolor.

Not only did nearly every newspaper in the country carry news stories on the alleged discovery of a copy of the original painted by Da Vinci, but many publications also commented editorially on the facts of this new discovery, thus assuring publicity.

Chicago Girl Wins Chance In Comedies

Ruth Perrine, a 17-year-old girl of Chicago, won the Film Fun-ny Girl Contest which was recently brought to a close by Film Fun. The winner, according to the rules of the contest, will be given an opportunity to make good in Educational-Billy Dooley Comedies at the Christie Studios for a salary of $100 per week, the trial period lasting four weeks.

Wins Over 2,000

Contestants were judged solely on the photographs they submitted, and Miss Perrine was selected winner from nearly 2,000 photographs received by Film Fun.

Miss Perrine is a high school student and a talented girl, for she has been aiding her mother in teaching dancing at the studio in Chicago. She has studied both music and dancing and does stage and ball room dances.

"Bud" Is In Again!

Bud Duncan, who made his debut in comedies with Lloyd Hamilton, is featured in "Dear Season," a one-reel Cameo Comedy, which is nearing completion at the Education Studios.

"Close Shaves"

Helen Foster and Anita Garvin, two beauties who are favorites with comedy fans, have principal feminine roles in "Close Shaves," the latest Educational-Tuxedo Comedy featuring Johnny Arthur.

A Talented Star

Kathryn McGuire, leading in Educational Lupino Lane Comedies.

Charming Ruth Taylor with Mack Sennett's "Hesitating Horses," for Pathe.

"Mister Chump"

Aileen Lopez, who recently appeared as Lloyd Hamilton's leading lady, is seen in "Mister Chump," the Educational-Cameo Comedy featuring Phil Dunham

Cash Prizes Announced for 'Laugh Month' Exploitation

Total of $430 Will Be Split Up Among the Showmen Who Play Up Their Shorts; Trade Paper Editors to Decide

THE NATIONAL LAUGH MONTH COMMITTEE announces that it will award $430 in cash prizes to exhibitors or theatre employees conducting the best exploitation campaigns tying up with Laugh Month during January, 1927.

The prizes will be awarded after the 15th of February, 1927, and are divided as follows: First prize, $200; second prize, $100; third prize, $50; fourth prize $25; three prizes of $10 each; five prizes of $5 each.

The awarding of the prizes will be in the hands of a committee of judges consisting of the editors-in-chief of six national trade publications: William A. Johnston, Motion Picture News; Frank Ortega, Moving Picture World; Martin J. Quigley, Exhibitors Herald; Arthur James, Motion Pictures Today; Fred J. McConnell, Exhibitors Daily Review, and Maurice Kann, Film Daily.

The contest is open to all exhibitors, house managers, publicity representatives or others responsible for the originating and executing of theatre publicity and exploitation campaigns. There are no restrictions as to the size of the theatre, and the amount of money spent will not enter into the decision of the judges, the awards being made to those who in the opinion of the jury have conducted the best campaigns for their particular theatres and under their own peculiar circumstances.

In the event of a tie in any of the classes, equal prizes will be awarded the tying contestants.

For this contest an exploitation campaign may include newspaper advertising, newspaper exploitation tie-ups, straight newspaper publicity, tie-ups with merchants, straight street ballyhoos, straight theatre ballyhoos or any other form of exploitation stunt. In submitting an entry in this contest, the exhibitor should describe each factor in his campaign in detail, as the judges will consider the campaign as a whole and take into consideration the co-ordination of the various factors of the campaign.

Feb. 15 Is Limit

Entries can be sent in any time during January, but no entry will be eligible if received at the offices of the Committee later than noon, February 15, 1927.

Exhibitors may use either the blank herewith in sending in their entries, or they may give the required information without using blanks.

All entries must be mailed to the National Laugh Month Committee, 469 Fifth avenue, New York, so that they will be received by the committee before the closing date mentioned above.

In announcing this year's Laugh Month exploitation contest for exhibitors, the Committee stresses the fact that the exhibitor cannot get busy too soon in thinking of his campaign! The press book, it is announced, is rapidly nearing completion.

"Witwer Week" Will Be "Laugh Month" Feature

JANUARY 2ND TO 8TH will be known throughout the country as National Witwer Week. It has been designated so by the Film Booking Offices in recognition of the splendid humorous contributions made by the well-known writer, H. C. Witwer, for the pleasure and uplift of humanity, and incidentally to usher in National Laugh Month.

Stars in all branches of the amusement world who have devoted their lives to the profession of keeping humanity in good humor have taken kindly to the thought of Witwer Week. Expressions of appreciation are coming in to the F.B.O. offices daily from many famous comedians indicating their delight at the movement started by F.B.O.

Sir Harry Lauder, famous purveyor of Scotch comics, says of the value of comedy to the human race: "Comedy is an attraction. Men pay to laugh. It is worth while to laugh. It gives one an appetite for more laughter. A good laughable joke, a comedy laugh song, a good laughable comedy or character will travel further and last longer than a weird tale or tragedy. Let us laugh! He who creates comedy characters or laughable episodes, whether for the screen or the spoken stage, is worth his weight in gold."

Joe Termini, the somnolent melodist, Benny Rubin, Cy Landry and many others, all well-known vaudeville headliners, specializing in keeping humanity in tears of laughter, have indicated their desire to support Witwer Week and Laugh Month.

For many years the stories written by H. C. Witwer have been published in various weekly publications and also in book form, by G. P. Putnam's Sons. In recent years he has taken to writing for the films, his best known stories having been the series of "Bill Grimm's Progress" and "Wisecrackers," both series of twelve pictures each, produced by F.B.O. At this time F.B.O. has also in production Mr. Witwer's first full length feature story called "Her Father Said No," featuring Mary Brian, Kit Guard and Al Cooke.

Timely Reviews of Short Subject Productions

By C. S. Sewell

"The Trail of Trickery"

(Universal—Two Reels)

Edmund Cobb, supported by Lillian Ward and a capable cast with Cuyler Supplee as the villain, is featured in this story of the Canadian Northwest, which follows along familiar lines. Cobb appeared as a "mountie" and the story involves his apprehending a gang of fur smugglers led by the girl's father. There is the usual attempt of the villain to kidnap the girl and her rescue by the hero, and several fights punctuate the film. It is an average offering of its type with no really outstanding features, except for the pathetic character comedy role of a little slavey, who adores the hero who pays no attention to her.

"Blue Black"

(Bray—Two Reels)

This is a Fistical Culture Comedy with Lewis Sargent, Wanda Wiley (shown here) and Henry Roquemore, a combination that is wholly winning. "Blue Black" is a race horse, owned by "Ace" Martin (Rocquemore) and ridden by "Lew" Wagner (Sargent). To recoup family losses, it seems essential that "Blue Black" win the forthcoming race. Various villains inject the necessary kidnapping incident, the pursuit over the mountains after the girl and prior to the race comes the defeat of the villains. The hero rides "Blue Black" at breakneck speed eight miles across country and back to the track, and then—"Blue Black" beats 'em all. Some horse!

"Bars and Stripes"

(Pathe—One Reel)

IN THIS AESOP FABLE, Paul Terry's cartoon creations, the cat and the mouse are in prison, but manage to escape after an encounter with the dog guards, and then get mixed up in an amusing series of happenings in which the cartoonist, as usual, has made use of a wonderful imagination. This number is thoroughly amusing.

"Land o' Fancy"

(Educational—One Reel)

ESPECIALLY appropriate for the coming holiday season is this clever and amusing little Felix the Cat cartoon. It is a fantasy showing Felix floating up on smoke rings into a fabled land peopled by giants and other characters to delight the children. A giant chases Felix because he swiped his milk but the Cat finally slides down a wisp of smoke back to safety on earth. The children especially will like this one.

"Madam Dynamite"

(Fox—Two Reels)

With a well-rounded comedy cast including Blanche Payson, pictured here; Eddie Clayton, Della Paterson and Alice Howell, Fox is offering an amusing Imperial comedy that is chock full of slapstick and knockabout action. To get rid of his wife's mother, a young husband hires Madam Dynamite to pose as his mother. She rough-houses the place, but the scheme falls flat when the mother-in-law poses as a doctor and announces that the wife has smallpox. Miss Payson is excellent in this rough he-woman role. There is no dearth of action and slapstick fans should enjoy this one.

"Close Shaves"

(Educational—Two Reels)

A none too proficient graduate of a barber school is the role played by Johnnie Arthur in his latest Tuxedo Comedy for Educational. The manner in which he makes a mess of things when sent out to take a job furnishes much of the slapstick humor. He has an especially clever bit where he pantomimes to an old-fashioned girl what she must do to her clothes to become a flapper and get the job as a manicurist. He and the girl are sent to wait on a vamp in her apartment and there is a mixup between her sweetheart, Johnny, and the couple in the next apartment when Johnny hides in a bathroom between them. Well up to the amusement standard of this star's former offerings.

"The Comma Butterfly"

(Bray—One Reel)

THIS is one of the most interesting of the Bray Nature Specials. Don Carlos Ellis edited and titled the picture. This butterfly takes its name from a color design, on both wings, resembling a comma. The life of the butterfly from its first to its ultimate state is shown. This subject takes high place in its class and kind.

"Honeymoon Quickstep"

(Universal—One Reel)

In "The Honeymoon, Quickstep" Arthur Lake, shown here, and Elsie, a grass widow, engage in a "mock" marriage, with a negro butler officiating, which proves none too hilarious when the butler is found to be the regularly ordained minister of the colored Baptist Church. Arthur is in love with Betty (Elsie Tarron), and they are horrified at the disclosure. The grass widow hurries to Arthur's home, and tells his father, the Senator. she is his son's wife. The snarl is untangled when it is shown that, there being no duly issued marriage license. The action is fast, and abounds in laughs.

"Around the Bases"

(Universal—Two Reels)

Here we have one of the most exciting in the Collegians series, a baseball "thriller," preceded by a few sequences of quieter stuff, in which George Lewis escapes from a room in school, attired as a girl, and finds himself the object of devoted attentions from Eddie Phillips, shown here, who plays "the villain." Eddie discovers that George is not a girl, and their trainer, Hayden Stephenson, catches his two star baseball moundsmen fighting. The Calford team is up against a strong rival college. Eddie tricks George out of the honor of pitching, and for eight innings Calford does well, until Eddie "blows up," and George gets back into the game and wins. This is fine entertainment.

"There Ain't No Santa Claus"

(Pathe—Two Reels)

As will be seen from the title, this Charley Chase Comedy, produced by Hal Roach, is a timely one for the Christmas season. Charley is cast as a young married man whose landlord ocupies the other half of a double house, and follows him around to get the rent. Charley has a hard time eluding him in order to use the rent money to buy his wife a watch, and there are other mix-ups including a switching of the Christmas bags and a chase between Charley and the landlord over a pair of Santa whiskers. Charley gets the other fellow's bum presents, but wins out as he gets back the watch and gets a rent receipt besides. Eugenie Gilbert, pictured here, appears in the role of the wife. A fast-moving and amusing slapstick farce comedy that should please generally.

"Reverse English"

(Educational—One Reel)

AFTER BEING thrown out by his master several times and failing to get back in the house, Felix the cat dreams that he is boss and is treating his master in the same way. By reversing the sizes and relative positions of Felix and the boss, making the latter very small and Felix very large and showing Felix ordering his master around and kicking him out, Cartoonist Sullivan has achieved an amusing result and gotten a lot of sympathy for the poor cats.

"Pathe Review 48"

(Pathe—One Reel)

AS EXPOUNDED BY THE classic dancer Laurka, the Nautch as actually danced in India is shown to be a graceful sinuous dance quite different from the sensuous imitation often seen in this country. Among the other subjects in this interesting reel is a color section showing the unique drowsy hillside town of Clovelly in Devonshire, England, with streets so steep that no vehicle can be used. The concluding number shows some "inside" views of the steel industry.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Illinois

Moving Picture World Bureau, Chicago, Ill., Dec. 8.

THE contest conducted by the Balaban and Katz circuit as to which theatre of the chain had the most efficient staff, wound up last Saturday with the Chicago Theatre service staff as winners of the silver plaque. The Chicago staff will hold the prize for three months. The service staffs were given a banquet last Saturday night by the management, and John Balaban, Herbert Stern, Captain John Knight and other excutives made talks to the boys.

Tom Norman has been named as manager of the Portage Park theatre of the Ascher circuit and Harry Ascher will have personal charge of the new Sheridan theatre of the circuit when it opens this month.

The boys along Randolph Street are giving Louis McDermott, production manager of the Oriental theatre, the glad hand on his engagement to Maurine Marseilles, dancing star of the Paul Ash shows at that house.

Tom Gallagher has been named as manager of the Pantheon theatre of the Lubliner and Trinz circuit, Art Emig has been placed in charge of the Windsor theatre and George Hatfield has been named as manager of the Covent Garden theatre of the circuit.

Warner Bros. offices have been a busy place this past week in this city and manager Eddie Silverman and his assistants have had their hands full with the premier of the second Vitaphone show at the Woods theatre last Thursday night.

Chicago—The Karzas circuit has formed another company to handle the Trianon of that group of houses and M. E. Rieck, R. M. Kreps, Edward Benson and Raymond M. Kandall have incorporated Trianon, Inc., with a capital stock of 4,000 shares non par value to own and manage motion picture theatres, places of amusement and music and dance halls. The offices of the new company are at 32 West Randolph Street.

La Salle

J. C. Jarnigen owner of the Chateau theare at Amboy, Ills., and the Strand at Mendota, Ills., has added the Colonial theatre at LaSalle, Ills., to his circuit and may add other houses in the near future.

Cicero

Another theatre has opened in Cicero, the well known west side surburb and the Olympic Theatre Company is the owner of the house with H. A. Jones house manager. He was formerly manager of the Portage Park theatre of the Ascher circuit.

Moline

Barney Brotman, head of the Brotman circuit of Rock Island, Ills., was in the city last week fixing up the bookings of the Avoy theatre at Moline, Ills., he recently took over from A. Shallberg of that city.

Omargo

Uphoff Brothers head a syndicate that have taken over the old Palace theatre at Omargo, and will remodel the house.

Springfield

Kerasotas Brothers at Springfield, Ills., have awarded contracts for their new theatre to be built at 6th and Washington Avenue in that city and work will start at once.

Personality Reichert's Ace In San Francisco Dealings

Louis R. Reichert, manager of the San Francisco branch of Tiffany Productions, fills a big place in film circles. Personality is his big asset. His biggest place is in the affections of his host of friends. Born in New York, he early became connected with the amusement business and started his film career when the General Film Company was organized. He remained with this concern until the business was liquidated and Percy Waters and J. J. Kennedy resigned, at which time he was assistant general manager.

He first came to San Francisco to open the Metro Exchange after a stay of a few years went to Washington, D. C., for Realart. Returning to San Francisco he was made Pacific Coast division manager for Selznick, a position he held until the liquidation of the Selznick Distributing Corp. He then went to Kansas City for Warner Bros., and later joined Associated Exhibitors, finally returnnig to San Francisco for that concern. He soon became affiliated with Tiffany Productions and the San Francisco branch was opened under his direction.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., Dec. 2.

AMONG the exhibitor visitors on Film Row the past few days were: M. A. Sybert, Moundsville; James Retter, California; Tom Wright, Brownsville; Carl Becker, Butler; Joe Mercer, Warwood; Michael Rosenbloom, Charleroi, and A. L. Hicks, Saxon.

Louis Stoll, owner of the Beaver Theatre at Beaver, added to his holdings when he opened the Penn Theatre at Monaca on Thanksgiving Eve. It is claimed that the new Penn is the finest house in any town

San Francisco

Moving Picture World Bureau, Berkeley, Cal., Dec. 7.

THE Allied Amusement Industries of Northern California is continuing its fight against the street carnival evil and through its efforts several applications for free permits have been denied. The city ordinance provides for the payment of a heavy license fee for affairs of this kind, but promoters have been successful in having the fee waived on the representation that the returns go to charity.

E. B. Baron, general manager of Publix Theatres interests at San Francisco, and J. J. Partington, in charge of stage presentation, are making an Eastern business trip, having left for New York on Thanksgiving Day.

Ben F. Simpson, who has been connected with the film exchange end of the business for years, has joined the Golden State Theatre & Realty Co. in an executive capacity.

Ed. W. Ordway, of the Mother Lode Theatre, Angels Camp, Cal., was a recent visitor on Film Row. For some time he has been at Hanford, but will now devote his attention to the management of the Mother Lode Theatre.

The Granada Theatre celebrated its fifth birthday the first of December, a feature being an immense birthday cake on the stage.

A district meeting of Famous Players-Lasky exchange managers was held early in December at the San Francisco office under the direction of division manager John D. Clark.

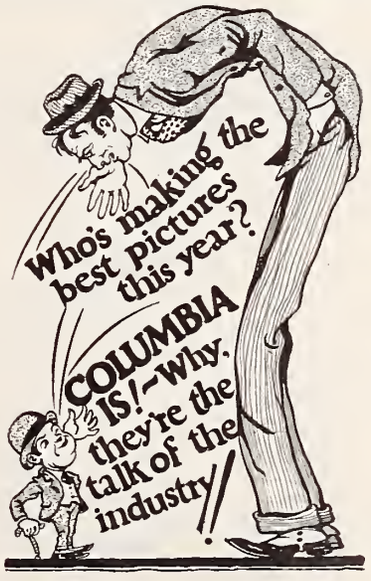
Kenneth Hodkinson, Pacific Coast district manager for United Artists, attended the recent conference at Chicago.

Madera

Al Crooks has been made manager of the National Theatre, conducted by the National Theatres Syndicate.

Marysville

A new house will be opened by the National Theatres Syndicate early in the year.



New York

Moving Picture World Bureau, Albany, N. Y., Dec. 8.

CHANGES continue to occur along Film Row. Bert Gibbons, who recently resigned as local manager for Bond, has become a salesman at the F. B. O. exchange, and will cover northern New York. Charles Walder, late of Buffalo, and one time manager of the local Goldwyn exchange, is back in town and will act as salesman at the Metro-Goldwyn exchange, succeeding Lester Wolfe, who has resigned. George Porter, a student booker at the Pathe exchange, resigned last week, and his place has been taken by B. J. Goetz, of New York City.

Troy

Zeb Epstein, formerly connected with the Mark Strand in New York, has been made manager of the American in Troy, succeeding Ed Trembly, who will probably go with one of the Proctor houses.

There was quite a number of visitors along Albany's Film Row during the past week. P. J. Herbert, of Dover Plains, was in town, booking for his theatre. Others included Donald Bane, of Athens; Maurice Fitzer, of Syracuse; Sidney Sampson, of Buffalo; Rev. J. C. Jaeger, of Kinderhook, and Matt Moran, of Coxsackie.

Jake Golden, manager of the Griswold in Troy, and a former newspaperman, will have charge of a local news reel that will be featured shortly at Proctor houses in Troy and Albany, co-operating with one of Albany's newspapers. Mr. Golden is having great success with his weekly 'Black Bottom" contests.

Alex Weismann, manager of the Metro-Goldwyn exchange here, endeavored to secure an airplane last week, for the quick transportation of a film to Rochster to replace one destroyed by fire in one of the theatres in that city. The aviator refused to land, however, in the darkness, and it was necessary to ship the picture by train.

Saugerties

Tom Thornton, owner of the Orpheum in Saugerties, certainly played the host last week, in connection with a genuine roast pig supper served in that village. Everyone along Film Row had an invitation and many were on hand. The supper is an annual affair given by the fire department, in which Mr. Thornton is one of the majordomos.

Endicott

The Endicott-Johnson Company is certainly to be commended in reopening the Park Theatre in Endicott, and providing wholesome entertainment for the many persons employed in the huge shoe manufacturing plant. The company has chosen well in naming William Mack as manager of the theatre.

Schenectady

Guy Graves, of Schenectady, does all the booking for the Farash Theatres in that city. Film Row paid Mr. Graves a compliment last week in saying that as a booker he was a "cuckoo" and supplemented the same by saying that on account of his long experience, he was the most able man in this entire territory.

Last Monday night was a red letter one for Jacob Rosenthal, owner of the Rose Theatre in Troy, for he supplied six acts of entertainment, broadcast from the radio station in that city, and every act was introduced by the announcer as coming from the Rose Theatre.

Pictures Can't Be Projected But Patrons Prove Cops Can

Omaha, Neb., Dec. 9.—It was all but a riot that occurred at Mount Vernon, Ia., the other day in regard to the Sunday Closing Law when an attempt was made to arrest L. D. Hendrix, proprietor of a moving picture theatre there. Hendrix was alleged to have been running his place in violation of the Sunday closing law. Several special police entered to arrest him, and one of them attempted to shut off the picture by holding a piece of cardboard over the projector lense. This angered the crowd, especially as another officer was trying to arrest Hendrix at the same time without a warrant, as the crowd said. Things grew lively, and the audience turned into a mob with violence in its eye, and literally and bodily threw all the police out into the street. They gathered reinforcements, however, and Mr. Hendrix quickly submitted to arrest because he feared the mob would wreck the place in the fracas if he did not get the situation quieted down quickly.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., Dec. 1.

MESSRS. Theodore L. Hays, general manager of Northwest Theatres, Inc. (Finklestein & Ruben), and Ralph Budd, president of the Great Northern Railroad, were the principal speakers at an evening banquet given by the St. Cloud (Minn.) Times. The occasion was the celebration of 65 years of continuous service by the paper.

Eveleth

Eveleth, Minn., has made it unlawful to paint advertisements on the sidewalks. George Langress wished to use this method of bringing future productions to the attention of the public and so he devised a novel way to get the same effect. Langress purchased linoleum mats, about two by three feet in dimension, at the local five and ten cent store and got his artist to paint the messages on them. The mats were then placed on the sidewalks in front of prominent buildings.

Northwest Theatres, Inc., has recently added to the Minneapolis manager group by making Clair McCormick manager of the American Theatre. Mr. McCormick has been in the show business for thirteen years.

Duluth

William McCreary has just been made manager of the Lyric Theatre in Duluth, Minn. He has managed theatres in the Twin Cities, Superior and Duluth.

Toledo, Iowa

H. C. Reagan of Boulder, Colo., has purchased the Cozy Theatre at Toledo, Iowa, from Greenhaigh & Burdock. The house will be renamed the Toledo.

Dexter, Iowa

The Princess Theatre at Dexter, Iowa, which has been dark for three months, has been reopened by Edward Awe, who has leased the house.

Lismore

The Royal Theatre in Lismore, Minn., owned by Nick Bach, was destroyed by a fire which threatened the entire business section of the town.

Michigan

Moving Picture World Bureau, Detroit, Mich., Dec. 6.

AFTER eight years as general manager of the Fred De Lodder theatres in Detroit, Jacob Sullivan has resigned to devote his entire time to the new Orient Theatre, of which he is general manager. The Orient will open about the middle of January.

The Cinderella Theatre was robbed of Saturday and Sunday receipts amounting to about $4,000 when two masked men held up the house manager as he was ascending the stairway leading to the general offices of the Robertson Enterprises, owners of the Robertson theatres, in the Roosevelt Theatre Building.

Grand Rapids

E. N. Brown of the Stocking Theatre, Grand Rapids, died suddenly of heart failure last week. He was about 50 years old and was one of the pioneer exhibitors in the western part of the state.

Frank and Floyd Wadlow, two of the best known of Detroit's younger exhibitors, have retired from business and will leave immediately with their families to spend the winter in the South.

Arthur Zellner, special representative for United Artists, was here four days last week in connection with the personal appearance of Vilma Banky at the Madison. Several unusual stunts were staged.

Canada

Moving Picture World Bureau, Ottawa, Canada, Dec. 8.

THE Casino Theatre, Ottawa, Ontario, one of the oldest houses of the Canadian capital, is again under the personal direction of F. N. Leduc. For some time the theatre had been operated under a different name by Froman and Petigorsky of Ottawa, but when it was acquired by F. N. Leduc, one of the first changes was to go back to the old familiar name of Casino Theatre.

For the first time in many months, the Centre Theatre, a downtown house of Ottawa, Ontario, had a Saturday morning show for children. Manager Don Stapleton established a 15-cent admission price for juveniles and 25 cents for the adults who accompanied them.

J. D. Elms, formerly manager of the Marcus Loew Theatres in Montreal, Quebec, and Ottawa, Ontario is the same J. D. Elms, who has been placed in charge of the many theatres in Brazil, South America, controlled by Metro-Goldwyn-Mayer. Mr. Elms was succeeded at Montreal by James Adams.

Gatineau

The new town of Gatineau, Quebec, situated some 10 miles from Ottawa, the Canadian capital, now boasts a moving picture theatre, the Regent, which was opened December 6 by the Gatineau Amusement Company, Limited. The new town has sprung up within the past eight months because of the establishment of the new mills in the vicinity by the International Paper Company.

To encourage patronage at the matinees, Manager J. T. Moxley of the Capital Theatre, Ottawa, Ontario, has instituted a regular admission price of 10 cents for ladies, at matinees only. The attendance at evening shows is very satisfactory, Mr. Moxley reported.

Minneapolis Paper Hands F. & R. Page Ad.

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., Dec. 7.

KANSAS City exhibitors this week are curiously inspecting a new type of booker's desk at the Fox exchange, designed by Jack Leo, vice-president of Fox. It is a metal affair with a sloping surface, designed so that the booker sits on one side and the exhibitor on the other.

A large percentage of the Kansas City Universal exchange personnel turned out last Friday to greet Louis B. Metzger, general sales manager for Universal and a former Kansas Citian, who was on his way from New York to Hollywood.

James Shorgl, former Pathe booker, now is the booker at the Metro-Goldwyn-Mayer exchange. M. A. Tanner, Fox booker, has been promoted to salesman, covering the Southwest Missouri territory.

R. L. Bozelle, former Paramount salesman, has accepted a position as feature salesman with Pathe. R. S. Ballentyne, Pathe branch manager, has returned from a southern tour.

Carroll Trowbridge, personal representative for Al Christie, was a Kansas City visitor. Leslie Mace, First National salesman in St. Louis, has been transferred to his home town—Kansas City.

Nebraska

Moving Picture World Bureau, Omaha, Neb., Dec. 8.

THE Ruby Theatre at Gandy, Neb., has been closed, and the report is that it had to shut down for lack of power when the local electric light plant was shut down.

Virginia

Tom Spence sold the Virginia Theatre at Virginia, Neb., to M. H. Bowen.

Shubert

O. R. Bennett bought the Harper Theatre at Shubert, Neb. from Joe Harper.

Iowa Notes

A proposed Sunday closing ordinance failed to carry at Hamburg, Ia., at a recent session of the city council which deadlocked on the matter.

Hoyt Bruner has opened the Opera House at Dixon, Ia. C. E. Bancroft has opened the Auditorium at Westfield, Ia.

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., Dec. 8.

TOM McKEAN, manager for F. B. O., attended a sales conference in Cincinnati, O., on Sunday, November 28. The same day Bill Barron, manager here for United Artists, sat in on a sales convention in Chicago, Ill.

Out-of-town visitors to St. Louis the past week included: Rex Barrett, Alton, Ill.; Oscar Wesley, Gillespie, Ill.; Bob Cluster, Johnston City, Ill.; S. Roman, Benld, Ill.; John Rees, Wellsville, Mo.; Mrs. I. W. Rodgers, Cairo, Ill., and Tom Scott, Jacksonville, Ill.

John Walsh, city salesman for F. B. O., was indisposed for a week, but was back on the job December 6.

Audience Sees Six Reels While Flames Roar Above

Kansas City, Mo., Dec. 8.—What is believed to be the most unusual theatre fire in the annals of Kansas City occurred last Thursday night at the Newman Theatre, the largest first run house in the city, leased by Paramount. With flames blazing overhead an audience sat complacently through six reels of the feature picture. Firemen extinguished the fire and only a few employees knew it. The fire originated from a short circuit in the ventilating motor in a small house on the roof and spread to a studio below, where scenery for the theatre is painted. When water seeped through the ceiling in the north end of the balcony, ushers asked approximately 300 persons of the crowd of about 1,500 to move to the south side, explaining workmen were repairing the roof. When the fire was discovered back-stage, thirteen bathing girls—the 1926 Atlantic City beauty winners—some in bathing suits and some partly clad otherwise, ran from the dressing rooms to the alley in the rear of the theatre, which caused a slight commotion outside, "spectators blocking the entrance to the alley to witness the "rush". Comparatively slight damage was done to the theatre.

Indiana

Moving Picture World Bureau, Indianapolis, Ind., Dec. 8.

HUNDREDS of Indianapolis newsboys were the guests Saturday of Ace Berry, manager of the Circle Theatre, Dessa Byrd, and First National Pictures, at a theatre party showing "Syncopating Sue." In connection with the showing of Mary Pickford's "Sparrows." Mr. Berry and an Indianapolis newspaper recently conducted a bobbed hair contest.

A corporation to finance the new motion picture theatre being built at Tenth and Dearborn streets has been formed. The incorporators are Mac R. Margolis, formerly assistant manager of the First National Picture exchange, Donald E. Brewer and C. Milton Kelly.

Ohio

Moving Picture World Bureau, Cincinnati, Ohio, Dec. 6.

ATTORNEY GENERAL CRABBE, at Columbus, Ohio, has flatly refused to become a party to any State-wide attempt to close moving picture theatres on Sunday, despite the persistent rumor.

Lorain

A bitter Sunday closing fight has been in progress at Lorain, Ohio, and, it is believed, that someone appealed to the State authorities.

Moving Picture World Bureau, Minneapolis, Minn., Dec. 8

FINKELSTEIN AND RUBIN was recently recognized as one of the finest exhibiting organizations in the country by the Minneapolis Journal, which ran a full page advertising the theatres of the city. All the downown theatres with their attractions were listed and the page was headed: "Minneapolis—A Good Show Town." The Minneapolis Journal is running a series of announcements featuring the cultural and educational developments of Minneapolis and the Northwest. The ad for the theatres was the 12th in this series.

The stage of the Grand Theatre, Minneapolis, was found to be in almost perfect condition when the city theatre inspector, Mr. Cass Cane, passed on it recently. Mr. Cane told Joe Rosenfield, manager of the Grand, that his stage was the cleanest of any theatre in the city.

St. Cloud

Competition in the movie field of St. Cloud, Minn., has ended with the taking over of the Miner Theatre by Northwest Theatres, Inc. Fred Larkin has been made manager of the theatre which will be used only occasionally for road shows and stock companies, according to Fred Cubberley, supervisor of out of town theatres.

Duluth

The F. & R. managers of Duluth, Minn., have formed a club similar to the St. Paul Managers Luncheon Club and have named their organization the Arrowhead F. & R. Managers Club. Mr. P. F. Schwie was appointed chairman for the first term.

About 300 Boy Scouts were the guests of the Zelda Theatre of Duluth, Minn., when the first episode of "Scottie of the Scouts" was shown.

Fred Coughlin, manager of the Astor Theatre, Duluth, Minn., held a potato matinee the Saturday before Thanksgiving. Each child presenting a potato was admitted free and the owner of the largest potato was given $5.

Mastbaum—A Name That Will Endure

IN the fullness of time, when the history of the business can be written with the valuation of proper perspective, many of the now prominent figures will be found to have faded from the screen.

But the names of Stanley and Jules Mastbaum will still be written into the history of the promotion and development of a great industry and in that distant day their accomplishments will be given credit.

At the moment there has been talk of trusts and monopolies. Small interests, blocking the broad road of progress, have to some degree, at least, befogged the greater issue of advancement. They have put their petty personal problems before the good of the business as a whole. Ten or twenty years from now those who write of the present day will see with clearer vision of accomplishment the vast good that has been accomplished by unification and standardization.

The Mastbaums completely revolutionized picture exhibition in Philadelphia. They spread their ambitions and their policies over complementary circuits. They carried forward the development of the exhibition business until it passed from the purely commercial to the ambitiously artistic. In their own section they have carried on the work performed in other sectors by similar pioneers, but it is worth recording that they took this trend well in advance of the others.

Today the entire industry mourns the passing of Jules Mastbaum, cut down in his prime and before the full fruition of his ideals, but the organization he has formed will live on, perpetuating his memory.

The Mastbaums have made Motion Picture history, and they will find their most enduring monument in history's pages rather than in those stately monoliths with which futile man vainly seeks to express sorrow and ensure perpetuation.

They have been leaders of thought; in the vanguard of better methods. They have passed on, but building well, their work will endure.

"Yankee Clipper" Is Nearly Ready

"The Yankee Clipper," Rupert Julian's latest production for Cecil B. De Mille, which is woven around the historic tea trade races between American and British clipper ships during the fifties, will be previewed soon, according to word from the De Mille studio.

Ethlyne Clair, of "The Newlyweds and Their Baby," for Universal, can keep a dumbbell at arm's length, or let him down easy.

Brenon Film Is Postponed

So that all the backgrounds may be authentic, Associate Producer William LeBaron of the Paramount Long Island Studio has announced the postponement of Herbert Brenon's next picture, "Sorrell and Son."

It will be made next June and Brenon will take a company of players to England and film the exteriors in the localities described by Warwick Deeping, the author.

Brenon was to have started production next week with the intention of doing the exteriors in Bermuda.

Two Weeks' Runs On M-G-M Films

For the first time in the history of the city, according to available records, Richmond, Virginia, will see the local run of a picture extended two consecutive weeks.

The tradition of a "one-week city" will be broken three times with Metro-Goldwyn-Mayer releases.

The Capitol Theatre, Richmond, has contracted for three M-G-M specials, "The Scarlet Letter," "Tell It to the Marines" and "The Fire Brigade," each to play two consecutive weeks.

Cruze Now Directing For Raymond Griffith

James Cruze has started filming "The Waiter from the Ritz," starring Raymond Griffith. Trixie Friganza, George Fawcett and Alice Day are among those in support of the actor. The scenario was adapted

Who's Got the Button?

Colleen Moore has 3,951 buttons on her costume in "Twinkletoes" for First National.

"Michael Strogoff" Opens in New York to Notable Crowd

(Continued from page 418)

Jack Dempsey, Rajah Raboyd, and many others.

Persons prominent in the stage and film world included Jules Brulatour and Miss Hope Hampton, S. L. Rothapfel, Marilyn Miller, Gertrude Lawrence, Ben Lyon, Betty Blythe, D. J. Chatkin, H. M. Warner, Louis K. Sidney, Walter Reade, M. Hirshfeld, Sidney Wilmer, Alfred Gottesman, J. S. Hebrew, Leon Errol, William A. Johnston, J. S. Dickerson, Oscar Cooper, Arthur James, Fred McConnell, Merritt Crawford, Erwin L. Hall, Maurice Kann, John S. Spargo, Herbert Cruickshank, scores of others.

The audience included many persons who remember Jules Verne's great romance as a play under the title, "The Courier of the Czar." They were amazed at the ability of the screen to heighten the climaxes of the dramatic narrative and at the scope of the Cineroman production methods. For instance, in the battle scenes, 5,000 troops of the regular Latvian army were used. Other sequences were produced in similar magnitude.

Ivan Moskine, the star, who now is on the water on his way to America, made a splendid impression as the heroic figure in the Russian tale of excitement and adventure. Most of those in the audience saw him for the first time, although his name ranks second only to Emil Jannings on the Continent. In his work in "Michael Strogoff" astute film men present at the opening saw the promise of excellent photoplay portrayals in the pictures of Carl Laemmle is to give him at Universal City.

Following its opening, "Michael Strogoff" started in Monday with excellent houses which have been rapidly building throughout the week. It is proving to be a "people's picture," one of those fortunate offerings that grow in prestige by the mouth to mouth method and that end in being sensational successes and long run hits.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Stillman Theatre's Campaign on Pirate Develops a New Savings Bank Promotion

JUST because Douglas Fairbanks is supposed to be a self-seller did not give the Stillman Theatre management the idea that the exploitation staff of the Cleveland theatre could take a week off. Instead the larger picture was a cue to make an extra sales effort. Fred Clary and his assistants went to work from all angles on the proposition that since tickets would be easy to sell, it would be a good time to sell an extra lot of them. Incidentally they developed a new Savings Bank hook-up.

Most bank hook-ups run along the same general lines with checks for new depositors, but the Commercial Savings and Loan Company went in strong for a campaign covering several weeks, the main idea being to acquire keys to a treasure chest.

Each new account was credited two points toward the key, with one point each for safe deposit rentals of $100 brought in on any new or old account.

Five points were necessary to win a key, and a key was worth $5 to the holder. Two keys were $15, with a ten dollar increase for each additional key.

In addition the high point maker of each week won an additional $20 with $15 to the runner up. There is an award of $150 to the entrant bringing in the most money during the campaign, $100 to the developer of the largest number of new accounts, and $25 to the one influencing the largest number of box rentals.

Each person bringing in at least one new account was given a pair of seats to see The Black Pirate.

Bank Well Pleased

The prizes are rather high, but the bank expressed entire satisfaction with the results, and figured that the theatrical angle of the tie-up was of real value in gaining interest

Of course the theatre helped with the advertising, but the chief value was that the tie-up gave an attraction to the idea that the bank could not command on its unaided efforts.

But that, of course, was only one angle. The treasure chest was used in the lobby, the box office being dressed to represent the cabin of a ship. Fairbanks himself, in a life sized cutout guarded the chest and he was dressed in real clothes. Just plain pirate cutouts were scattered around the walls to add to the effect and a stunt man, dressed as Fairbanks, but looking more like Harry Meyers, was used on the street and in store windows. Assigning him to the windows make it easier to get the windows, for it was assurance that the displays would attract unusual attention.

The Cleveland Public Library gave liberal cooperation, selling a large list of books on pirates and piracy through its book markers and special photographic displays, and book stores were liberally supplied with copies of the fictionized story and ample paintings and signs.

Other windows were obtained in clothing stores, novelty shops and talks on pirates over the radio gave ample information about the Fairbanks picture.

There was a pirate prologue and the ushers were put into pirate dress.

The net result of the campaign, which was outlined by M. A. Malaney, general publicity director, gave three big weeks.

Another Tab

The latest tabloid house organ to come to this desk is the Tri-State News, published by the company of that name in Steubenville, Ohio, and edited by Howard Lichey.

The first issue is very presentable and while it is largely cut and paste, it is apparent that Mr. Lichey realizes the possibilities of selling what is to come by write-ups of what has been done; which is a point too often overlooked.

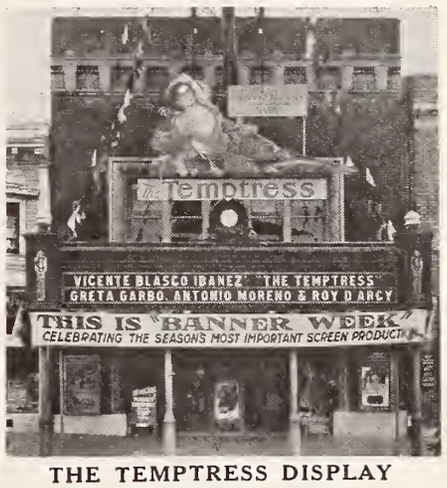
It is an eight page sheet and will be published weekly.

Getting Sweet

Here's a hint from Charlie Morrison of the Imperial Theatre, Jacksonville. In a report to the home office on a library distribution of 2,000 book marks on Laddie he writes: "The only cost was the printing of the markers and two boxes of candy to the library assistants who personally saw that the markers went out."

Wide Street Permits Altitude in Display

Because the U. C. Theatre, Berkeley, Calif. is on an unusually wide street, H. W. Sherburne frequently produces a display that would be a dead waste were the display run up so high on a narrow thoroughfare.


The Temptress
VICENTE BLASCO IBANEZ' "THE TEMPTRESS"
GRETA GARBO, ANTONIO MORENO & ROY D'ARCY
THIS IS "BANNER WEEK"
CELEBRATING THE SEASON'S MOST IMPORTANT SCREEN PRODUCTION

THE TEMPTRESS DISPLAY

Making The Temptress subject of a "Banner Week," he ran bunting to the top of the electric sign and put a 24-sheet cutout we'l above the marquise.

The receipts proved that it pays to get behind a better than program picture and push.

Just the Ring

The Princess Theatre, Albertville, Ala., made a lobby feature of a prize ring for Milton Sills in The Knockout. It used only the ring, but that got the idea over.

A NICE DESIGN FOR A MIDNIGHT SUN LOBBY

This was originated by Sidney Dannenberg, of the Strand Theatre, Birmingham. He backed it up with special tabloid and got the electric company to admit in its windows that it was the Midnight Sun's only rival.

Cubist Mountain Was a Strong Lobby Attractor

Two Conventions Approve Frontier

Des Moines is a great town for conventions. If you've ever been to a convention in that friendly city, you know why. It's one of the most spontaneously cordial towns in the country.

Anyhow the Spanish American War Veterans were in convention assembled when C. T. Charak blew in to help Jess Day, of the Strand Theatre, put over The Flaming Frontier. One of the first things they did was to stage a special showing for the vets.

And just for that they were given permission to parade two titles in the official parade, the only intrusion allowed. Cutout letters, about four feet high, were tacked to poles and carried by boy scouts. Each word was wide enough to go two thirds of the way across a wide street, and it made a display that no one could overlook as they came down the street.

And the next week the Custer Battlefield Hiway Association met, and of course they had to see it, since the Custer fight forms the climax of the play, and the plain, ordinary citizen felt he simply had to see it too, so he did.

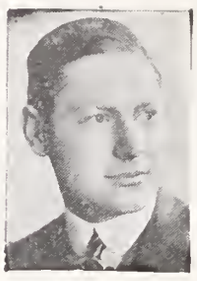
Just as a by-product the Capital distributed 25,500 rotos in its Sunday edition, which covers all that section of the state.

Good Novelty

E. R. Rogers, of the Tivoli Theatre, Chattanooga, used an ace of hearts, with Menjou's head for his throwaway on The Ace of Cads, and he made them stick around by printing on blotters that were of a nice size for the check book or memorandum. They were not thrown down as ordinary cards would have been.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn



Billy Jones and Ernest Hare, the well known Happiness Boys, were brought back as the chief stage feature on a show which had Milton Sills in "The Silent Lover" as the screen attraction. The full running time of this program was 1 hour and 53 minutes, of which time the Sills production required 1 hour and 8 minutes. The musical incidents, including the Happiness Boys, took up 37 minutes.

The orchestra started things off in the right direction with the overture "Zampa," by Harold, Willy Stahl handling the baton. The overture ran 8 minutes.

Following the topical review came a group of divertissements made up of 4 episodes, opening with a conventional waltz by Easter and Hazelton, late of the Follies, who appeared in "three," backed up by purple-spangled draw curtains. The music for the waltz was from "The Waltz Dream." Upon exit, Charlotte Bergh, coloratura soprano, made her appearance center stage from behind the draw curtains and sang the "Mad Scene" from Donizetti's "Lucia." Following her, the Mark Strand Ballet of 8 girls did a classic dance called "Autumn Leaves," their costumes being covered with artificial leaves of brown.

The big number of the divertissements then followed, this being "Love's Destiny," by Easter and Hazelton. A neutral black fabric served as a backdrop, a round opening in this drop, 8 feet off the floor, disclosing a silver tree lighted from the sides by spots. At the opening Easter and Hazelton were discovered on a platform, 7 feet high, immediately in front of the opening of the drop. A set of steps led from this platform to the stage and the male dancer made his way to the stage, the female dancer then leaped from the platform into his arms. The entire incident ran 15 minutes.

In order to get the Happiness Boys as close to their audience as possible, Billy Jones and Ernest Hare tried out a stunt of seating themselves in the first front row just in time for the first cue, then when the act opened they were spotted by lights from the dome when they sang their well known introductory melody, "How Do You Do Everybody, How Do You Do." From his position they ascended to the apron of the orchestra stage and Dave Kaplan, their accompanist, sat at the piano used in the orchestra. An entirely new group of songs was used. They took 14 minutes.

Skied the Sun

Painting a 9 by 20 foot sun on the side of his theatre chimney was the way H. C. Farley put over The Midnight Sun at the Empire Theatre, Montgomery, Ala.

At night a spot was thrown on the sign, enabling it to be seen at a considerable distance.

FELIX THE CAT HIMSELF IN PERSON IS A HELP

Felix is here shown in front of the Wilson Theatre, Brooklyn, but he has been helping many exhibitors in local territory to put over the Pat Sullivan cartoons. The stunt is handed by Educational for its exhibitors.

Cubist Mountain Was Variety Sales Agent

Walter League used an odd ballyhoo for Variety when he played the imported attraction at the Victory Theatre, Denver.

From compo board scraps he built a hollow pyramid large enough to contain two persons and a wood crash. Each carried a megaphone and shouted at each other while they took turns working the crash.

The result was a terrific din and a heated, but not clearly distinguishable row, so the curious went inside to find out what it was all about. Probably they figured it must represent Jannings arguing with Warwick Warde, but really it didn't mean anything but the sale of additional tickets.

Novel Frames

T. W. Erwin used life preservers as frames for his window stills on Mare Nostrum at the Majestic Theatre, Austin, Texas.

Circular cards were painted to represent the cork rings, with real rope lashings. The centres were painted black and carried the lettered announcements and one still each. They got into windows where the straight cards would have been refused.

Worked for Schade

George Schade, of Sandusky, got a lot out of the accessory bar bell provided by First National on The Strong Man. With a natural comedian for a perambulator, he cleaned up the crowd with little effort.

Got an Army Truck for The Flaming Frontier

JOHNNY HINES
The Brown Derby
The lid of Laughter!
The picture's a wow! and Thad's New Show Is a laugh from start to finish
THAD WILKERSON & CO. Present
The Devil and Tom Walker
THE BROWN DERBY
Johnny Hines
THE BROWN DERBY

A GOOD BANNER FOR HINES IN THE BROWN DERBY

Describing the hat as "the lid of laughter" helped to sell tickets at the Fifth Avenue Theatre, Nashville, Tenn. The derby was done in a glossy brown and the remainder of the sign in contrasting colors.

Ran a Trailer In His News Weekly

Ace Beery, of the Circle Theatre, Indianapolis, worked a new idea for his advance on The Strong Man. He clipped from the film the scene showing Langdon arriving in New York, and ran that in the news weekly with a sub-title reading:

"New York—Among the notables arriving on the S. S. Mauretania was Paul Bergot, the strong man, who will be seen at the Circle September 25."

It was so unmistakably Langdon that the audience got the idea and the laugh was worth a whole deck of adjectives.

For the showing he used a laugh meter in the lobby, painting one end of the dumb bell Langdon was lifting with a dial registering the stages of laughter. A small motor was geared down to give a pointer a slow but continuous movement, and he backed this with samples of the laughter by means of an amplified Okeh record.

Bore Down Hard on Red Grange Feature

Arnold S. Rittenberg, now manager of the Liberty Theatre, Kansas City, and Bob Gary, Universal exploiteer in the same section, did a full weeks work on Red Grange in One Minute to Play.

The lobby was tasteful with special posters done by the house artist and the front carried an 18-foot figure of Grange.

Gary started off with a series of cartoons for the newspapers, and tied two of the papers to a voting contest for the most popular football player. All high school and prep players were eligible and anyone could vote early and often. The winner received a cup from the Mayor supposed to have been presented by Grange.

Pasteboard megaphones were distributed at the football games, about 6,000 being put out.

The team of the Haskell Indian School was to pass through the city and Rittenberg arranged with them to stop off and see the picture. The team and the school band took part in a parade and played a concert in front of the theatre, completely blocking traffic.

One night was assigned each school and 10,000 letters were mailed to the college alumni. An address was made over the radio as a matter of course and almost equally of course there was a taxicab hookup.

Ads were placed in every school publication and Reginald Denny was brought into play. During the World Series Rittenberg, advertising Take It From Me issued a "tip" that St. Louis would win the series in the seventh game. This was handed out at the fourth game. It came out just right, so Ritt had Denny prophecy that Parmalee would win 7-6, which it did several times each day.

Get the Full Effect of Your Bill-Board Publicity! Use Ensign Dates

*Three popular sizes 7x28 (50 for $2.00; 100 for $2.50); 9x42, (50 for $2.50; 100 for $3.00); 28x42 (25 for $4.00; 50 for $5.50).

Your own copy printed on non-fading stock, in any color ink. Printed and shipped day order is received, parcel post special delivery. We have hundreds of satisfied customers among the Motion Picture managers in Michigan, Ohio, Penna., Ky., Ind., and Illinois. Union work and label. Send us your copy. You'll be surprised.

THE ENSIGN COMPANY
BATTLE CREEK, MICHIGAN

*Prices on other sizes, hangers, street car signs on request. We do all kinds of block letter work.

THIS WAS BETTER THAN THE USUAL A BOARDS

The recruiting service in Cumberland, Md., was using a truck and a Universal exploiteer arranged for posters on The Flaming Frontier for the week before the showing at the Maryland Theatre. There was a poster on each side.

Got Out a Special Booklet On Men of Steel

A COMBINATION POSTER AND PEEP SHOW FOR NASHVILLE

Being glass fronted, the reflection is a bit confusing, but you can see the peep hole under "Daddies." In a shadoow box was a bathing beauty cutout. This worked more effectively than a straight peep hole.

Got Out A Book on Men of Steel

For Men of Steel the Liberty theatre, Pittsburgh got out a special four page booklet with the title "Men of Steel Made Pittsburgh," which was pretty certain to attract attention locally.

I described how Judge Gary, of the U. S. Steel Corp., co-operated with Richard Howland in the making of the picture at the local plant, and ran on to tell of the engagement at the Liberty.

The back page was headed "Cabs of Steel" and was a boost for the Yellow Cab Company. Several thousand copies were put out by the cab company, a copy being given each patron.

The front was a picture of the star about to enter a Yellow Cab. The results seem to justify the special printing.

Samples of Gods

Ernest Morrison of the Howard theatre, Atlana, used scraps of tin in his envelopes on Thomas Meighan in Tin Gods with "Let this remind you to see Thomas Meighan in Tin Gods" with other information about the play. He also got two good tinware displays in large shops.

Rocked the Boat

A ship rocking on the waves, operated by a motor, was the shadow box appeal in the lobby of the Murray theatre, Ponca City, Okla., for Mare Nostrum. Manager Pickerel also put out 5,000 heralds, 3,000 of which were distributed to the employees of the Marlin Oil Company.

A clever side stunt was a news story telling how importantly Ibanez and Rex Ingraham had contributed to Valentino's recognition. This won a lot of attention.

On the Menu

In addition to checks for "one million dollars worth of laughs, tears and heart throbs," W. S. Perutz, of the Rialto theatre, Chattanooga, Tenn., supplied a leading sandwich shop with special menus, the lower fifth of which was given to the advertisement of Joanna. Three thousand of these were used during the week.

International

When Nell Gwynne was played at the Imperial theatre, Columbia, S. C., the editor of the State wrote an appreciative editorial on the feature. This was so finely phrased that the British Government broadcast it through its Trade Department as an argument in favor of British made pictures.

Sold Nell Gwynn on Orange Angle

One novel feature of Sidney Dannenberg's campaign on Nell Gwynn, was the use of the special bathtub heralds prepared by the Publix advertising department for the picture. Some six thousand of these were used by one of the leading hotels in Birmingham to tell that the picture was at the Strand theatre.

This special herald was hinged on the bath Nell takes in the cask and was tied in to a short history of bathtubs. In many ways it is more useful than the stock herald. One of these was placed in every bathroom in the hotel each morning.

Borrowed a Storm

An empty store was borrowed and the window carried a basket of oranges with the announcement that Nell was opening next week "with a first-class stock of entertaining and amusing incidents in regards the true life-love story of the little orange vendor and King Charles of England."

In the theatre 200 parrafin oranges were hung from the lamp brackets and still frames, and all still backings, frames and panels were painted over in orange, making a very effective lobby.

With a little extra advertising the picture was put over to a huge success.

Boosted

Special throwaway cards and a two night radio broadcast helped The Lone Wolf Returns at the Rialto theatre, Chattanooga, Tenn. The picture ran the last half of the week and gave the best Friday the house has recorded.

The cards were printed with the same copy on both sides, but one side was black and the other red. Somehow this seemed to give the card importance. The only text was the title preceded by a "Beware" and followed by the house and dates. A large exclamation point was the attractor.

A CARICATURE CUTOUT FOR BATTLING BUSTER KEATON

H. C. Farley, of the Empire Theatre, Montgomery, Ala., used this ring to advertise Battling Butler in keeping with the comedy spirit of the play. For a change it was a big improvement on the usual cutouts.

Militia Collaborated to Sell Behind the Front

Militia Put Over Behind the Front

Clark Munson writes that the local company of the State Guard helped him to break the records with Behind the Front, at the Tentorium, Spencer, W. Va. As we told you lately, the Robet theatre is being renovated and they played in a tent through the Summer, so Munson reports a crowded tent instead of a crowded house.

Spencer has only one company of the guard, but they turned over their entire equipment for exploitation use. The lobby was a machine gun nest with two uniformed men, while the rest of the equipment was on display in a drug store window. The other drug store, right next door, was given a second display of curios and relics gathered together by a local man.

Company M was the guest of the management the opening night and all through the run the company bugler gave the army calls as a prologue to each showing, the calls being explained by one of the officers.

Mr. Munson sends in a photograph of a pram they regularly use. This is merely a frame on which is stretched the 3x10 banners supplied by the exchange. Two are sent and one is put either side of a Ford truck, the means of attaching being left in place so that it takes only a minute or two to mount or dismount the displays. It is simple and useful and does not interfere with the use of the truck for other purposes.

Probably you can get the idea. The photograph will not reproduce.

TWO CUTOUTS USED FOR THE BLACKBIRD IN LITTLETON, COL.
One of them is the cutout from the 24-sheet, with three boys as motors. It is 14 feet tall. When not perambulated, it parked at the theatre. The post signs were erected by police permit at the theatre.

Every Window

Practically every window in Palatka, Fla., carried some advertising for Mare Nostrum when the picture came to the Howell theatre. This special drive and the names-in-the-classified put the picture over to extra sales

A Real Tin God

A man made of tin goods, held together by adhesive tape, was the novelty employed by G. R. Stewart, of the Sterling theatre, Greeley, Col., on Tin Gods.

Mr. Stewart paid ninety cents for the tape and the leading hardware store did the rest, keeping the tin god in the window for a full week, which gave a four-day advance.

A Smashing Opening

Ralph Noble put over Variety so well at the Palace theatre, McAlester, Okla., that all the blass in the box office was broken by the crowd trying to purchase tickets for the midnight opening.

HOW A. K. HOEL PUT OVER RIN-TIN-TIN IN SYRACUSE
Hero of the Big Snows was the attraction at Keith's Theatre, and prizes were offered for the largest, finest, smallest and ugliest dogs. Outside of a few kid fights evrything was lovely and the picture was batted over big.

Plans Flower Shows for Twice Each Year

Because a flower show in the lobby of the Rialto theatre, Chattanooga, was such a success, the flower clubs have asked W. S. Perutz to make it a semi-annual event. Hereafter, there will be one show in the spring and another, for late blooms, in the fall.

The initial show was hitched to Monte Carlo and the lobby was filled with a wonderful display. Intending exhibtors had to call at the theatre for entry blanks, and this brought to the house many unfamiliar faces.

Hundreds of others came to see the flowers and remained to see the show, particularly as decision on the exhibits was made by means of votes supplied to patrons. Even without the extra newspaper comment this would have been worth while, but the newspapers splashed all over, since this was something that interested many solid citizens.

It not only gives the house two big weeks a year, but the goodwill is of benefit the other fifty weeks. It's a year around stunt

Two Contests

Charles H. Amos used two contests for The Black Pirate at the Carolina theatre, Greenville. Both were tied to the same newspaper, but did not conflict.

One was a treasure hunt, the newspaper contributing the first prize of $25. The other was a coloring contest for the smaller children, a press book cut of the pirate ship beng the subject.

Another P. B.

The perambulating book seems to be coming back. Several have reported their use of late, the most recent being Rodney Bush, of the Galax theatre, Birmingham. He used this for Forlorn River and got no little attention.

Two Excellent Examples of Unusual Ad Layouts

An Open Letter Helps Start Good Campaign

Tom Arthur, of the Cecil Theatre, Mason City, Ia., opens his campaign on The Flaming Frontier with an open letter, using a two nines very well set.

! IMPORTANT !
ANNOUNCEMENT
Theatre Goers of Mason City
While it has always been my policy to secure for the people of Mason City the very best in entertainment—I am particularly pleased to be able to announce that I have been successful in booking one of the greatest pictures of the year—
"The Flaming Frontier"
This is the stirring, blazing spectacle that astounded and amazed all New York where it recently showed to record-breaking crowds at $2.00 admission.
It is a picture that every red-blooded American—from nine to ninety—from Maine to California will want to see.
"The Flaming Frontier" will be shown at the Cecil Theatre for 3 days—Aug. 30—Sept. 1st.
Tom Arthur, Mgr.
CECIL THEATRE

MR. ARTHUR'S LETTER

The open letter makes an ideal opener for any large campaign. In the first place it is a different appeal and in addition it gives the personal touch that carries weight if the manager means anything to his clientele.

And even where the display advertising is not well done, the printer usually can get out a good looking straight set letter.

This was backed up by an unusually good campaign, using large spaces and plenty of cut material. It was the sort of campaign that impresses the reader, and from the dates it would appear that Mr. Arthur used this picture to get the fall season started properly.

Probably he figured that if he could get the bulk of his patrons to turn out for an extra big picture, he would be able to break down their Summer resistance and line them up for the cool weeks. To this end he played up the picture like a circus, but this open letter was the outstanding feature of the campaign.

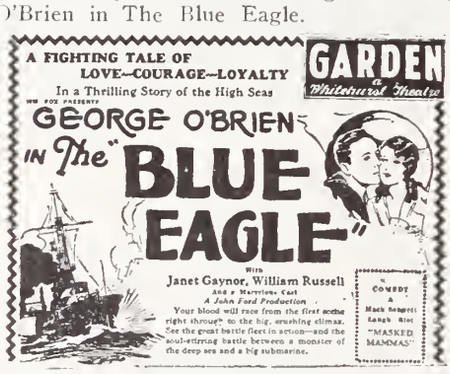
Cut and Won

For some more or less obscure reason the matinee business at the Park Theatre, Youngstown, Ohio, has not been all that it should be, and when A. J. Sharick ran down from Cleveland to talk over The Midnight Sun he was told how matters stood.

He hustled over to the Vindicator, sold the paper on a special coupon that would admit women to the matinees for a quarter; ten cents under price, and because it was a bargain the women simply had to come. The paper gave six big stories to the idea just to get its own share of the kudos, and that helped the night business, too.

This Notched Cut Makes a Nice Ad

Notching a stock cut gives the Garden Theatre, Baltimore, a nice layout without any art bill. Three lines above, to balance the signature and a type insert in the notch gives the equal to a drawn design for George O'Brien in The Blue Eagle.


A FIGHTING TALE OF LOVE—COURAGE—LOYALTY
In a Thrilling Story of the High Seas
GARDEN
Whitehurst Theatre
GEORGE O'BRIEN
in "The BLUE EAGLE"
With
Janet Gaynor, William Russell
And a Marvelous Cast
A John Ford Production
Your blood will race from the first scene right through to the big, crushing climax. See the great battle fleet in action—and the soul-stirring battle between a monster of the deep sea and a big submarine.
A Comedy
Mack Sennett Laugh Riot
"MASKED MAMMAS"

MUCH FOR LITTLE

It may have been that only the small panel was notched in, since the other copy reads more like the plan book style than house work. In any event the Garden has produced a nice display at small cost.

Versatile Octopus Helps Mare Nostrum

This drawn design for the Forum Theatre, Los Angeles, may not be very correct from a zoological angle, for an octopus large enough to grab a ship in one tentacle would not require three tentacles for the man, but there is life to the sketch and it lives up to the corner "amazing."

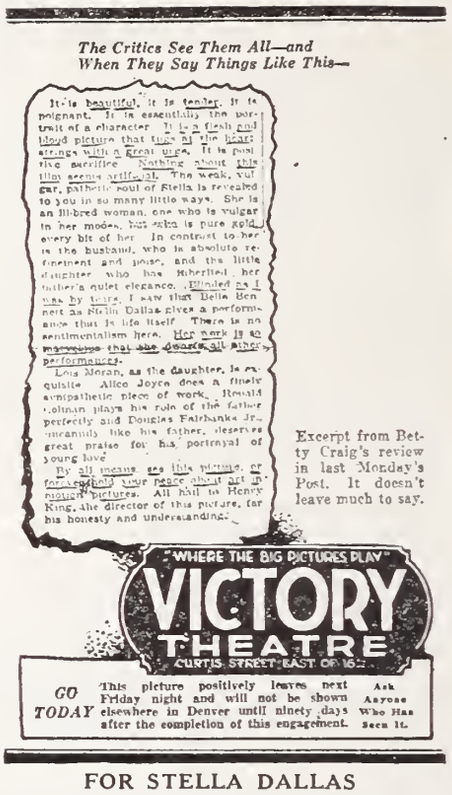
The title is given a good play-up and there is enough sales talk for a two-fives; which is a reasonably large space for Los Angeles.

AMAZING
4 SHOWS DAILY
2 - 4:15
7 & 9:15
REX INGRAM'S
Wonder Picture
MARE NOSTRUM
from the Powerful Gripping Story by
BLASCO IBANEZ
with
ALICE TERRY & ANTONIO MORENO
ROMANCE! EXCITEMENT! SUSPENSE!
—Thrills that have never before been seen make this master production one of the most outstanding photoplays of the year. Eileen Creelman in the N. Y. American said: "Rex Ingram has produced a magnificent picture both powerful and poetic."
HENKEL'S
Melody Classics
"SECRETS OF THE SEA"
FORUM
4050 WEST PICO
Free AUTO PARK

A FISHY CUT

Lets Local Critic Write the Ad Copy

Appreciating the value of a really appreciative criticism, the Victory Theatre, Denver, merely reproduced a local criticism on Stella Dallas for its two sevens.


The Critics See Them All—and When They Say Things Like This—
It is beautiful, it is tender. It is poignant. It is essentially the portrait of a character. It is a flesh and blood picture that tugs at the heart strings with a great urge. It is pure love sacrifice. Nothing about this film seems artificial. The weak, vulgar, pathetic soul of Stella is revealed to you in so many little ways. She is an ill-bred woman, one who is vulgar in her modes, but who is pure gold every bit of her. In contrast to her is the husband, who is absolute refinement and poise, and the little daughter who has inherited her father's quiet elegance. Blinded as I was by tears, I saw that Belle Bennett as Stella Dallas gives a performance that is life itself. There is no sentimentalism here. Her work is so marvelous that she dwarfs all other performances.
Lois Moran, as the daughter, is exquisite. Alice Joyce does a finely sympathetic piece of work. Ronald Colman plays his role of the father perfectly and Douglas Fairbanks Jr. unconsciously like his father, deserves great praise for his portrayal of young love.
By all means see this picture, or forever hold your peace about art in motion pictures. All hail to Henry King, the director of this picture, for his honesty and understanding.
Excerpt from Betty Craig's review in last Monday's Post. It doesn't leave much to say.
"WHERE THE BIG PICTURES PLAY"
VICTORY THEATRE
CURTIS STREET EAST OF 16TH
GO TODAY
This picture positively leaves next Friday night and will not be shown elsewhere in Denver until ninety days after the completion of this engagement.
Ask Anyone Who Has Seen It.

FOR STELLA DALLAS

About the only addition made by the house is the statement that the picture will not be seen again in Denver within the 90 day period. It is about all that is needed, for the critic wrote an exceptionally fine review.

If the management made the same statements, they might not be as readily accepted, so it wisely lifts the gist of the critcism and reproduces it. The reproduction comes up rather poorly, but it gets over, and using the actual clip instead of a reset permits the underlining to point up the value of the strongest phrases.

It is an adroit utilization of an exceptional piece of copy.

Hyman Displays Are Uniformly Well Done

Most of the advertising of the Mark Strand Theatre, Brooklyn, are uniformly good, but now and then Eddie Hyman gets a little ahead of the average, and we think that this 75x2 on Red Grange is a little better than usual .

This is all hand lettering, with the figure put in by a second artist, who can draw

Tom Mix Picture Has Fine Action Attractors

but not letter. Most of the lettering is a clear as type and much of it suggests an extra fancy cast letter instead of hand work. Where hand work is so legible its use is better than type, for the objection to han lettering is not based on the fact that it is done by hand, but that it is not legible.

A HYMAN DISPLAY

This is a Sunday space, the show starting on Saturday, which explains the ears.

Sometimes when we see these Hyman ads we wonder why the production companies cannot offer as good lettering in their press book ads and mats. The trouble in most art departments seems to be that the artist is permitted to letter in the text. Hyman uses a special man for the text and has a second for figure work when this is used.

Strong Action Aids Amateur Gentleman

One good action cut is worth a lot of flossy but meaningless detail, and this First National cut on The Amateur Gentleman certainly packs a punch literally as well as figuratively. The underline ties into the cut with its reference to the boy who was not too proud to fight and with the subtle suggestion of "our Dic" sells without much argument.

This is a 7½ by 3, which gives a nice proportion. There was a time when the nearly square ad was almost as standard as the long and deep space now is. In many ways we like this proportion better, though most cuts are schemed to run down the page instead of across.

Book and magazine pages are the result of long experiment, and they bear the same relative proportions, yet most managers seem to run to deep cuts for no apparent reason.

Just because the others do is one very good reason why you should get contrast with a different style.

All This Week
OLYMPIA
YOUR AMUSEMENT HOME
All This Week
HERE, WORCESTER FOLKS, IS 'OUR DICK' AGAIN!
in a drama of the boy who wasn't too proud to fight for the honor of being known as a gentleman.
RICHARD BARTHELMESS
THE AMATEUR GENTLEMAN
LAURA LAPLANTE
In "HER BIG NIGHT"
ON THE SAME BILL
RALPH GRAVES
In "TAKE YOUR TIME"
OLYMPIA ORCHESTRA
FOX NEWS

PLENTY OF ACTION

New Mix Release Gives Fine Cuts

Most managers seem to appreciate the good cuts supplied on Tom Mix in The Great K & A Train Robbery, and the star is getting a better play-up for this release than in most recent releases. Read's Hippodrome, Cleveland, takes a two-eights to let in the cut.

Cleveland's Greatest Amusement Value
READE'S
HIPPODROME
Continuous Daily From 11 a. m. to 11 p. m.
MORE AND BETTER FOR YOUR MONEY THAN ANYWHERE ELSE IN TOWN
Starting at noon today
WILLIAM FOX Presents
Tom Mix
in
The GREAT K&A TRAIN ROBBERY
with TONY the wonder horse
The foremost western thriller of the greatest western star
Tom and Tony will once again ride into your heart in this cyclonic thriller that'll chill you to the marrow. Watch the Star of the West riding amid a rain of bullets in running down a gang of railroad desperadoes. See him swim under water to the bandits' lair. Watch his lasso jerk a pal from the wheels of death. And see him steal the heart of a beautiful girl. It's 22-carat entertainment - every second of it.
+ PLUS +
7 CHOICE VAUDEVILLE NEWS 7
PRESENTATIONS
BARGAIN PRICES
BEGINNING THURSDAY MADGE BELLAMY in BLACK PARADISE
LESTER World's Foremost Ventriloquist
DANCE FLASH Ed in "Dancing As You Like It"
THREE HARPERS in A Casting Surprise
KAY SISTERS in "The Vanity Revue" Featuring Vera Mooning & Her Coeds
"CLEVELAND AND DOWREY in "A Satire On Present Day Conditions"
"Slumber Phase" with WALLY JACKSON & CO.
CARLISLE & LAMAL in "The Interview"
A Fox Comedy—Reade's Current Events—Aesop's Fables

MIX IN ACTION

The panel at the right contains more text than is usual on a Mix story, but there seems to be plenty to talk about, and the house is going strong. There is a lot of five and six point type in this display, but it is legible enough save in the vaudeville section, where the lines are too close together.

An even better display is made by the Garden Theatre, Baltimore, on the same picture.

TOM MIX
GARDEN
Westcourt Theatre
A WM FOX PICTURE
In His Greatest Picture of the Year!
THE GREAT K&A TRAIN ROBBERY
Tom piles up thrill after thrill as a fast-ridin', square shootin', lovable railroad detective.
TONY
(The Wonder Horse) Carries Tom Through more cyclonic adventures than does two ordinary heroes ever experienced before. There's a thrill every second!
Comedy
STORY ADAMS
"Beauty a La Mode"
FIVE BIG ACTS OF SUPERIOR VAUDEVILLE

ANOTHER MIX CUT

Here the space is nearly a three sixes, with only five lines of selling talk for the play and a special box for Tony over on the right. The way they play up Tony suggests that the latter must have a personal press agent, though Tony deserves all the space he is given.

Advance Prologue

Using its prologue the week in advance, the Kinsman Theatre, Cleveland, put over The Midnight Sun with a girl dressed as Laura La Plante in the ballet scenes.

A rayed sun effect in gold and lacquer red was placed in front of the screen curtains and disclosed by raising the asbestos. The girl was picked up with a dark green spot which changed to blue as she rose from her crouching position and with a dramatic gesture threw off her chains, the light coming on full amber.

This was used the week before the showing and repeated for the run of the feature. During the advance week announcement cards were spotted with white following the tableau.

JEFFRIS
STARTS TODAY
JEFFRIS
NORMA SHEARER
with CHARLES EMMETT MACK and CARMEL MYERS
in
THE DEVIL'S CIRCUS
A thrilling picture portrayal of what happens in the Show of Life when Fate cracks the whip
A beauty alone! The center of men's plots and counter-plots! Norma Shearer at her greatest in a drama of a woman's love and sacrifice!
4 Complete Shows 1-3-7-9 P. M.
COMEDY MISTER WIFE
NEWS EVENTS
LITERARY DIGEST

A NICE DISPLAY ON THE DEVIL'S CIRCUS FROM H. G. OLSON, OF JANESVILLE, WIS.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

"Faust"

Murnau Makes a Splendidly Pictorial Version of "Faust" Liberally Changed to Meet Screen Needs

Goethe's
"Faust"
With Emil Jannings
Directed by F. W. Murnau
An UFA Production
A Metro-Goldwyn-Mayer Picture
CAST:

Cherub ..... **Warner Fuetterer**
Mephisto ..... **Emil Jannings**
Faust ..... **Gosta Ekman**
Marguerite ..... **Camilla Horn**
Her Mother ..... **Freida Richard**
Valentine ..... **Wilhelm Dieterle**
Aunt Martha ..... **Yvette Guilbert**
Duke ..... **Eric Barclay**
Duchess ..... **Hanna Ralph**

Length—8110 Feet

Declaring himself to be greater than God, because all men turn to him, Satan is challenged by the Archangel to ply his wiles on the learned Dr. Faust. Satan scourges Faust's town with the dreaded Black Plague and when Faust's lore is helpless to aid those who call to him, he turns to Satan for aid in effecting his cures. Satan lures him with a dream of youth but in the end loses his victim because of his sacrifice to true love. Splendidly pictorial version of Goethe's immortal story.

PICTORIALLY the Ufa presentation of "Faust," done by F. W. Murnau and interpreted by a cast headed by Emil Jannings, is one of the most splendidly scenic effects yet sent us by the Germany company. Scene after scene reveals a setting that for composition and lighting has seldom been equaled. There is one set in particular, a flat expanse of snow meeting a flat grey sky, with only a single gnarled tree, its trunk bent to an arc by the wintry blasts that on canvas would be regarded as a masterpiece, and this is but one of thirty or forty settings equally worthy of unstinted praise. Not all are landscapes. The interior hall of Marguerite's home for example, is a masterpiece of lighting. The fanciful nature of the story makes possible an artistic treatment not always possible in a modern story. As an eye-spectacle, "Faust" will rank high.

But the story has been altered to gain action. Mephisto makes a wager with the archangel that he can win the soul of any man and is bidden to try his wiles on Faust. To attain his end Satan afflicts the town with the plague and the humanitarian Faust, finding his learning useless to cope with the disease, turns from God to the devil, only to find that his townsmen will have none of the relief offered by one who fears to face the Cross.

Denied by those he seeks to save, Faust turns to thoughts of his youth and becomes a Don Juan, finally centering his affections on Marguerite, his one clean love. From there the story follows the Goethe romance to a climax where Marguerite is burned at the stake and Faust joins her, by that act defeating the Fiend.

The early scenes suggest the story of the Plague in London, with a transition to Don Juan and later a suggestion of The Thief of Bagdad with a magic carpet sequence.

Jannings' Mephisto is at least different from the accepted versions. In the opening scenes he suggests the gross Arch Fiend, but in his first encounters with Faust he is far from the stage type of Mephisto; a squat, grotesque, rather haunting figure; a wonderful character make-up, but far from suggesting the Prince of Darkness.

For the middle story he becomes more nearly the Mephisto of the stage, but a Mephisto who is coarsely humorous rather than sinister, a very low-comedy devil who does not carry conviction. As acting, without regard for the role, his work is excellent, but he does not suggest a reasonably clear characterization. There is neither lightness nor subtlety to his work.

The Marguerite of Camilla Horn is rather too heavily stressed, first for youthful innocence and later for anguish of soul. She plays with power but not always with conviction. The Martha of Yvette Guilbert, the once-famous French *diseuse,* was a finely considered bit of comedy, and the Faust of Gosta Ekman was excellent.

"Faust" should make a general appeal on its pictorial features. It is sumptuous to the last degree.

"The Cheerful Fraud"

Reginald Denny Again Has a Fast Moving and Hilarious Farce Comedy That Should Please

IN "The Cheerful Fraud," the newest Reginald Denny Special, Universal again has an offering that should provide enjoyment for the masses and especially please the wide clientele of this star's fans.

Like his previous productions, "The Cheerful Fraud" is a hilarious farce comedy, punctuated with gags that are good for a large number of laughs and smiles, with a genuinely amusing story that keeps moving at a rapid pace. There is not a minute when there is not something afoot.

The plot concerns Sir Michael Failrie's "go-get-her" romance with a pretty young social secretary. In true farce comedy style, when he sees her on the street it is love at first sight and on being turned down he manages to get a job with the same wealthy family so as to be near her, of course using an assumed name. In the meantime, this new rich family has invited as a week-end guest an international crook who is posing as Sir Michael, and not satisfied with the complications that would result from this mix-up a woman adventuress who turns out to be the pal of the crook appears and seeks to blackmail the wealthy man and to save himself he introduces her as the hero's wife. The family jewels are stolen and the real Sir Michael accused, but he, of course, manages to prove his innocence and ends by catching and exposing the real crook and, of course, winning the girl in the case.

Denny has a congenial and characteristic role and again gives a fine performance and is supported by an excellent cast. Gertrude Olmstead is attractive and capable as the girl, with Otis Harlan as the easy-going rich man, and Emily Fitzroy as his wife who wishes to shine in society. Charles Gerrard gives a finished performance as the false Sir Michael, and Gertrude Astor is at her best in the comedy scenes where she is trying to blaickmail first the rich man and then Sir Michael, after she discovers his real identity.

Director William Seiter has given this story good direction and in fact it is more in the handling of the different situations and the gags introduced, together with the capable work of the players, than in the rather familiar farce comedy plot that the entertainment lies. Each situation has been

(Continued on page 443)

Carl Laemmle presents
Reginald Denny in
"The Cheerful Fraud"
Directed by William A. Seiter
A Universal-Denny Special

CAST:

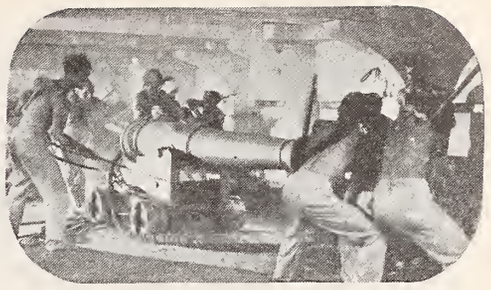
Sir Michael Fairlie.....**Reginald Denny**
Ann Kent .....**Gertrude Olmstead**
Mr. Bytheway .....**Otis Harlan**
Mrs. Bytheway .....**Emil Fitzroy**
Steve ..... **Charles Gerrard**
Rose.....**Gertrude Astor**

Length—6,945

Sir Michael falling in love with Ann, a social secretary to a wealthy woman, takes a job with the family while a crook poses as Sir Michael. The real nobleman, after a series of mixups, saves the jewels and wins Ann's love. Amusing farce comedy.

"Old Ironsides"

James Cruze Makes Tremendously Thrilling and Entertaining Picture on Truly Gigantic Scale



Adolph Zukor and Jesse L. Lasky Present
A James Cruze Production
"Old Ironsides"
Story by Laurence Stallings
A Paramount Picture
CAST:

The Boy.....Charles Farrell
The Girl.....Esther Ralston
The Bos'n.....Wallace Beery
The Gunner.....George Bancroft
Commodore Preble.....Charles Hill Mailes
Stephen Decatur.....Johnny Walker
Richard Somers.....Eddie Fetherston
The Cook.....George Godfrey

Length—10,089 feet.

A picturization of the war of the United States against the Barbary pirates in which the frigate Constitution, known as "Old Ironsides," practically single handed defeated these marauders who levied tribute or captured merchant vessels, enslaving their crews. Into this has been woven a romance of a country lad and the daughter of the owner of one of the captured vessels. Stirring and gigantic epic drama of sea warfare, punctuated by excellent comedy.

INTIMATELY ASSOCIATED with some of the most glorious exploits of the early history of the Republic and symbolizing our highest ideals of magnificent courage and bravery, the memory of the U. S. S. Frigate Constitution, familiarly known as "Old Ironsides" has been immortalized by Oliver Wendell Holmes' famous poem.

With added interest aroused in this grand old ship due to the campaign to raise a fund to make necessary repairs to preserve it, Famous Players Lasky Corp. decided to visualize on the screen the story of the most famous of our war vessels and the result is the gigantic super-picture "Old Ironsides" which should interest, thrill and amuse every American man and woman and child.

Determined that even down to the smallest detail everything should be authentic and as realistic as possible, Director James Cruze faced a tremendous undertaking for aside from the tremendous number of people who would appear in the production it was necessary to reproduce not only "Old Ironsides" but a number of other ships that figured with her, all of a type long obsolete, fully equip and mount them, even to the old style cannon, costume their crews and actually navigate them. The result thoroughly justifies the enormous expense and effort for no more thrilling or convincing scenes could be imagined than the sequences that depict the naval encounters with the enemy off the Barbary Coast of North Africa, scenes which are staggering in their magnitude and impressiveness and mark a new record of screen achievement.

In filming the story of Old Ironsides the producers concentrated on the campaign against the Barbary pirates who in lieu of tribute seized merchant vessels, enslaved their crews and wronged the women. The infant United States alone dared to dispute their sway in the Mediterranean, our attitude being epitomized in the famous saying in Congress "Millions for Defense but not one cent for tribute." For purposes of dramatic unity the highlights which covered a considerable period has been consolidated into one series of events taking place within the space of a few hours, otherwise, the reproduction is vouched for as being historically accurate.

"Old Ironsides" from a plot standpoint belongs in the class of historical novels, as in order to round out the story there has been introduced a fictional romance between a country boy and the daughter of the owner of a merchant ship on which he is shanghaied. This also offers opportunity for some of the best natural character comedy we have ever seen, in the person of the bos'n of the boat and a master-gunner of Old Ironsides whom he shanghais. The clashes between this rough, tough, hard-boiled pair are continuous and a never-ending source of laughter.

Laurence Stallings, the author of "The Big Parade" and "What Price Glory," wrote the story, which in itself is a guarantee of audience enjoyment, and although as it reaches the screen the romantic element follows along rather conventional lines with certain developments that are more picturesque and pleasing than plausible, the characters of the bos'n and the gunner are intensely real and convincing, accurate types of the men of the seas in the days of the old wooden sailing ships. As has gotten to be so often the case in productions in which he appears, Wallace Beery really steals the picture so far as the individual players are concerned, and George Bancroft, the famous heavy of "The Pony Express" gives his a race for the comedy honors. The make-up of both of these men is wonderful, their characterizations fine and with the excellent material supplied by Stallings they are a genuine delight. In fact this angle overbalances a tendency of the interest in the fictional story to lag due to too long holding of some of the situations and a rather deliberate tempo in many of the sequences.

It is the exploits in which Old Ironsides figures rather than the excellent comedy, pleasing romance or dramatic flashes and clashes of the interpolated story that make this picture one that should captivate any real red-blooded American. While from a dramatic standpoint the story is weakened by the fact that characters prominent in the early part are naturally subordinated when the big naval fight begins and others arise to dominate the action and interest, the real historical personages who rendered themselves immortal in the glorious victory over the pirates, so big, so tremendous, so powerful are the filmed exploits of this grand old ship that they overshadow every other consideration and provide a glorious climax.

The scale on which these sea scenes have been filmed is stupendous. What is said to be the most gigantic set ever constructed depicts the Tripolitan fort and stronghold of the pirates, rising tier upon tier from the waters edge and a whole fleet of wooden ships fully manned with hundreds of men take part in the engagements. There is Old Ironsides full life-size with its upper deck and gun deck literally swarming with men, sailors, officers and marines, a Tripolitan ship on the same scale, as fully manned, the American frigate Philadelphia which became the prey of the pirates when it ran aground, the bark Esther, itself a big ship, the smaller smack Intrepid, and a number of lesser vessels.

It is in the handling of this horde of ships and men rather than the mere bigness of the thing that James Cruze has again shown himself a master director and a genius. He has made you feel that you are actually watching a titanic sea struggle in the conflict between Old Ironsides and the pirate cruiser, each with dozens of cannon firing broadsides, maneuvering for advantage, the ramming on Old Ironsides amidships by the enemy, the boarding party, hand-to-hand encounters between hundreds of men, the repulse and the tremendous thrill of the destruction and sinking of this big ship, with men jumping from her decks into the water. No miniature stuff here, but the real article.

Though dwarfing the others in magnitude there are lesser encounters which provide as splendid thrills. The daring exploit of a half a hundred Americans led by Stephen Decatur, who aboard the Intrepid stole into the harbor under cover of night and destroyed the captured Philadelphia, a feat which the famous British Admiral Nelson pronounced "the most daring of the age." The scene, tremendous in its thrill showing our lofty ideals of bravery at its highest, in which Richard Somers, a young middie in command of the little Intrepid, cautioned not to let it fall into the enemy's hands, when attacked on both sides and right in the path of the American landing party said "I'll clear the way for you Decatur" and blew up his ship sacrificing himself and his crew. This provides one of the grandest, most blood-tingling thrill that any man or woman may ever hope to experience.

So fine is the work of the individual players that it would be unfair to single any out for especial praise, there is Johnny Walker as Stephen Decatur, Charles Hill Mailes as the gruff old commodore, and Eddie Fetherston as the mild but truly heroic Richard Somers, and in the fiction story, Esther Ralston as an exceptionally attractive girl and Charles Farrell, a convincing and likeable hero, with George Godfrey as the negro cook; and of course Beery and Bancroft.

The manner in which the story characters have been retained in the historical sequences has been skillfully done, providing good human interest and effective comedy relief at some of the most stirring moments, and example of this is the ending. With the reunited lovers aboard, the Esther continuing her interrupted voyage is challenged by Old Ironsides and told to proceed "the seas are now free."

At the premiere at the New York Rivoli at the two dollars top, a genuine surprise was sprung on the audience by the use of a new and startlingly effective device. Just as Old Ironsides was shown approaching and had entirely filled the regulation screen, the screen itself was seen to enlarge until it filled the whole stage. The old ship kept growing bigger and bigger until it seemed lifesize and to be actually coming right out of the screen. It literally brought the audience to its feet with tremendous applause.

In addition to offering genuine entertainment and some of the best and most spontaneous he-man comedy we have ever seen, "Old Ironsides," picturing one of the most glorious pages of our history, will thrill you and make you feel proud that you are of the same race as these heroes. Every man, woman and child in this country should see it.

"Sin Cargo"

Melodramatic Story of Pearl Smuggling with Romance and Jazz Offers Good Entertainment

NOT so hectic as its title, but at the same time a corking good melodrama of pearl smuggling with a twist to the plot that brings in a wild jazz party on a yacht and a climax in which the vessel is blown up. "Sin Cargo" a Tiffany production should prove a good attraction for the average theatre.

The opening scenes develop in a pleasing and amusing manner the romance between the hero, a sea captain and the sister of a pearl smuggler. With the arrest and disgrace of the hero for bringing in pearls secreted in an idol and taking the blame for his sweetheart's sake the theme becomes good melodrama with the interest and sympathy well placed. The climax comes when the former captain ships as a sailor aboard the villain's private yacht which is being used for a crowd that one of the sailors characterizes as "Sin Cargo." The heroine, learning the truth about her brother sacrifices herself to save him and comes aboard with the villain, but is rescued by the hero. The plot is given the unusual twist of showing the rascally brother proving the real hero in this situation by blowing up the yacht and losing his own life in atonement for the trouble he has brought on others.

A well selected cast of well-known players capably portray the different roles and Gasnier has directed the story so that it keeps the interest well sustained. The jazz scenes, while snappy, are not overdone. Shirley Mason and Robert Frazer are capital in the leading roles.

Tiffany presents
"Sin Cargo"
With Shirley Mason and Robert Frazer
Directed by Louis J. Gasnier
CAST:

Eva Gibson	**Shirley Mason**
Capt. Russell	**Robert Frazer**
Harry Gibson	**Earl Metcalfe**
Jim Darrall	**Lewford Davidson**
Mary Wickham	**Gertrude Astor**
Capt. Barry	**Pat Harmon**

Length—6,100 feet

Capt. Russell, innocent victim of smuggling scheme, shields Gibson because of his love for his sister, Eve, and is disgraced. Later he saves Eve, who has been taken aboard Darrell's yacht, and wins back her love. Exciting romantic melodrama.

"The Blonde Saint"

Lewis Stone and Doris Kenyon in Pleasing Romance Filmed in Beautiful Surroundings

Samuel E. Rork presents
"The Blonde Saint"
With Lewis Stone and Doris Kenyon
Based on French Whitman's novel,
"The Isle of Life"
Directed by Svend Gade
A First National Picture
CAST:

Sebastian Maure	**Lewis Stone**
Anne Bellamy	**Doris Kenyon**
Fannia	**Ann Rork**
Annibale	**Gilbert Rowland**
Hario	**Cesare Gravina**
Pamfort	**Malcolm Denny**
Tito	**Leo White**

Length—6,800 feet.

Italian novelist adores an American girl who resents his affairs with women. Kidnapping her on a steamer they reach an island off Sicily where his gentleness to her and work in aiding the natives during a plague finally wins her over. Pleasing romance in gorgeously beautiful settings.

EVEN if there were no other points in its favor the Samuel Rork production for First National "The Blonde Saint" would still offer good entertainment from a pictorial angle with its gorgeously beautiful exterior scenes depicting the rugged Italian coast, the picturesque natives and the exceptionally fine and convincing types selected to depict these people.

In addition to these scenes, some of which are almost breath-taking in their beauty, there is a romantic story that harmonizes with the colorful surroundings. It is to this island, known as the Island of Life that a famous novelist brings a girl who spurned him and naturally she realizes her error before the final fade-out is reached.

In addition to the ardent romance, the story has a melodramatic twist, with a vendetta between father and son-in-law, brigands

who seek the hero's wealth and a real serial type of thrill in the stone-flooring of an ancient temple which traps the unwary and turning on a pivot drops them into the sea several hundred feet below.

Both of the featured players give excellent performances and are assisted by a fine cast. Ann Rork and Gilbert Roland are thoroughly convincing types for the native couple fitting right in with their picturesque surroundings.

"The Blond Saint" holds the interest with its pleasing romance and more than satisfies the eye with its pictorial beauty.

"While London Sleeps"

Rin-Tin-Tin Is Star of Lurid Police-Crook Melodrama of London's Limehouse District

WITH a title that suggests melodrama, this type of entertainment is offered in its most lurid form in "While London Sleeps" Rin-Tin-Tin's newest starring vehicle for Warner Brothers.

Set in the London slums in the Limehouse District, with a story built up around the tireless efforts of Scotland Yard to capture a super-clever and elusive criminal known as "The Hawk" who is aided by his dog Rinty who has been taught to scent the police, and involving unavailing efforts to capture this arch-criminal, there has been brought into the story a wild ape-man, who belongs to The Hawk. We see this monster swinging along the rafters and fighting with the dog over food, also being used by his master to scamper from tree to tree and into a window to kidnap the police inspector's daughter, and the climax pictures the girl locked in a room with this monster straining to break his chains, and Rin-Tin-Tin arriving just in time to save her. While over-drawn and not at all convincing there is a purely physical thrill in some of these scenes and there is a good punch in the way Rin-Tin-Tin clambers up a wall, and through the skylight to the girl's rescue and struggles with the ape-man.

As always, this magnificent dog's work is wonderful, rivets the attention and holds the interest and will please his multitude of fans. The work of the supporting cast is capable and there is an interesting romance besides the excitement of the police-crook angle.

Warner Bros. Presents
"While London Sleeps"
Starring Rin-Tin-Tin
Directed by Walter Morosco
CAST:

Rinty	**Rin-Tin-Tin**
Dale Burke	**Helene Costello**
Thomas Hallard	**Walter Merrill**
Foster	**John Patrick**
The Hawk	**Otto Matiesen**
Inspector Burke	**Dewitt Jennings**

Length—5,810 feet.

Rinty, police dog owned by noted London criminal, "The Hawk," is captured by police and used as lure to capture his former master. This dog also saves Dale, daughter of the Inspector from attack by The Hawk's wild ape man. Exciting melodrama with dog hero.

"The Canyon of Light"

In Typical Role and as Doughboy Motorcycle Rider, Tom Mix Should Satisfy His Admirers

AN unusual sight is offered Tom Mix fans in "The Canyon of Light" his newest feature for Fox, that of seeing him astride a new kind of steed, a motorcycle on the battlefields of France, with Tom dressed in khaki with trench helmet and all. But this is only an interlude in the story for in the opening scenes and for most of the footage he is his regular western self in congenial surroundings with his pony Tony to keep him company.

The romantic element in this Mix offering is strongly emphasized and there is plenty off action and punch melodrama including a scene where a bandit is about to be hung and Tom shoots the rope, freeing him, and is led out to take his place. There is also a plentiful leavening of fights and hard riding, bandits, rodeo stuff, etc., to appeal to the western fans.

Tom's rule suits him to a T while Dorothy Dwan is an atractive heroine with Carl Miller doing good work as the villain.

William Fox Presents
Tom Mix
And Tony, the Wonder Horse, in
"The Canyon of Light"
A Benjamin Stoloff Production
CAST:

Tom Mills ..... **Tom Mix**
Concha Deane ..... **Dorothy Dwan**
Ed Bardin ..... **Carl Miller**
Jerry ..... **Ralph Sipperly**
Ricardo Deane ..... **Barry Norton**
Ellen Bardin ..... **Carmelita Geraghty**

Length—5,399 Feet

Tom's Buddy is killed in France and Tom is invited to visit his buddy's family, but his brother-in-law who has become a bandit poses as Tom. Eventually the gang is captured and Tom wins his buddy's sister. Entertaining, actionful Tom Mix western.

Ralph Sipperly furnishes comedy relief and Barry Norton has an effective death scene on the French battlefield, just like he does in "What Price Glory." Carmelita Geraghty in a different role, sympathetic this time, is entirely satisfactory.

In striving for thrills in the climax, the director has rather overplayed the situation with the continual falling to pieces of buildings in a deserted village ending with a fight on top of a big building with additions to it like steps that cave in or tumble over one by one, however, this should prove a popular attraction with the Mix fans.

"The Canadian"

Meighan Will Please His Army of Admirers in Slender but Entertaining Story of Northwest

LACKING IN PLOT and almost devoid of real dramatic suspense, "The Canadian" seems destined to please the Meighan fans. The story is not strong, but it is fluently if not tersely told, and is set in the wheat fields of Manitoba, yielding interesting and picturesque background for a simple story of a girl who finds it difficult to make the shift from London society to the rough and ready life on the Canadian prairies.

Her chief objection is to her brother's wife. Meighan jokingly suggests that he will marry a squaw to keep house for him and Nora offers to take the squaw's place so far as the housekeeping is concerned.

Gradually love springs up, but it is not until he is sending her back to England, believing that this is what she desires, that her love breaks down her pride, and all ends happily.

There is a wealth of local color, notably in the early scenes, and the locale is sufficiently interesting to hold the attention in spite of the slow tempo followed in the development of the plot.

Mr. Meighan is his usual easy, unconscious self, rising to no great dramatic moments, but being always interesting. Mona Palma, as the girl, makes no very strong appeal, but plays acceptably. Wyndham Standing, as the brother, holds his own well, but Dale Fuller, as the wife, gains the real acting honors: the one strongly drawn character in the cast. Charles Winninger does good work as a semi-comic relief.

"The Canadian" looks much better than it sounds.

Adolph Zukor and Jesse L. Lasky Present
Thomas Meighan in
"The Canadian."
Based on play by W. Somerset Maugham.
Directed by William Beaudine.
A Paramount Picture.
CAST:

Frank Naylor.....**Thomas Meighan**
Nora.....**Mona Palma**
Ed Marsh.....**Wyndham Standing**
Gertie.....**Dale Fuller**
Pop Tyson.....**Charles Winninger**
Buck Golder.....**Billie Butts**

Length—7,773 feet.

Nora Marsh, sister of English settler, finds life intolerable and becomes Frank's wife to extent of making a home for him. Distaste gradually turns to love when romance seems hopelessly wrecked. Entertaining drama of the Northwest.

"The Gorilla Hunt"

Burbridge's Adventures with Wild Animals and Strange Natives Make an Exciting Film

BEN BURBRIDGE, American explorer and big game hunter, penetrated the heart of the African jungles in search of gorillas, to obtain adult specimens for the museums and to bring back some of the infant animals alive. He accomplished both purposes and met with exciting adventures in doing so, and a camera record of his trek of about 3,000 miles is being offered by F. B. O. as a 4,362 foot feature.

The highlight of the film is, of course, the bagging of the gorillas and considering the circumstances he has secured excellent pictures, especially one where an enormous male is shown approaching the camera. The film shows also a tribe of cannibals that his safari met on the tour and, what is especially interesting, are pictures of a visit to a tribe of pygmies whose weapons are poisoned arrows and whose friendship he bought by presents of salt and safety pins. The latter they stuck through their nostrils and used as ornaments. This is said to be the first time this tribe has been filmed.

Mr. Burbridge's adventures were not confined to strange native tribes and gorillas, for there are thrilling scenes showing the hunting and bagging of an elephant, which the natives promptly tore to bits, three lions and various other animals, a meeting with an enormous python, strange types of lizards and the fording of a stream infested with crocodiles and a herd of hippopatimi.

Altogether, it is an interesting and exciting pictorial record that should prove a popular attraction.

"The Cheerful Fraud"

(Continued from page 440)

handled so as to extract every possible smile.

The opening scenes with Denny vainly striving to get the girl to walk under his umbrella, including one where he borrows a big one from a truck, are thoroughly amusing, as are the situations where he is striving to get rid of the woman who has invaded the house in an effort to blackmail his employer. There are several other laughable sequences.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

ARIZONA STREAK. (5 reels). Star, Tom Tyler with pals. Just a fair western show; not much action to it. Frankie Darro is good in this one. Tone O. K. fair appeal. Sunday, special no. Draw town, rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

BROADWAY GALLANT. (6 reels). Star, Richard Talmadge. Where do they get that title for this picture? Nothing about Broadway in it; but it is a good picture and it brought in the money. Print good. Tone good. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore.

COLLEGE BOOB. Star, Lefty Flynn. His last for F. B. O. and it is a good picture of the Charles Ray type and should please the action fans. Very good for me. Print, tone, appeal good. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

COWBOY MUSKETEER. Star, Tom Tyler. This is a fine little program picture and should please western fans most anywhere. Had this on Saturday night and had a very good house and with a two reel comedy, the audience enjoyed it very much. Tone good, appeal 90 per cent. Sunday yes, special no. Draw working class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

HANDS ACROSS THE BORDER. (6 reels). Star, Fred Thomson. A very clever western and pleased most everyone who saw it. Tone good, appeal 85 per cent. Sunday yes, special no. Draw mixed class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre (250 seats), Loyalton, So. Dakota.

LONE HAND SAUNDERS. Star, Fred Thomson. A pretty good picture but don't think it is as good as some he has made. Did good business Friday and Saturday. Tone O. K., appeal good. Sunday if you want westerns that day. Special no. Draw town, rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

MIDNIGHT FLYER. (6,080 feet). Star, Cullen Landis. A god railroad drama. Pleased a fair patronage. Tone good, appeal 85 per cent. Sunday, special no. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, So. Carolina.

PRINCE OF PEP. Star, R. Talmadge. The usual Talmadge picture; pleased however. Tone fair, appeal 75 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, So. Carolina.

TWO GUN MAN. Star, Fred Thomson. One of Fred's best: it will please all Fred's fans, and they are many. Stay with this type, Fred. Draw town, rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

First National

ABRAHAM LINCOLN. (9,759 feet). George Billings as Lincoln. Think I was the last person to buy this picture which is old and then some. But if it was three years older I would still advise every exhibitor who has not used it to buy it. The price is within the reach of the small town and the picture is a real credit to the industry, bringing out people who are in no sense of the word "movie fans." Guy C. Sawyer, Town Hall, Chester, Vermont.

Boys, we volunteer these reports as unbiased tips on pictures we have played. You can depend on us, as brother exhibitors, to play fair; these tips are not paid for—they are given to you for better booking your shows.

Because we set the example by sending tips we have the right to urge you to do likewise. If we are helping you, as we try to do, turn in and help us by sending your picture tips.

OUR GANG.

LOST WORLD. (9,700 feet). Star cast. This is a little old, but did good business for us on Wednesday and Thursday. Tone O. K., appeal good. Sunday and special yes (if not too old for latter). Draw town, rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

RAINBOW RILEY. Star, Johnny Hines. This picture was reported by Harrison as being the poorest of any from this star. I do not know where he got his information but I do know he was wrong. This picture, while not his best, will average as a usual Hines offering. Appeal 65 per cent. Sunday, special no. Draw most classes, town 2,900. Admission 10-25, 15-35. A. E. Andrews, Opera House (486 seats), Emporium, Penn.

SALLY. (8,639 feet). Star, Colleen Moore. A good program picture and was enjoyed by those who saw it, but didn't get very many out for some reason. Made just a little more than expenses. This picture a little old, but should go over very well most anywhere. Tone fine, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

Fox

JOHNSTOWN FLOOD. (6,295 feet). Star cast. A picture that will take anywhere in the East, as our mothers, fathers and grandparents recall it and to us it is romantic history in appeal. Tone good, appeal excellent. Sunday, special yes. Draw all classes, town 4,000. Admission 15-25. E. C. Bays, Globe Theatre (275 seats), Buena Vista, Virginia.

A MAN FOUR SQUARE. Star, Buck Jones. Good western drama: action galore and plenty of thrills. What more could you ask with popularity of Buck? Drew well and pleased all. Tone good, appeal 75 per cent. Sunday yes, special no. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

RUSTLING FOR CUPID. Star, George O'Brien. Only fair. I call this an average picture. Draw town, rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

YANKEE SENOR. (4,900 feet). Star, Tom Mix. It seems as though Fox is not putting Mix in the right sort of stuff. They should put him in action and if he doesn't want action, get some one who will put action into the westerns. Jones has him beat a thousand miles. Tone and appeal good. Sunday yes, special no. Draw working class, city 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

YELLOW FINGERS. (8,294 feet). Star cast. As good a picture of that kind as I have seen for a long time. But it did not go for me and if you can get it over, why go to it. Cast and acting good. Tone and appeal ditto. Sunday yes, special no. Draw working class, city 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

Metro-Goldwyn

AUCTION BLOCK. (6,230 feet). Stars, Charles Ray, Eleanor Boardman. One of the best pictures I have played for a long time. Tone good, appeal 100 per cent. Sunday good, special no. J. H. Heick, Allen Theatre, Allen, Kansas.

BEVERLY OF GRAUSTARK. (6,710 feet). Star, Marion Davies. This is a peach of a picture that lost me money because I paid about three times what my good common sense told me not to do. For a high priced special that flopped in a small town Metro wins the brown derby. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

BLARNEY. Stars, R. Graves, Renee Adoree. Terrible: reminds one of pictures ten or twelve years ago. Nothing to the story. Overdrawn acting and unwholesome. Appeal null and void. Sunday, special no. H. P. McFadden, Reel Theatre, Natoma, Kansas.

BLACKBIRD. (6,686 feet). Star, Lon Chaney. Was liked by most of men and boys. Chaney does some wonderful acting. A few women said it was a good picture. Draw town, country class, town 860. Admission 10-25. Oren J. Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

BLACKBIRD. (6,686 feet). Star, Lon Chaney. Lon Chaney is no drawing card at my theatre and under this condition the picture failed to please. The print was very poor. Tone no, appeal none here. Sunday, special no. Draw town, country class, town 350. Admission 15-25. J. M. Stornbrake, Allen Theatre (350 seats), Allen, Kansas.

BROWN OF HARVARD. (7,941 feet). Stars, William Haines, Mary Brian. Mighty good. Personally thought Brown a little too smart in the early part of the picture: otherwise it cannot be criticised. Please don't overlook Mary Brian as a comer. Have seen greater beauties but she's a neat little bit of feminism. Played this picture at an opportune time and made a little money. If Metro so-called specials compared with this picture in audience appeal they could do a little less bragging. Tone good, appeal fine. Sunday, special yes. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

BROWN OF HARVARD. (7,941 feet). This is certainly a fine picture and you can't go wrong on booking this one. Price they asked for it was also right. Lots of entertainment and comedy. Tone good, appeal 90 per cent. Special no. Draw town, country class, town 860. Admission 10-25. Oren J Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

CONQUERING POWER. Star, Rudolph Valentino. One of the old Rex Ingram pictures with Valentino in the cast. Did a big business here because of the popular reaction after Valentino's death. The picture, however, is not very good. Tone fair, appeal (outside of star draw) weak. No special. Mitchell Conery, Columbia Theatre, Rensselaer, New York.

Paramount

ACE OF CADS. (7 reels). Star, Adolphe Menjou. The only thing that brought them in was Menjou and then they kicked about the story. Played it one day and broke even. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ALOMA OF SOUTH SEAS. (8,544 feet). Star, Gilda Grey. Everyone seemed to enjoy this picture, as it was full of action from the word go. Good cast, and very well acted. Appeal good. Sunday and special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

BEHIND THE FRONT. (5,525 feet). Stars, Beery-Hatton. A much heralded comedy that fulfilled expectations. Did a nice business; this in spite of two radios for every three persons, going full blast, broadcasting the Dempsey-Tunney fight. Guy C. Sawyer, Town Hall, Chester, Vermont.

BEHIND THE FRONT. (5,525 feet). Stars, Hatton-Beery. Another good comedy that we played and sent all the receipts into the exchange. Played it repeat date and took in eight dollars. Picture O. K., but cost too much. Town 600. Admission 10-30. E. C. Silverthorne, Liberty Theatre, Martinsville Michigan.

BORN TO THE WEST. (6,045 feet). Star, Jack Holt. A Zane Grey western that went over nicely and pleased everyone. It is jammed with action, packed with fights and blood, and is as wild and wooly as they make 'em. Raymond Hatton furnished the comedy and does it well. Tone, Sunday O. K. Good appeal. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

BORN TO THE WEST. (6,045 feet). Star, Jack Holt. A fine western picture and with author's name behind it, is very easy to exploit. We showed to good business and everyone was pleased. Admission 10-30. E. C. Silverthorne, Liberty Theatre (225 seats), Harrisville, Michigan.

DIPLOMACY. (6,950 feet). Star, Blanche Sweet. Just as ordinary drama that failed to draw or please here. I have an idea there are too many counts and countesses and barons in it for my bunch. Tone O. K. Fair appeal. Special no. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

DESERT GOLD. (6,850 feet). Zane Grey story. New faces in this Zane Grey helped to make it more interesting. The same cast in too many Grey pictures was beginning to make them seem too similar. Guy C. Sawyer, Town Hall, Chester, Vermont.

ENCHANTED HILL. Star, Jack Holt. A dandy western. All kinds of thrills. Play it if you have not already done so. Floyd G. Ward, Ward Theatre, Stark, Kansas.

FOR HEAVEN'S SAKE. (5,395 feet). Star, Harold Lloyd. We have the some complaint to make as on all other Lloyd pictures—we furnish the show, do all the work and send the money to the exchange. This is the last Lloyd picture we can run at present terms. Picture okay, but nothing big enough to go wild about. E. C. Silverthorn, Liberty Theatre. Admission 10-30. Harrisville, Michigan.

GOLDEN PRINCESS. (8,364 feet). Star, Betty Bronson. A western story by Bret Harte, and a good one. But—the title is misleading. Sounded too much like a fairy tale and many, associating Betty Bronson with a Peter Pan role, did not come to see how really good she was in this outdoor western story. Those who came liked it. Guy C. Sawyer, Town Hall, Chester, Vermont.

HANDS UP. Star, Raymond Griffith. A real likeable picture. Lots of thrills. Special no. Floyd G. Ward, Ward Theatre, Stark (town of 400), Kansas.

IT'S THE OLD ARMY GAME. (6,889 feet). Star, W. C. Fields. It's the old army game for sure—a big flop for us and was sold to us as special. Had a small house who were only half amused. E. C. Silverthorn, Liberty Theatre (225 seats), Harrisville, Michigan.

Don't forget that Laugh Month is coming along. Exhibitors will want every picture to ring the bell more than ever at that time, when public attention is concentrated on the screen.

The tips you send will guide a host of exhibitors in placing their dates.

Help put Laugh Month over with a hurrah! Send tips on good Laugh Month pictures.

IT'S THE OLD ARMY GAME. (6,889 feet). Star, W. C. Fields. Just a lot of bunk, strung together with a lot of senseless, talky subtitles. My crowd couldn't see it at all. Fields, here, is not a box office star and the title meant nothing, as the crowd was very slim. Lost big money on it. Louise Brooke may become a box office star in time if she has the right pictures, but I have my doubts about Fields. He does all right in support of a real star, but fails to click by himself. Picture had too many subtitles. Tone, Sunday O. K. Not much appeal. M. W. Larmour, National Theatre, Graham, Texas.

IRISH LUCK. (7,000 feet). Star, Thomas Meighan. A good picture of the unusual type. Floyd G. Ward, Ward's Theatre, Stark, Kansas.

KID BOOTS. (6 reels). Star, Eddie Cantor. Don't know how to rate this picture. Of course I liked it—but it didn't draw worth a darn. The few who came were mostly all men—a few flappers mixed in. Poor appeal. Special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LADY OF THE HAREM. Star, Ernest Torrence. This picture pleased everybody. Tone, apeal fair. Sunday, special no. Mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

LIGHT OF WESTERN STARS. Star, Jack Holt featured. Zane Grey story, one of the better of the Zane Greys. Jack Holt had to share honors with Noah Beery in this one. The Zane Grey pictures draw well for me, but I am beginning to hide after the show, for so many hunt me up to say the picture was not like the book. Guy C. Sawyer, Town Hall, Chester, Vermont.

LORD JIM. Star, Percy Marmont. It's the bunk here: they walked out on this one. Floyd G. Ward, Ward's Theatre, admission 15-25, Stark, Kansas.

LOVERS IN QUARANTINE. (6,570 feet). Star, Bebe Daniels. A good picture, well received; acting good. Tone good, appeal 90 per cent. Sunday yes, special no. Admission 20-35. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

LOVERS IN QUARANTINE. (6,570 feet). Star, Bebe Daniels. Very good; pleased a small audience. Tone and Sunday O. K. No as special. Draw merchant, farming classes, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Ala.

MAN WHO FOUND HIMSELF. Star, Tom Meighan. Very interesting story that pleased everyone. Film condition good. Seven reels in length—one too many. But don't pass this one up. It's good. Tone good, appeal 85 per cent. Sunday yes, special no. Draw mixed class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, So. Dakota.

NELL GWYN. Star, Dorothy Gish. Very fine picture, but did not pull for me, or satisfy our audience. Tone good, appeal fair. Sunday, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

NEW BROOMS. (5,443 feet). Paramount goes better with me than all the balance. If it's Paramount they say they do not care. So much for advertising—all it has to be is Paramount. This was a Paramount. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

PALM BEACH GIRL. (6,918 feet). Star, Bebe Daniels. Very good. Bebe does good work and it's a dandy story. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

RAINMAKER. (6,025 feet). Star cast. This picture was sold to us as special, but the picture was no better than our regular program productions. Buy at program price and run, but if for a special, look out for it. I class it as only a fair picture. Town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Martinsville, Michigan.

RUNAWAY. (6,216 feet). This picture pleased the majority, but it did not draw for some reason. A mixture of the flapper story and the Kentucky Hill Billies. Tone good, appeal 75 per cent. Sunday yes, special no. Draw town, country class, town 420. Admission 10-25-35. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

SEVEN KEYS TO BALDPATE. Star, Douglas MacLean. One of MacLean's best; took good. Draw small town, rural class. Floyd G. Ward, Ward Theatre, Stark, Kansas.

SHOCK PUNCH. (6,151 feet). Star, Richard Dix. Good comedy drama with enough action and comedy to please anyone. Bad weather cut down the attnedance but those who came were pleased. Gunboat Smith was a good foil for Dix in pictures of this type. Comments were made that the picture did not very closely follow the story which appeared in Liberty Magazine. Guy C. Sawyer, Town Hall, Chester, Vermont.

SHOW-OFF. (7 reels). Star, Ford Sterling. Played to very poor business. The picture failed to please. Ford Sterling is a good comedian but he couldn't get the laughs in this. Tone O. K. Appeal none. Sunday O.K., special no. Draw all types, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas

SHOW-OFF. (7 reels). Star, Ford Sterling. Good comedy; pleased everyone. Sterling was at his height in a feature of this kind. Tone good, appeal fair. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

SHOW-OFF. (7 reels). Star, Ford Sterling. This was a good comedy and the patrons were well pleased. Print and accessories good. Tone good, appeal 100 per cent. Sunday yes, special no. Draw town and country class, town 350. Admission 15-25. J. M. Stornbrake, Allen Theatre (350 seats), Allen, Kansas.

THE SHOW OFF. (7 reels). Star, Ford Sterling. Just an ordinary picture for program theatres, not big enough for first class, not a punch to this picture. Johnny Jones, Orpheum Theatre, Quincy, Ill.

SOCIAL CELEBRITY. (6,025 feet). Star, Adolpe Menjou. Very good Menjou vehicle. Miss Brooks looks good to me. She's a new one. (You may send your photo if you will). Tone, appeal good. Not a special. Draw better class, town 4,500. Admission 10-20. Carl A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

SOCIAL CELEBRITY. (6,025 feet). Star, Adolphe Menjou. First one we have run of Menjou's and will say it went over fine; very good from the beginning and will recommend it highly. E. C. Silverthorn, Liberty Theatre, admission 10-30, Harrisville, Michigan.

SO'S YOUR OLD MAN. (6,347 feet). Star, W. C. Fields. Fields redeems himself in this picture; a knockout with a consistent comedy-drama story. Boost it strong. It will get the money. Give him his juggling tools back. Tone good, appeal great. Sunday, special yes. Draw family class, city 40,000. Admission 10-50. Johnny Jones, Washington & Orpheum Theatres (1,000 seats), Quincy, Illinois.

SPANIARD. (6,676 feet). Star, Ricardo Cortez. A good picture that although compared with The Sheik, is not as good, nor does it have the drawing power of the Valentino film. It is not worth an increased

admission although Paramount rated it as above program offering. Guy C. Sawyer, Town Hall, Chester, Vermont.

STAGE STRUCK. (6,691 feet). Star, Gloria Swanson. She seems to go for me as she is well liked here, but in this she is a long ways from being in a real picture. Tone fair, appeal good. Sunday yes, special no. Draw working class, city 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

THAT'S MY BABY. (6,905 feet). Star, Douglas MacLean. Very good: nearly everybody pleased and I thought it was the best one I had seen of MacLean. Tone, appeal good. Sunday yes, special no. Town and farm class, town 600. Admission 10-30, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

THAT'S MY BABY. (6,905 feet). Star, Douglas MacLean. This was a peach of a comedy but only a Harold Lloyd comedy will bring us any business. One of MacLean's best comedies. Good tone and appeal. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Penn.

TO THE LAST MAN. (6,965 feet). This is worth going back after. I had to pump blood out of my basement all next day, but the people who like that sort of thing liked this and it is a well produced story. Chas. Lee Hyde, Grand Theatre, Pieree, So. Dakota.

VANISHING AMERICAN. (10,060 feet). Star, Richard Dix. A wonderful picture and a very true one; good comments. But, oh Lord—what a print! I am through buying old pictures. Tone good, appeal 100 per cent. Sunday, special yes. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

WOMANHANDLED. (8,705 feet). Star, Richard Dix. Nice program picture, pleased small crowd. Tone and Sunday O. K. Special no. Draw farming, merchant classes, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

WOMANHANDLED. (8,705 feet). Star, Richard Dix. Fair comedy with a good star—poor print Not a very good combination, but you can't dodge the truth, brothers, so there it is! Tone fair, appeal 50 per cent. Sunday, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

YOU'D BE SURPRISED. (5,994 feet). Star, Raymond Griffith. Just a two-reel comedy in scope. Good picture for "nuts" but none here—picture flopped. Tone O. K. Fair appeal. Sunday or special no. Admission 10-50. Johnny Jones, Washington & Orpheum Theatres, Quincy, Ill.

Pathe

DEVIL HORSE. Star, Rex (horse). This picture is good and will draw about average. I consider it on a par with the two other pictures. Draw town and rural, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

Producers Dist. Corp.

SHIPWRECKED. (5,865 feet). Star, Joseph Schildkraut. Star is the only thing that puts this over. Joseph Schildkraut stands in a class by himself and will bring in big money if used in the right type of pictures. Tone, appeal good. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

United Artists

TUMBLEWEEDS. (8 reels). Star, W. S. Hart. Hart staging another comeback. Very good picture that drew well and pleased. Guy C. Sawyer, Town Hall, Chester, Vermont.

A tip in the mail is worth two in the drawer. Send in your blanks every week, whether you report one picture or six. There are exhibitors who find your reports in agreement with their experience in pictures you've both played. They are following you. Keep the tips coming!

Universal

ARIZONA SWEEPSTAKES. (5,418 feet). Star, Hoot Gibson. Good western, only a lot of it was supposed to have been taken in San Francisco's Chinatown; but Hoot is well liked here and I had a fair crowd, so I would say book it. Tone and appeal good. Sunday yes, special no. Draw town and farm class, town 600. Admission 10-30, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

CALGARY STAMPEDE. (5,924 feet). Star, Hoot Gibson. Very good Saturday night picture. Hoot is quite popular here and his pictures are easy to exploit. Tone and appeal good. E. C. Silverthorn, Liberty Theatre, Martinsville, Michigan.

CALIFORNIA STRAIGHT AHEAD. (7,238 feet). Star, Reginald Denny. This is a picture that raised almost a riot of laughter, especially among the children. The star, of course, is Denny, but most of the applause was given to Tom Wilson, the colored man. Sunday or special no. Appeal 100 per cent. George Lodge, Green Lantern Theatre, Claymont, Delaware.

CALIFORNIA STRAIGHT AHEAD. (7,238 feet). Star, Reginald Denny. A darn good racing picture of the Wallace Reid type; but the race is too long, takes up nearly a reel and a half. Print good. Appeal good. Sunday yes, special undecided. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DELICIOUS LITTLE FLIRT. A Valentino reissue that will bring in the money for you at this time when Valentino pictures are cleaning up. Print new. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MAN IN THE SADDLE. Hoot Gibson. This picture was a pleasant surprise to my patrons, who do not like westerns—for it pleased them. In fact several of my most pronounced western haters came out and said they really enjoyed the picture. The western crowd liked it. The opening title is really beautiful. There was lots of beautiful scenery all the way through. The story is very entertaining. Tone O. K. Good appeal. Sunday O. K. Special no. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

OUTLAW'S DAUGHTER. Star, Josie Sedgwick. Much less action than usual in Josie Sedgwick's stories, but at times she was full of alertness. Her acting was very good and the picture very interesting. Sunday yes, special no. Appeal 75 per cent. George Lodge, Green Lantern Theatre, Claymont, Delaware.

Warner Bros.

ACROSS THE PACIFIC. Give us some more like this one. Pleased all. Star, Monte Blue, and boys, he's good in this one. Myrma Loy as the native girl is very good. This picture pleased men and women both. Special above the average. Step on it and you are sure to win. Priscilla Theatre, Lewiston, Maine.

Miscellaneous

CAPITAL PUNISHMENT. Star, George Hackathorne. Small crowd due to tent show, but it was interesting from start to finish. George Hackathorne was ideal for the part he played. No other star could have played it as he did. Tone good, appeal fine. Sunday yes, special no. Draw all classes, town 4,000. Admission 15-35. E. C. Bays, Globe Theatre (275 seats), Buena Vista, Virginia.

DAMAGED GOODS. (Road show). Worth thousands of dollars to any community. Educational as well as entertaining. If you have a chance to book it, play it. Tone good, appeal 100 per cent. Sunday and special yes. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (450 seats), Wirt, Oklahoma.

JAMES BOYS. (Road show). Had a good lobby display that got the crowd—but those who saw it before said not half the picture was there. Worn out. It was rotten. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (450 seats), Wirt, Oklahoma.

NIGHT SHIP. No stars. Just six reels of film. Nothing to this one at all. Believe this is poorest picture we have run in a long while. Tone O. K., appeal none. Sunday, special no. Draw town, rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

ONE OF THE BRAVEST. Star, Ralph Lewis. A good program picture that did a nice business and pleased them 90 per cent. An exceptionally good picture to tie up with local fire companies. Guy C. Sawyer, Town Hall, Chester, Vermont.

RACING BLOOD. Star, Robert Agnew. Southern racing drama that should please any type of patronage. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ROUGH RIDING BILL. Star, Art Mix. Just an ordinary picture: a good story poorly played. The prints were in very bad shape. Mid-West don't seem to care for their features. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

SHADOW ON THE WALL. Star, Seena Owen. I cannot class this as a special, but is is an A-1 program picture. Good mystery story, good print. Tone, appeal good. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Short Subjects

AMONG THOSE PRESENT. (Pathe-Lloyd). Drew well considering. Print punk. Tone good, appeal 75 per cent. Sunday no, special questioned. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

ANDY'S LION TALE. (Universal-Gumps). Very good comedy. Print fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BUSTER'S NARROW ESCAPE. (Universal-Buster Brown). Also Buster's Prize Winner. Here are two comedies that are one hundred percenters. You can't go wrong on these comedies. James D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

CUCKOO LOVE. (Pathe-Glenn Tryon). A very good comedy. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

EXCESS BAGGAGE. (Edueational-Juvenile). A real, honest-to-goodness comedy that almost made 'em tear the roof off the shack. Everybody pleased with it and some saw it twice. When you book this, Gang, be sure to tell the world that you've got a real laugh producer and you won't be missing the truth. Tone O. K., appeal very strong. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHEN EAST MEETS WEST. (Universal-PeeWee Holmes). These short western comedies are great but they should give Holmes better support than Ben Corbett; he is very weak. This one is very good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
North Star (Strongheart)	Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500

BANNER PRODUCTIONS

		1925	
Wreckage (May Allison)	Drama	Sep. 5..	5,997

BRAY PRODUCTIONS

Housing Problem	Novelty magazine	Oct. 16..	1,000
Table Manners	Nature special	Oct. 16..	1,000
Oh Monkey Be Good	Sunkist comedy	Oct. 16..	2,000
Pete's's Haunted House	"Hot Dog" cartoon	Oct. 16..	1,000
Punches and Perfumes	Fistical culture com.	Oct. 16..	2,000
On the Farm	McDougall Alley	Oct. 23..	2 rls
For the Love O' Pete	Lantz cartoon	Oct. 23..	1 rl
Getting Hitched	McDougal Alley	Oct. 30..	2 rls
Velocity	Novelty	Oct. 30..	1 rl
Fighting Fool (L. Sargent)	Fistical Culture	Nov. 6..	2 rls
Transportation	Screen magazine	Nov. 27..	1 rl
Nize Monkey	Sunkist comedy	Nov. 29..	2 rls.
At the Beach	McDougall Alley	Nov. 29..	2 rls.
Trail of the Monk	Lantz' cartoon	Nov. 29..	1 rl.
Monkey Huka	Sunkist comedy	Dec. 4..	2 rls.
Luke Warm Daze	McDougall Alley	Dec. 4..	2 rls

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750

Dollars That Help 6,492 Exhibitors

DEPENDABILITY assures leadership — that's why Moving Picture World is glad to send an exhibitor a dollar for writing a letter telling of a major error in this Chart. With 6,492 exhibitors as subscribers, we owe this service to our leadership in the circulation field.

Producers give us footages and other pertinent information when we review pictures. Sometimes after that they change the length of the films and don't tell us of the changes. That is how some errors creep in here; though not our mistake, we gladly pay for correction.

We appreciate the interest our exhibitor friends take in telling us about these errors and to save other exhibitors we gladly give out our dollars for the trouble our friends take in writing. It's worth it to have that sort of friends helping us to retain the dependability leadership.

	Kind of Picture	Review	Feet
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540

Waldorf

Enemy of Men (Revier)	Drama	5,507
Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,505
Fate of a Flirt (Revier)	Comedy drama	5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama	4,781
Speed Mad (W. Fairbanks)	Racing melodrama	4,441
New Champion (W. Fairbanks)	Boxing melodrama	4,498
Great Sensation (W. Fairbanks)	Melodrama	4,471
Handsome Brute (W. Fairbanks)	Police drama	4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	

EDUCATIONAL FILM CORP.

		1926	
Congress of Celebrities	Hodge-Podge	Apr. 10	1,000
Felix Weathers the Weather	Sullivan cartoon	Apr. 10..	1,000
Nobody's Business (Hamilton)	Comedy	Apr. 24..	2,000
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24..	1,000
Lest We Forget	Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1..	1,000
Broken China (Vernon)	Christie comedy	May 8..	2,000
Felix Misses the Cue	Sullivan cartoon	May 8..	1,000
The Vision	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley)	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7..	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28..	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4..	2,000
The Blue Boy	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham)	Comedy	Sep. 25..	1,000

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Missing Links	"Life" Cartoon	Sep. 25..	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sep. 25..	2,000
Flaming Ice	"Life" Cartoon	Sep. 25..	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat	Oct. 2..	1,000
Pink Elepnants (Al St. John)	Mermaid comedy	Oct. 2..	2,000
Wife Shy (Vernon)	Comedy	Oct. 9..	2,000
Kiss Me Kate (Phil Dunham)	Comedy	Oct. 9..	1,000
The Humdinger (Johnny Arthur)	Comedy	Oct. 9..	2,000
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy comedy	Nov. 6..	1 rl
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama	..	..
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,576
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24 .	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
Short Subjects			
In the Air	Fat men comedy	Feb. 20..	2,000
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plane Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22.	1.000
Pelican's Bill	Bray cartoon	May 29..	1.000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	Aug. 14..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
The Army	Bray cartoon	Sept. 11..	1,000

FIRST NATIONAL

	Kind of Picture	Review	Feet
		1925	
Marriage Whirl (Corinne-Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,578
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2.	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,068
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29 .	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,798
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Keyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500

FOX FILM CORP.

Features		1925	
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,61[illegible]
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,[illegible]
East Lynne (Rubens-Lowe)	Famous play	Nov. [illegible]	8,97[illegible]
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,51[illegible]
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,60[illegible]
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,89[illegible]
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,70[illegible]
Short Subjects			
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling for Rest	Varieties	Oct. 10..	796
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Transients in Arcadia	O. Henry story	Oct. 31.	2,000
All Aboard	Helen & Warren	Oct. 31..	2,000
Peacemakers	Helen & Warren	Nov. 7..	2,000
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
Features		1926	
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,039
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10 ..	6,047
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Midnight Kiss	Comedy drama	Aug. 7..	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Short Subjects			
Old Virginia	Variety	Jan. 23..	1,000
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Woman of Letters	Helen and Warren	Mar. 13..	2,000
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
A Polar Baron	Imperial comedy	April 24..	2,000
Too Many Relations	Helen and Warren	May 15..	1,965
Canary Island	Varieties	May 22..	927
Wild America	Varieties	May 29..	960
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rahl Rahl Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.

GOTHAM PRODUCTIONS

Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Peter, the Great)	Dog picture		6.000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5.000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900

METRO-GOLDWYN-MAYER

		1925	
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5.819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6.260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5.690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000

	Kind of Picture	Review	Feet
		1926	
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16..	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23..	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13 .	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Bobeme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,488
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598

PARAMOUNT

		1925	
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
a Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,03.
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,443
Volcano (Daniels)	Thrill melodrama	June 12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	5,283
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod)	Drama	Oct. 23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,130
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com	Mar. 20..	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28..	2,000
Scrambled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4..	
A Buggy Ride	Terry cartoon	Sept. 11..	1,000
Fourth Alarm	Our Gang comedy	Sept. 11..	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Masked Mammas (Dent-Bevan-Parr)	Sennett comedy	Nov. 6..	2 rls
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	2 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gang comedy	Nov. 29..	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4..	2 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4..	2 rls.
Through Thick and Thin	Terry cartoon	Dec. 4..	1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4..	2 rls.
Hitting the Rails	Terry cartoon	Dec. 4..	1 rl.
Features			
The High Hand (Leo Maloney)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6..	5,479

PREFERRED PICTURES

Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhonn)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294

PRODUCERS DISTRIBUTING CORP.

		1925	
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,730
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790

RAYART

		1925	
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep. 26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

		1926	
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartune	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	55
Hair Cartoon	Marcus cartoon	May 1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1..	750
Song Car-tune	"Tramp, Boys are March'g"	May 8..	550
Sweet Adeline	Song Car-tune	June 5..	550

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon (Issue 8)	Marcus novelty	June 12..	850
When Do We Eat?	Novelty	July 10..	1,000
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
eelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

STERLING PICTURES CORP.

			1926	
Love Gamble (Lillian Rich)	Melodrama	July 24..		5,723
Before Midnight (Wm. Russell)	Crook melodrama	July 11..		4,890
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..		5,800
Men of the Night (Rawlinson)	Melodrama	July 24..		5,723
Wreckage (May Allison)	Drama	July 24..		5,723

TIFFANY PRODUCTIONS, INC.

		Release Date	
anat Model From Paris	Society comedy drama	Aug.	15
Lost At Sea	Romantic comedy drama	Sept.	1
The First Night	Farce comedy	Oct.	15
Redheads Preferred	Whimsical comedy drama	Nov.	15
Sin Cargo	Drama of the High Seas	Dec.	1
One Hour of Love	Emotional drama	Dec.	15
The Enchanted Island	Romantic drama	Jan.	1
Flaming Timber	Woodland drama	Jan.	15
Squads Right	War farce comedy	Feb.	1
The Steeplechasee	Racing society drama	Feb.	15
The Tiger	Modern drama	Mar.	1
The Song of Steel	Society-business drama	Mar.	15
Husband Hunters	Domestic comedy drama	Apr.	1
Snowbound	Comedy drama of the North	Apr.	15
Wild Geese (Special)	Human drama	May	1
The Squared Ring	Society comedy drama	May	15
The Broken Gate	Emotional drama	Jun.	1
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27..	5,800

UNITED ARTISTS

			1925	
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..		6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21..		10,157
			1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..		7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..		5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..		8,388
The Bat (all-star)	Mystery drama	Mar. 27..		8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..		6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..		6,000
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..	8 rls.	

UNIVERSAL

Features			1926	
The Escape (Morrison)	Western-action	Apr. 24..		4,500
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..		7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..		8,767
Looking for Trouble (Hoxie)	Western	May 8..		4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..		8,000
Rolling Home (Denny)	Farce comedy	May 22..		6,831
Phantom Bullet (Hoot Gibson)	Western	May 28..		5,820
Rustler's Ranch (Acord)	Western	June 5..		5,230
Love Thief (Norman Kerry)	Romantic drama	June 12..		6,822
Chasing Trouble (Morrison)	Action western	June 19..		4,304
Bucking the Truth (Morrison)	Action western	June 26..		4,305
Marriage Clause (Lois Weber)	Drama	July 3..		7,680
Under Western Skies (Norman Kerry)	Western	July 10..		6,352
The Terror (Art Acord)	Western	July 10..		4,862
Man in the Saddle (Gibson)	Western	July 17..		5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..		7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..		6,662
Wild Horse Stampede (Hoxie)	Western	July 31..		4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28..		5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..		7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..		7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..		6,256
Ice Flood (Harlan-Dana)	Lumber camp melo	Oct. 2..		5,747
Yellow Back (Fred Humes)	Western	Oct. 9..		4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..		6,649
Michael Strogoff	Russian Melodrama	Oct. 30..		9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..		5,633
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..		6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..		4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..		4,474
Short Subjects				
Buster's Narrow Escape	Buster Brown series	June 26..		2,000
Wise or Unwise (Puffy)	Comedy	June 26..		1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26..		1,000
Let Loose	Mustang comedy	June 26..		2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26..		1,000
Tin Bronc (Cobb)	Western	June 26..		2,000
Four-Square Steve (Cobb)	Western	June 26..		2,000
Buster Watch Tige	Buster Brown	June 26..		2,000
Frame Up (Hume)	Western	June 26..		2,000
Love Deputy (E. Cobb)	Short western	July 3..		2,000
Trapped (Fred Humes)	Short western	July 3..		2,000
There She Goes (Wanda Wiley)	Comedy	July 10..		2,000
Buster's Girl Friend	Buster Brown series	July 10..		2,000
Papa's Mama (Arthur Lake)	Comedy	July 10..		1,000
Buster's Heartbeats	Buster Brown	July 17..		2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17..		2,000
Love's Labor Lost (Edwards)	Comedy	July 17..		1,000
Do or Bust (Edwards)	Comedy	July 17..		1,000
Motor Trouble (Chas. King)	Comedy	July 17..		2,000
Mixed Doubles (Puffy)	Comedy	July 17..		1,000
Fire Barrier	Short western	July 24..		2,000
Village Cut-Up (Lake)	Comedy	July 24..		1,000
Under Desert Skies	Short western	July 24..		2,000
Thirteenth Man (Puffy)	Comedy	July 24..		1,000
Op'ry House Tonight (Lake)	Comedy	July 31..		1,000
Who's Next? (Edwards)	Comedy	July 31..		1,000
Thrilling Romance (Wiley)	Comedy	July 31..		2,000
Little Warrior (Sedgwick)	Short western	July 31..		2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7..		1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7..		2,000
Mixed Brides (Wiley)	Comedy	Aug. 14..		2,000
When East Meets West	Mustang comedy	Aug. 14..		2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14..		2,000
Buster's Orphan Party	Buster Brown series	Aug. 14..		2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21..		1,000
It's All Over Now (Edwards)	Comedy	Aug. 21..		1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21..		2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21..		2,000
Don't Shoot (Mower)	Short western	Aug. 21..		2,000
Tiddly Winks (Lake)	Comedy	Aug. 28..		1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28..		2,000
Rustler by Proxy (Hume)	Short western	Aug. 28..		2,000
And George Did (Saylor)	Comedy	Sept. 4..		2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept. 4..		2,000
Buster Helps Dad	Buster Brown series	Sept. 4..		2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4..		1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11..		2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11..		1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11..		2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep. 25..		1,000
Which is Which? (Chas. King)	Excuse Maker	Sep. 25..		2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2..		2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2..		1,000
The Collegians	Series of 10	Oct. 9..		4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16..		....
A Man's Size Pet	Western comedy	Oct. 16..		2,000
Never Again	The Gumps	Oct. 16..		2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16..		1,000
Lots of Grief	Gump comedy	Oct. 16..		2,000
Pinnacle Rider (Mower	Mustang western	Oct. 16..		2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23..		2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct. 23..		2 rls
Too Much Sleep (A. Lake)	Comedy	Oct. 23..		1 rl
When Bonita Rode	Mustang western	Oct. 30..		2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30..		1 rl
Jane's Engagement Party	What Happened to Jane	Nov. 6..		2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6..		2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6..		2 rls
Business Worries (Arthur Lake)	Comedy	Nov. 6..		1 rl
Please Excuse Me	Excuse Maker com.	Nov. 6..		2 rls
The Big Surprise	Gump comedy	Nov. 13..		2 rls.
Snookums' Outing	Newlyweds comedy	Nov. 13..		2 rls.
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13..		1 rl.
Better Luck	Gump comedy	Nov. 20..		2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20..		2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20..		2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20..		1 rl
Buster Prize Winner	Buster Brown series	Nov. 27..		2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20..		2rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29..		1 rl.
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29..		1 rl.
Last Lap	Collegians No. 4	Nov. 29..		2 rls.
A Close Call	Gump series	Nov. 29..		2 rls.
Snookums' Merry Christmas	Newlyweds series	Nov. 29..		2 rls.
Hen Punchers of Piperock	Mustang western com.	Nov. 29..		2 rls.

WARNER BROS.

			1925	
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15..		6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12..		7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19..		6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..		7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..		6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10..		7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..		6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..		6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..		7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21..		7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28..		6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..		6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..		7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..		6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..		7,200
			1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..		9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..		6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..		6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..		6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..		6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..		6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..		6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..		6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..		5,262
Silken Shackles (Irene Rich)	Drama	June 5..		6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..		6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..		7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..		10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..		6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..		7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..		7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..		8,649
While London Sleeps (Rin-Tin-Tin)	Dog drama			
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..		6,903

A Novelty Orchestra Proposal

Suggestion Offers Clever Variety For Showmen Everywhere

By O. T. TAYLOR

NOVELTY Orchestras are proving very popular all over the country. Even the smaller towns find that a clever Novelty Orchestra is good for one and often two changes a week for a number of weeks. The Novelty Orchestra may be styled the successor to the Jazz Orchestra. We find that the public does not care altogether for Jazz, but that it does enjoy music that strikes a happy average in appeal.

A program as rendered by a Novelty Orchestra will include a semi-classical number, perhaps a pot-pourri of known airs. A ballad or waltz number. A popular song or Fox Trot and for a closer, a novelty or comedy number. Then a Jazz burst for an encore.

Variety Is Offered

An entire program of popular numbers is just as impossible as a program of classics. It lacks variety, and variety is the spice of life.

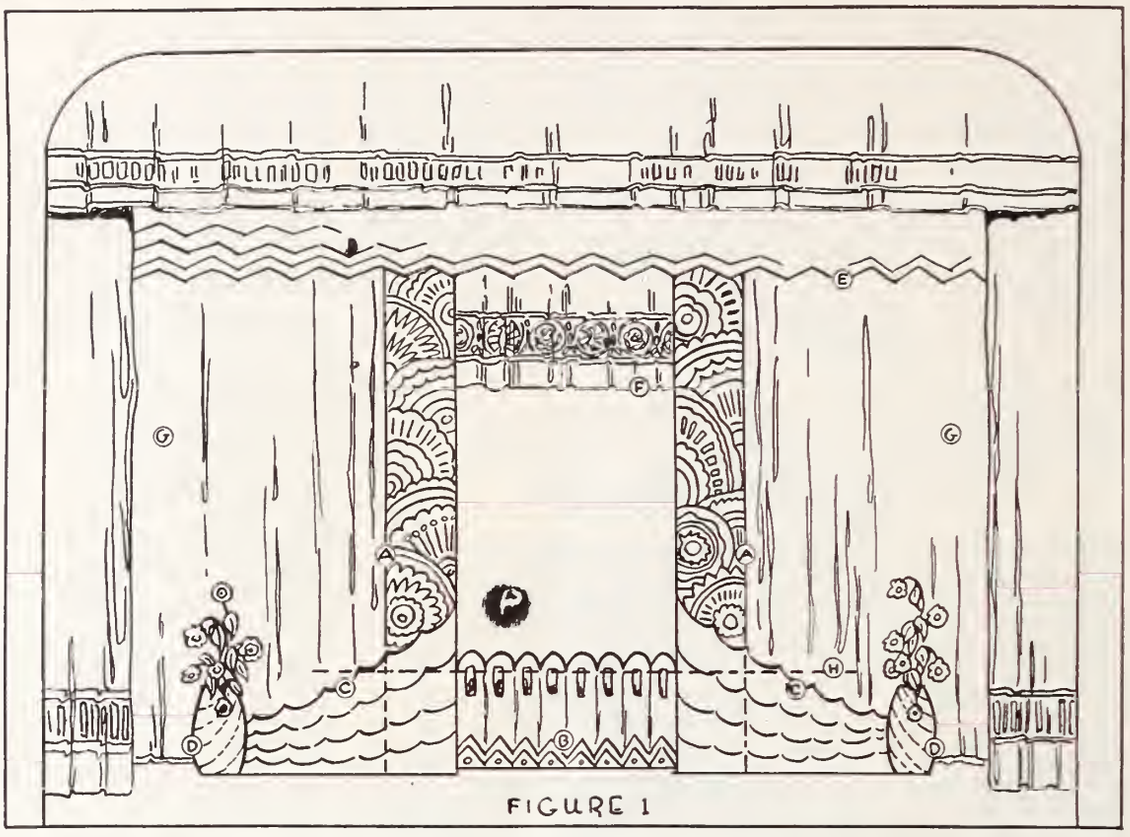
So the Novelty Orchestra offers variety, and the Novelty Orchestra player must be more than a musician, he must be an entertainer. A cleverly presented novelty or comedy number will invariably "go over" bigger than a fair, or even very good, rendering of a classical number. Consequently the novelty or comedy number is the logical number to use as a closer.

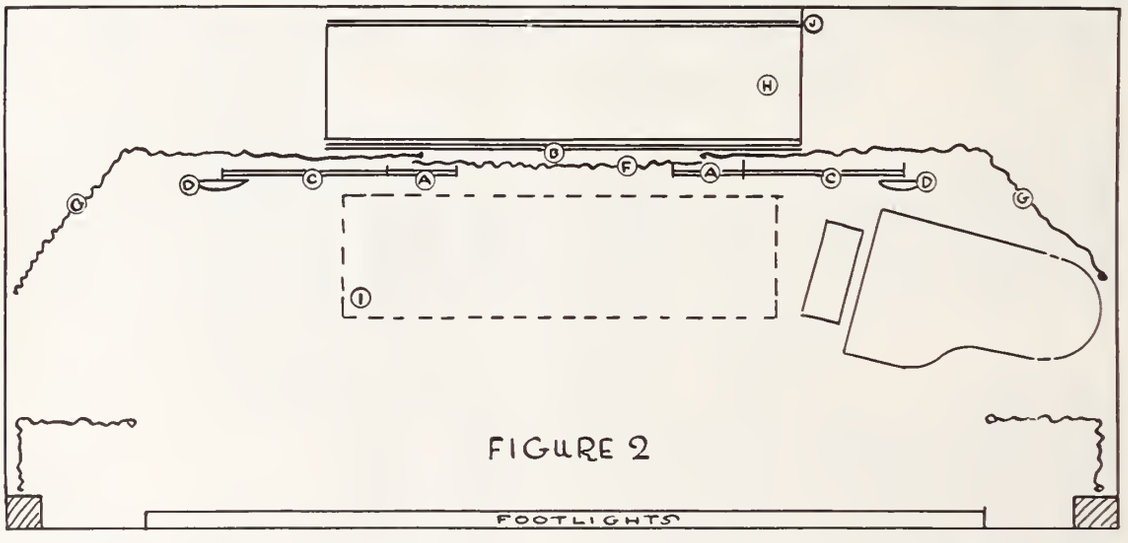
As an entertainer the musician must be able to do a bit of comedy, acting, drollery, pantomime.

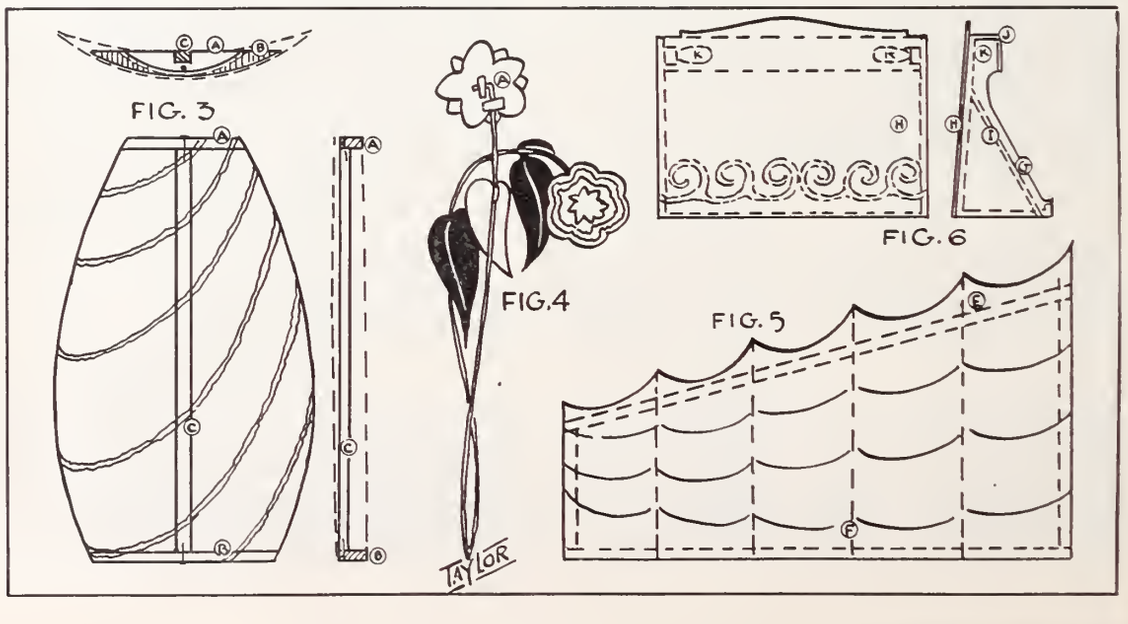
A band of musicians sitting stiff-postured on the stage, like so many automatons, may as well play in the orchestra pit. Life, movement, pep, action must be in the make-up of the Novelty Orchestra, otherwise it remains just an ordinary kind. An orchestra, no matter how clever, working in the same set change after change cannot endure. The public looks for a change in background, in setting, as well as for a change in musical offering. An orchestra repeating the same program would not be tolerated.

The silent drama is presented with music; take the music away and your patrons would soon object. Yet how many people can recall the best knowl meodies when played to a picture. The public enjoys music, they want music with the picture even

(Continued on page 453)







Novelty Plan For Orchestra Offered For Theatre O. K.

(Continued from page 452)

though attention is riveted to the action on the screen. It is appeal to the subconscious mind.

On the stage it is the orchestra that is the attraction. It is the orchestra that is listened to, watched, yet the same subconscious mind wanders to the setting, and if the setting and lighting effects are appropriate the mind is found in a more receptive mood.

A College Feature

The setting offered this week is planned for use with a college feature number, such as "Collegiate" as the novelty number.

THE ROUTINE. As the drapes part the orchestra is discovered in its place playing opening number. (The tab F, Fig. 1, is down covering the ground row B).

Suggested number: "Medley of Southern Melodies" with "Carry me back to ol' Virginny" as a Violin Solo. "Old Black Joe" for Saxophones, with variations in six eighth time as Banjo Solo. Song may also be introduced.

Amber stage with white spot picking out soloists. White spot on leader for bows.

(2) Ballad or Waltz number. Suggested: "Valencia."

White stage on this number.

(3) Popular Fox Trot or Song number. Suggested: "As long as I have you." Red stage with amber glint from right and left on center set AA, Fig. 1).

(4) Novelty number. Suggested: "Collegiate." Amber stage. Full orchestra on opening. As number progresses three or four singers exit quietly right and left and take up positions on parallel, H. Fig. 2. The orchestra goes into accompaniment to song. Song number may be chorus to "Collegiate"; it may introduce an old favorite college song, such as "Fair Harvard"; or it may be a comedy number like "Funiculi, Funicula," or "Solomon Levi." The tab, F, Figs. 1 and 2, is taken up, revealing, on parallel H, an interior depicting a boy's room at college. Pennants on the wall, chairs, a table, book shelves, tennis racket, uke, banjo and other appropriate props scattered about.

The singers, attired in sweaters and skullcaps, are discovered lounging—reading—about the room. One throws his book away. Comedy bits as they get together to sing. White spot on singers. After song numbers are finished tab F comes down; the singers doff sweaters and rejoin orchestra for finale.

Building the Set

Although this set is very flashy it is not a difficult set to construct. The pieces are indicated with corresponding letters in Figs. 1 and 2, and the general description refers to these two figures.

The flats AA extend from the floor to the special border E. The flippers CC are lashed to the flats as indicated by dotted vertical lines. The decorations on flippers extend across bottom part of flats. Decorations are in blues, starting with dark blue at floor line and graduating to a light blue for the fourth layer. The decorations on upper part of flats are in bright colors starting at the lower part with purples, dark and medium blues and greens, magenta; graduating into lavender, rose, light magenta, light greens and blues, to orange and yellows next to border.

Hope Hampton of Educational appears in sequin blue with a flare skirt.

The border gets, from bottom up, light, medium, dark yellow and orange. The ground row, B, is done in orange with trim in blue, yellow and red. The vases DD are graduated from dark to light blue. The stripes, as indicated by dotted lines, are silver metallics. All outlines on balance of set in silver bronze.

The cyclorama, GG, is in dark material, preferably plush in purple or blue. The tab, F, is in light colors and may be metaline, sateen, burlap, in pale green or tan.

DETAILS. Figure 3 shows in detail the construction of the vases. These, as will be noted, are in profile with a slight curve to aid in attaining the round appearance. Round, practical vases may, of course, be used, provided that vases from three to four feet in height are available.

The two curved segments, A and B, are attached to the upright batten C. The facing, which may be heavy cardboard, chip board or wall board, is curved and nailed segments.

To attain a good curve on facing paste in a piece of medium weight manila paper; permit it to soak until quite wet and then apply it to one side of chip board or cardboard. When dry, it draws or shrinks the side of card to which it was applied, making it curve. It is then an easy matter to fasten, convex side out, to the frame.

The Floral Decorations

In the floral decoration, Fig. 4, the flowers are cut from bright colored cardboard, decorated in vari-colored metallics and attached to the heavy wire stem by means of gummed manila paper stickers as shown at A, Fig. 4. The wire stems may be covered with dark green tissue paper or merely painted dark green. The leaves are black oilcloth, with a silver bronze stripe to indicate vein, and stitched to stem; with the finish, black, side to front. The flowers should be 4-5 inches in diameter and the leaves in several sizes, ranging from 4 to 6 inches in length.

Fig. 5 shows detail construction of the flipper, the dotted lines indicating framework. The scalloped upper edge is wall board and the balance of frame is covered with muslin or heavy paper. Odds and ends of salvaged scenery may be used to good advantage in covering small frames like these.

Regarding Music Stands. Few muisicians are able to memorize five or six numbers each change of program, especially if two changes per week are made. To overcome this trouble, music sheets must necessarily be used on the stage, making it possible for the musician who depends on written parts for most of his numbers to use the parts and reduce memorizing to solos or outstanding bits. Regular music stands do not answer for stage use. They are too high and conspicuous.

Suggestion for a stand that is easily made is offered herewith. This stand can be made to harmonize with nearly any stage set, does not hide the performer and has not the appearance of a music stand.

To build it. Cut the front facing, H, Fig. 6, from wall board. This facing is for ornamental purposes only and may be cut to any shape desired. It should, however, be about 18 inches high and from 2 to 22 inches wide. Now cut the two end-pieces G from same material and attach to frame work indicated by dotted lines. A piece of wood veneer or compo board will serve for the actual stand or music rest, I. The hood J shades the two lights KK, preventing the light shining on the performer's face.

Monte Banks is going to play Santa for the whole Pathe outfit at Hollywood

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Going Up!—Up the Ladder or Up the Flue?

THEATRES are changing hands faster than the money at a craps game: they're being built so plentifully that the motion picture map looks as though it were breaking out with measles. A showman can't stand still. He's got to keep going and if he doesn't go up the ladder he will go up the flue!

Which way you ascend will depend on one thing. And on one thing only. Whether you're upholding the traditions of the old school exhibitor with a single house, trying to make a living; or acquiring a chain or engineering a nationwide combination of circuits, and trying to make a killing—the success or failure is governed by that one thing—public favor.

Good will—or the lack of it—on the part of your community or communities—determines your defeat or your prosperity.

Sound Investment Beats a Gamble

Whether you're operating or building a single theatre or a big circuit you can't afford to gamble with public favor—you've got to invest in such a way that the dividend of good will is gilt-edged.

Family living standards are high, today. The music box is in the attic and the radio in the console; the trolley car has given place to the taxi and the sedan; Orientals displace rag rugs and overstuffed furniture shoves the haircloth sofa into the discard.

There's good music in the home. There's comfort, too. There's the closed car ready to take the family out to get a change of scene.

What more are you offering the public?

Just one thing! Motion picture entertainment. You know it is no problem to get them in for a "Don Juan," "One Minute to Play," "Big Parade," "What Price Glory?" or "Unknown Soldier."

To Sell Your Seats Sell Your House

But you've got to fill your hundred—or five thousand—seats every day, before and after the special appeal picture in order to keep up with today's overhead. You can't re-sell a picture—that's gone; but you can re-sell your house. That's there all the time.

The large chains are doing this all the time—selling the house; making the institutional appeal predominant. You can sell your hundred seats just as fully by putting over your house as a community institution.

You can accomplish this only if your music and comfort equipment compares favorably with the music, the comfort of the home. Building or refurnishing, get good equipment. It will give you a house that you can sell as a community institution—and once you've sold your house, you can sell your seats every day!

These Folks Are Buying The Best To Be Had In Equipment

VEVAY, IND.—Minor Bakes has purchased three-story building at Cheapside and Ferry streets as site for moving picture theatre. Ground floor is occupied by postoffice and grocery store. Postoffice lease has several months to run. At its expiration Mr. Bakes will convert building into an up-to-date picture house.

ST. LOUIS, MO.—Fox Film Corporation, of New York, will erect 17-story theatre and office building at Grand avenue and Washington boulevard. Estimated cost, $3,000,000.

GRAND ISLAND, NEB.—V. Gether, manager of Majestic Theatre, plans establishing theatres at York, Superior and Falls City.

POUGHKEEPSIE, N. Y.—Jacob Levy and Abraham Dunn, Rochester, contemplate erecting one-story brick moving picture and vaudeville theatre, including stores and offices. Estimated cost, $800,000.

DAYTON, O.—Carl P. Anderson and Goodrich Giles, of Piqua, plan erection of two-story fireproof moving picture and vaudeville theatre on West Fifth street, between Horace and Mound. Estimated cost, $125,000.

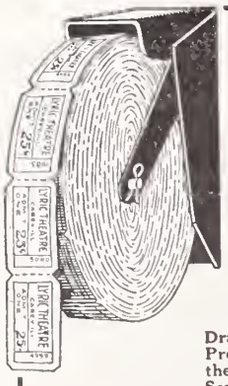
DORMONT, PA.—Frank W. Bail, 1152 Hanna Building, Cleveland, O., is preparing plans for two-story brick theatre, 96 by 146 feet, to be located at Broadway and Potomac avenue.

BERWYN, ILL.—City council has granted permission to W. S. Altland, of Chicago, to establish moving picture theatre in Berwyn Club building.

NEW YORK, N. Y.—O'Day Construction Company, 1639 Broadway, has contract for 12-story brick and stone-trim theatre, store and hotel building, 150 by 100 feet, to be erected at 235-41 West 46th Street Corporation, Isidore Zimmer, president, 285 Madison avenue. Estimated cost, $750,000.

WOODWARD, OKLA. — Terry Brothers, owners of Pastime and Nusho Theatres, are erecting new structure to replace the Nusho.

McKEES ROCKS, PA.—Miller Construction Company, Empire Building, Pittsburgh, has contract for one and one-half story brick theatre, store and office building, 80 by 120 feet, to be erected for Rexian Theatre Corporation.



SPECIAL ROLL and MACHINE TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed.
Coupon Tickets for Prize Drawing: 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

ROLL AND MACHINE TICKETS
In Five Thousand Lots and Upward

Ten Thousand	$6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

LEES SUMMIT, MO.—Douglas Theatre contemplates installing new pipe organ.

PAWNEE CITY, NEB.—Linwood Theatre will be redecorated.

WARREN, PA. — Columbia Amusement Company, O. A. Poltar, president, 17 West Eighth street, Erie, Pa., has plans by Shutts & Morrison, Marine Bank Building, Erie, Pa., for remodeling Strand Theatre. Estimated cost, $25,000.

HOLLYWOOD, FLA.—L. W. McCormick, president; L. V. Goodbread, vice president and manager, and others have formed corporation to erect open-air theatre, seating capacity about 1,500.

SPRINGFIELD, ILL.—J. Kersota, Sixth and Washington streets, has plans by Carl Myers, Myers Building, for three-story brick theatre and office building, 47 by 80 feet, located at northeast corner Sixth and Washington streets. Estimated cost $60,000.

ONARGA, ILL.—Jay and Wes Uphoff have leased adjoining building for a new addition to their popular moving picture house, the Palace Theatre.

SIOUX CITY, IA.—Improvements will be made to interior of Plaza Theatre.

PITTSBURG, KANS.—Front and interior of Grand Theatre will be redecorated.

NEW BREMEN, O.—New glass front is being constructed to Crown Theatre, operated by R. H. Becker. Increased attendance to this popular moving picture house may compel erection of balcony to provide additional seating capacity.

Plan Canada Studio

VICTORIA, B. C.—Famous Players-Lasky Corporation, 485 Fifth avenue, New York, and 111 Bond street, Toronto, Ontario, Canada, is having preliminary plans prepared for moving picture studio. Estimated cost, $450,000.

Theatre Building On Increase With Fine Equipment Demanded

NEVER before has the building of theatres been a more active field. At no time has there been more activity in the remodeling of houses which are taken over by circuits or individuals. But the biggest punch is the demand for nothing but the highest quality in every equipment item that goes into building or replacement.

EL DORADO, ARK.—M. A. Lightman, president and general manager of Arkansas Amusement Enterprise, announces work will start soon on new theatre, with seating capacity of about 2,000. Estimated cost $200,000.

LOS ANGELES, CALIF.—United Artists Corporation, 922 South Olive street, plans erection of fireproof theatre. Estimated cost $1,000,000.

DENVER, COLO.—New theatre will be erected on Broadway by Thomas M. Jones, president of South Denver Bank. This will be the third large theatre for this city. Estimated cost $250,000.

INDIANAPOLIS, IND.—Organization of Dearborn and Tenth Realty Company, capitalized at $200,000 to finance erection of new Rivoli moving picture theatre at Dearborn and Tenth streets has been completed. Estimated cost, $225,000.

BOSTON, MASS.—Pope Company, Inc., 6 Stainford street, plans erection of theatre. Estimated cost $150,000.

PONTIAC, MICH.—Ground has been broken for new ten-story theatre and office building to be erected by Kleist Amusement Enterprises, Inc., on site of Eagle Theatre at 11-15 South Saginaw street. Previous plans included only 1000-seat house and three-story building.

ALBUQUERQUE, N. M. — O. Bachechi, care Pastime Theatre, has plans by G. Williamson, Sunshine Building, for three-story brick and terra-cotta trim theatre, 75 by 142 feet, to be located at Fifth and Central avenue. Estimated cost $150,000.

HOBOKEN, N. J.—Harring & Blumenthal Company, 271 Central avenue, Jersey City, contemplates erecting theatre on Washington street, between Third and Fourth. Estimated cost, $1,000,000.

BROOKLYN, N. Y.—Laemmle Building Corporation, 730 Fifth avenue, New York, is taking bids for two-story brick and stone-trim theatre and store building to be located at New Utrecht avenue and 46th street. Estimated cost $1,000,000.

DAYTON, O.—West Side Amusement Company, South Jefferson street, has plans by F. S. Hughes, U. B. Building, for two and three-story brick and reinforced concrete theatre and store building, 100 by 140 feet, to be located at Fifth and Williams streets. Estimated cost $150,000.

ENID, OKLA.—Jack Johnson, manager of Royal, Melba, Rialto and Mecca Theatres, announces that new up-to-date building will be erected to replace present Melba Theatre.

PHILADELPHIA, PA.—Preliminary plans have been filled with the Bureau of Building Inspection, City Hall, for 15-story combination theatre, store and office building to be located at southwest corner 17th and Market streets by Fox Film Corporation, of New York. Theatre will have approximately 5100 seating capacity.

Picture Theatres Planned

BIRMINGHAM, ALA.—Publix Theatre Corporation, 162 Forty-second street, New York, plans soon to start work on three-story theatre at Third avenue, North and Eighteenth streets, seating capacity 3,000. Estimated cost $1,000,000.

SAN GABRIEL, CALIF.—Mission Playhouse Corporation, 341 LaFayette Park place, has plans by A. B. Benton, 1548 Sunset Boulevard, Los Angeles, for theatre. Estimated cost $250,000.

CHICAGO, ILL.—Baird & Warner, 134 South La Salle street, have plans by Childs & Smith, 720 North Michigan avenue, for theatre and office building to be located at 111-117 Wacker drive. Estimated cost $1,500,000.

CHICAGO, ILL.—Syndicate, Harry M. Englestein, president, 6005 South Halsted street, has plans by A. Levy and J. Klein, 111 West Washington street, for three-story brick and terra-cotta trim theatre and ballroom, 500 by 300 feet. Estimated cost $3,000,000.

CHICAGO, ILL.—American Amusement Company, 2433 West North avenue, has plans by John Eberson, 212 East Superior street, for six-story brick and terre-cotta trim Egyptian theatre, hotel and store building to be located on North avenue, between Troy and Albany streets. Estimated cost $2,500,000.

BOSTON, MASS.—B. F. Keith Theatres, Seventh avenue and Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for four-story brick and stone-trim theatre, 145 by 215 feet, on Washington street, extending through to Mason street.

SPRINGFIELD, N. J.—Jacob Heincourtz, Summit, N. J., has plans by Nathan Harris, 20 Branford place, Newark, N. J., for two-story brick and terra-cotta trim moving picture theatre, 186 by 170 feet.

NEW YORK, N. Y.—Ludlose Operating Corporation, Marcus Loew, president, 1540 Broadway, has plans by Thomas W. Lamb, 644 Eighth avenue, for theatre, 21 by 68 by 52 by 87 feet, to be located at 31 Canal street. Estimated cost $225,000.

NEW YORK, N. Y.—Fourth Street Operating Corporation, Marcus Loew, president, Broadway and 45th street, has plans by Thomas W. Lamb, 644 Eighth avenue, for two-story theatre, 24 by 275 feet, to be located at 93-105 East Fourth street. Estimated cost, $350,000.

Big Ones Going Up

POTTSTOWN, PA.—J. Patts Realty Company, care Fried & Fishman, 262 South 17th street, Philadelphia, plans erection of four-story theatre and hotel building. Theatre will have seating capacity of 1500.

PROVIDENCE, R. I.—A. C. Emery, 36 Exchange street, has plans by J. F. O'Malley, 84 Broad street, Pawtucket, R. I. for two-story brick and reinforced concrete theatre and store building, 100 by 160 feet, to be located at Hope and Fourth streets. Estimated cost $175,000.

KENOSHA, WIS.—E. and F. Dayton, care Dayton Hotel, have plans by W. R. Whitney, care R. Levine & Company, Otis Building, Chicago, for five-story brick, concrete and terra-cotta trim theatre, hotel and store building, 125 by 125 feet, to be located at Elizabeth and Grover streets. Estimated cost $425,000.

MILWAUKEE, WIS.—Badger Building Service, 445 Milwaukee street, has plans by Peacock & Frank, 445 Milwaukee street, for one and two-story theatre and business building, 100 by 133 feet. Estimated cost $300,000.

MONROE, WIS.—Fischer Paramount Theatres, 36 South State street, Chicago, Ill., has plans by Wolff & Ramsthal, 453 Mitchell street, for one and two-story brick, tile and concrete theatre and business building, 100 by 137 feet. Estimated cost $150,000.

LOS ANGELES, CALIF.—A. V. Perkinson, 3977 South Vermont avenue, has contract for four-story theatre, store and apartment building, 80 by 145 feet, to be erected on Sichel street for United Income Properties. Estimated cost $275,000.

Many Houses Refurnish

BATON ROUGE, LA.—J. G. Mortimer and E. C. Kingsbery will make alterations to building on Main street for theatre, with seating capacity of 300.

VICKSBURG, MISS.—Walnut Theatre, Frank Shipley, manager, plans to redecorate and make other improvements.

GLENS FALLS, N. Y.—Acker Building Company, Inc., 4 Nelson street, has general contract for alterations and one-story brick addition, 113 by 152 feet, to be made to theatre on Warren street, for Star Theatre Company. Estimated cost, $75,000.

NEW YORK, N. Y.—Palace Theatre Realty Corporation has awarded general contract to L. M. Neckerman Company, Inc., 1003 Park avenue, for alterations and erection of brick addition to theatre at 1564-66 Broadway.

LENOIR CITY, TENN.—James McCampbell, Knoxville, has contract for extensive improvements to Grand Theatre, including new stage, settings, curtain, scenes, etc.

RHINELANDER, WIS.—H. J. Selmer Construction Company, McCartney National Bank Building, Green Bay, Wis., has general contract for one-story brick and concrete addition, 25 by 80 feet, to theatre on Main street, for State Theatre Company, Peter Rouman, manager. Estimated cost, $30,000.

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Better Projection

This Department Was founded in 1910 by its Present Editor—
F. H. Richardson

Better Projection Pays

Steve Farrar Asks What He Shall Do

STEVE M. FARRAR, Managing Director, Colonial Amusement Company, operating the Orpheum Theatre, Harrisburg, Ill., and the Casino Theatre, Eldorado, Ill., asks:

"Have just recently purchased two Powerlite reflector type lamps and have a 70 ampere 2-lamp series type 1470 R. P. V. G. E. motor generator set. The minimum amperage of this set is, at present, 35 and with the new lamps I want only twenty amperes. We now must use resistance to lower the amperage, and this is, of course, not efficient.

"There are hundreds of exhibitors all over the country who are up against the same proposition, having the new low amperage lamps hooked to motor generator sets which have a too-large capacity. Each month they must pay for power consumed in rheostats used to lower the current flow to the requirement of the set.

"It seems there should be some way of doing this—making a motor generator built to produce 70 amperes produce only 15 to 20—either by putting in new coils or slowing down the motor, which would cause the generator to put out less amperage. I am not an electrician and my projectionist is not good enough to tackle this particular job. Will you please get the dope for me as quickly as you can, as I want to purchase four more of the lamps if I can get the motor generator sets to work efficient with them."

Excellent Equipment

Friend Farrar, in the Powerlite you have excellent, efficient equipment. Your present motor generator sets may be made to produce the desired amperage, though not with high efficiency. That last cannot, I think, possible be. But just the same the results will be far in advance of what you had with the ordinary arc, which I presume you were using.

This is a propositoin which it is impossible to cover with a single "blanket" instruction. It is a thing to be handled ONLY by the maker of the set, to whom an EXACT copy of ALL data on the name plate of the set must be sent.

Those using General Electric sets should address the General Electric Company, Schenectady, New York, or Ft. Wayne Works of the General Electric Company, Ft. Wayne, Indiana. Those having Westinghouse sets address the Westinghouse Electric Manufacturing Co., East Pittsburgh, Pa. and those using Hertner Transverters address the Hertner Electric Company, 1905 West 114th street, Cleveland, Ohio.

I will refer your question to the General Electric Company, Schenectady, asking them to communicate with you immediately. I am getting many such inquiries, which proves your idea of the trouble others are having with this matter to be correct.

Bluebook School

Questions 549 and 550 are two sent in by a man in a large mid-west city, which I think it better not to name. The man asking the questions is a union man, and a high-grade projectionist, too. The questions open up a very large field and one which needs the light of publicity very badly as concerns BOTH questions.

Under all the conditions I shall NOT publish the names of ANY who may see fit to answer, unless they send with their answer their explicit permission so to do. Personally, I regard this as two of the most important questions that have been asked during this entire series. I think every honest, unbiased THINKING projectionist will hold the same view and that many theatre managers will agree. I would welcome answers to the last question by any theatre manager who may care to discuss the matter.

Question No. 549—Does or does not any organization which includes most or all of the available supply of men for projection assume a moral obligation to oblige its members, by force of necessary, to equip themselves, so far as is humanly possible, with all the knowledge, technical, or otherwise, necessary to the giving of the best possible service, both insofar as has to do with practical results upon the theatre screen, and also in the matter of supplying those results at the lowest possible cost?

Question No. 550—Does not the theatre manager who, either purposely or by neglect, fails to insist upon high-class efficient work in the projection room of his theatre, and to encourage it in every possible way, or who gives no practical encouragement by recognizing such work in the pay envelope, really discourage the men and tend to make them careless in their work, giving just enough in the way of excellence in service to enable them to, perhaps with the aid of the organization, hold their job? Does not such a theatre manager actually, in effect, invite inefficiency and mediocre work by his projectionist?

By "force" I take it the correspondent meant such "force" as a union may legitimately employ in such a case—not physical force, of course. I don't think threat of expulsion was meant, either. I wish a different word had been used, but believe what was meant was quite all right. One form of "force" would be suspension from work for a few days as a disciplinary measure.

Only the Food Interrupted Joking

RECENTLY Herbert Griffin, who thinks he is some punkins down at the Powers Division of the International Projector Corporation, P. A. (stands for silence) MacGuire, King of advertising, same corporation, and Projectionist Budge foregathered at the residence of Richard (Dick) Keuster over in Brooklyn, where we destroyed one perfectly scrumptious dinner prepared by Keuster's very much better half and her maternal ancestor.

And what do you think happened? You would think with such a gathering the talk would be on projection, would you not? Well, when I described the Paramount installation I said the BATH was lined with marble to the ceiling, and the fool printer, or some one in our own office with a sadly misguided sense of humor, changed it to "booth," so that aggregation just sat there for a solid two hours and had alleged "fun" at my expense.

I really think Griffin shed a pint of crocodile tears when I had thus disgraced myself. MacGuire, to do him justice, did not expend to exceed 11,000 words lecturing me on my sin. Budge and Keuster helped them until the food came on, whereupon silence reigned.

What's that? No, I did NOT hope they'd choke to death. I did NOT!

A Valuable Tip For All Inventors

FROM the far West comes a letter, with fee to pay for mail reply, which has gone forward, asking whether or not it will probably pay to try to market a device invented to cut off the light when the film breaks or the take-up fails, from any cause, to act.

Laying aside the fact that the inventions concerning this particular thing are pretty near legion, let me warn ALL inventors to first ascertain what the patent office already contains before expending time and energy working out any idea on anything whatsoever.

When an embryonic inventor conceives an idea, let him FIRST OF ALL have a search made of the patent office to see what has already been done along the lines he proposes to follow. That, if well done, will probably cost him considerable money, depending in amount on how popular the idea he has been with inventors, but I venture the assertion that nine times in ten the results will astonish him. To have a really competent search made he will probably have to have to employ a patent attorney, but it is the only right thing to do, just the same.

Bluebook School Answers 538 and 539

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Note—Through error Friend W. C. Budge was not credited with correct reply to question No. 530. Apologies, Brother Budge. Will see to it that this doesn't happen again—until next time, anyhow. I try to avoid error, but am only 'uman—or partly so, anyhow.

Question No. 538—What would be the voltage drop of a copper circuit of No. 6 wire working at capacity or less, if the one-way length of the circuit be eighty-five feet?

W. C. Budge, Springfield Gardens, N. Y.; C. H. Hanover, Burlington, Ia.; G. L. "Bill," John and William Doe, Chicago, Ill.; A. L. Lehman, Glenside, Pa.; Charles E. Curle, Chattanooga, Tenn.; E. Fergedo, Livermore, Calif.; Allan Gengenbeck, New Orleans, La.; G. R. Hahn, Memphis, Tenn.; F. D. Orenbacher, Truesdale, Mo.; Gilbert Atkinson, Cleveland, Ohio; D. G. Henderson, Quincy, Ill.; Albert C. Hancock, Dallas, Texas, and Gilbert Offenbecker, Springfield, Mass., all either came through with a correct answer or evidenced the fact that while they might be bum "figgerers," anyhow they understand how the thing is done.

In addition, George Einzinger, New York City, makes a reply which I shall quote, though I am not so sure as to whether or not it is correct in principle. I would appreciate a statement of the source of his authority for calculating voltage drop based on one ampere and multiplying by the total amperage. It has always seemed to me that is how it really ought to be, but I have missed the rule which reads that way, if there is one.

Brother Curle says:

Having a circuit of No. 6 copper wire with a one-way length of 85 feet, wishing to ascertain the voltage drop at capacity or less, we proceed as follows: Using our Bluebook, we find from Table No. 1, page 70, that the area of cross section of a No. 6 wire is 62,250 circular mils. Applying formula No. 3, Page 75 of the Bluebook, which is as follows: $e = \frac{21xIL}{A}$. In this formula 21 is twice the mil foot standard of resistance, which we use instead of doubling the wire length because it is more convenient. "L" is the one-way length of the circuit, "I" the current in amperes and "A" the area of cross section of the conductors in circular mils. Substituting our own figures we have voltage drop equals $\frac{21x50x85}{26,250} = 3.4$, which is the voltage drop of the circuit at capacity.

Friend Einzinger says:

Copper wire No. 6 has a cross section of 26250 circ. mils. By length 2x85=170 feet and mil foot resistance being 10.80 ohms, we get Resistance = R = (170 x 10,80) ÷ 26250 = 0,27 ohms voltage drop in general accord. Ohms law: V = 1 x R. Therefore voltage drop for 1 amphere: V = 1 x R = 1 x 0,07 = 0,07 volts, to be multiplied with the number of the amperes flowing through the considered circuit.

You will note that at capacity of a No. 6 wire (60 amperes for other than R. C. insulation) this would give 4.2 volts drop whereas at 20 it would only be 1.4. That is a new one on me and if it is right I want to know it. I could easily communicate with the authorities and find out, but would rather settle it among ourselves.

Question No. 539—Suppose you are asked what size wires you wish to have installed for the projection room circuit in a new theatre in which you will be Chief Projectionist.. The length of the circuit will be 80 feet. (Printer left out some words in the question). There will be three M. P. projectors, each using 70 amperes, one spot using 60 amperes and one Brinkert effect projector using a total of 160 amperes. (They certainly did ball this question up RIGHT, but anyhow they could not well alter the principle, so it's all right and we will proceed.) Current is 8 cents per K. W. hour. In a general way tell us what size wires you would recommend, and on what you would base your recommendation.

Budge remarks that the question is not complete in that it does not designate the kind of current or circuit—2-wire or 3-wire, which is true. That was my own fault. I had in mind merely the bringing out of the underlying principles—the various things to be considered in such a matter, and did not word the question as carefully as I should. Then the printer helped some and it really is a pretty well mixed up mess. Taken as a whole, brother Hanover has handled the matter remarkably well, everything considered. He grasped the real intent of the question and handled the whole matter very well indeed. He answers thus:

I do not believe it is the intention that we actually work out the problem in figures, but merely that we set forth our views as to what various things should be considered in such a matter, and I shall therefore answer along those lines.

The question sets up a condition in which there is a possible total maximum amperage of 70 plus 70 plus 70 plus 60 plus 80 plus 80 (I assume the Brinkert is a dissolver, which I think they all are) equals 430 amperes. That is the total however it is possible to use, except for the fact that the various lamps might, due to any one of several causes, use say ten percent higher amperage, also there is a small, and for the purpose negligible, incandescent light current consumption.

I think, however, we may assume 430 to cover it, but we must, due to incompletness of the question, also assume the current to be 110 v. D. C. controlled entirely by rheostats, since if it be A. C. or 220 D. C. taken through a motor generator set or a rectifier, or A. C. through transformers, that would alter the necessary projection room feeder size very materially. And again the question is incomplete in that it does not specify 2-wire or 3-wire circuit, therefore I shall assume a 2-wire.

First, we must use a bit of common sense. It is not within the range of reasonableness to presume that all arcs will ever be used at one time. If that were to be we would merely apply formula No. 3, page 75 of the Bluebook, or formula No. 5, same page, in either case selecting the voltage drop we believe will represent the highest efficiency, everything considered.

And right here I might remark that 8 oents is very high where so much power is to be used therefore we will be fully justified in selecting a low percentage of voltage drop—say not to exceed two or at most three volts. It will be high in first cost (installation), but that will all come back in time through the constant saving by minimizing the loss, which like the interest on the mortgage, works constantly, or at least every moment the circuit is in use.

And now let us consider the probabilities. Would three M. P. projectors ever be used at the same time? Most emphatically no! Would two of them be used at once. Again no, but qualified by the fact that their arcs might be burned for a considerable time simultaneously, while, with care, a minute or two would suffice, the fact remains that where a man has his hands pretty full in handling the equipment, as is the case in many modern installations these hectic days, he cannot and will not give close attention to the lighting of the arc of th projector next to be used, at just the right time, or may not immediately cut off the arc of the projector that has just finished. We therefore must for the sake of safety supply full wire capacity for two M. P. projector arcs, which is 70 x 70 = 140.

Next we must consider the spot and the Brinkert, and here I shall take a position which some may hold unreasonable, but I do not think it is. This is a new theatre, and after all a few dollars more or less in construction cost is not a serious matter, BUT a possible permanent injury to wires, after installation by overloading IS a very serious matter. I have known of a motion picture projector projecting a picture or cartoon, with an effect by a Brinkert and a spot on a musician at the same time. Unusual, true, but it has been done, and may be done again, hence I think we must add to our 140 the spot amperage (60), and at least one Brinkert lamp, which also is 80 making a total of 60 plus 80 plus 140 equals 280 amperes.

And now here is why I said what I shall recommend may seem unreasonable. I shall add the other Brinkert lamp, making a total of 280 plus 80 equals 360 amperes. My reason for this is because it is not altogether impossible, however improbable, that all these lamps may not be sometime used at one and the same time, and anyhow it is quite entirely possible that the amperage at the motion picture projector arcs may be increased in the future, and if there is no surplus projection room circuit capacity where would we be "at?"

Under the conditions named I do not believe it would be really good practice to install feeders of less than 360 amperes capacity, which certainly would take care of future amperage increases without overloading, provided the two Brinkert's lamps and the spot be not used while a M. P. projector is in operation and that stunt may always be side stepped I think without serious loss.

As to the percentage drop, I would not consider a drop in excess of three volts with current at 8 cents, and two would, I believe be the better practice, though that would depend upon the added cost of the larger feeders. I could not determine that until I knew just what it would be, therefore I would consult with the electrical contractor as to the cost of wires to supply two and three volt drop.

The Bluebook advises us that the determining factor in such a matter is whether or no the loss in power by reason of voltage drop would be sufficient to pay interest on additional installation charges of wires large enough to reduce the drop. That is mighty good and sound advice, but it must be applied with common sense, and it is not, I think, possible to take up and discuss all phases of such a matter in a book, unless space there in is unlimited. The possibility of future increase in amperage is one important factor, especially when the present M. P. projector amperage is only 70, because that is rather low nowadays.

Gentlemen, I think you will all agree with me that this is a very competent answer to the question. In the main, the question was well answered by Curle, John and "Bill" Doe, Fergodo and some others, but I believe even they will agree that Hanover has handled the whole proposition best. As to the method Brother Enzinger uses in calculating resistance by amperage, what do YOU think about it or do you know authority for it.

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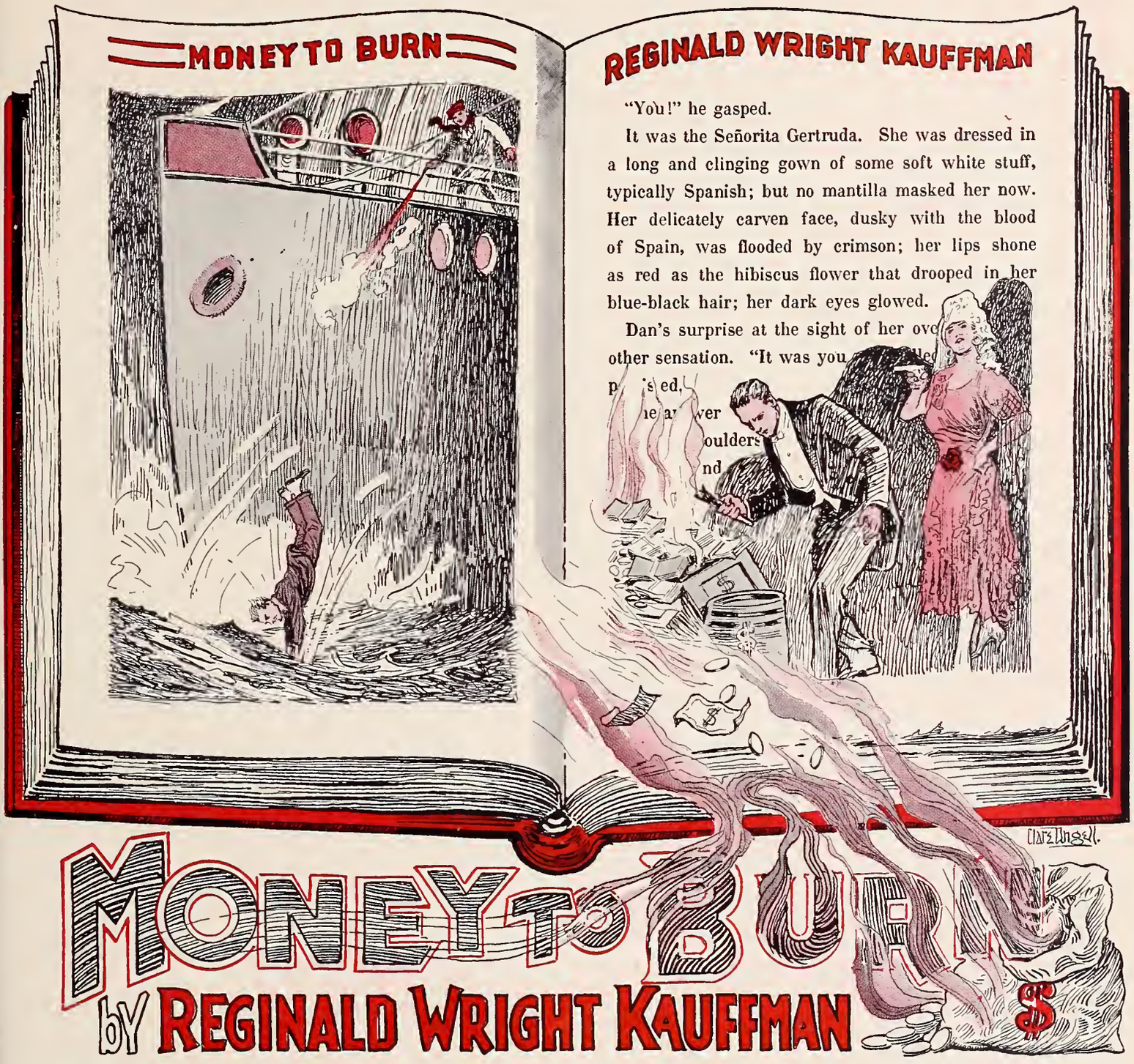
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REGINALD WRIGHT KAUFFMAN
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It was the Señorita Gertruda. She was dressed in a long and clinging gown of some soft white stuff, typically Spanish; but no mantilla masked her now. Her delicately carven face, dusky with the blood of Spain, was flooded by crimson; her lips shone as red as the hibiscus flower that drooped in her blue-black hair; her dark eyes glowed.
Dan's surprise at the sight of her ov
other sensation. "It was you
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by REGINALD WRIGHT KAUFFMAN

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TRADE MARK

IN THIS ISSUE

Griffith Expected to Join United Artists
Chadwick to Become National Distributor
Industry Lining Up Against "Penalizing" Rate

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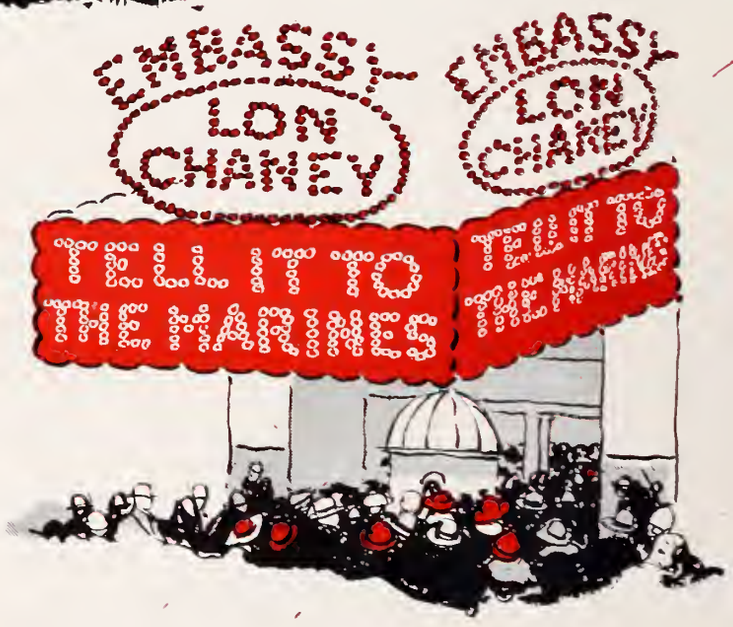

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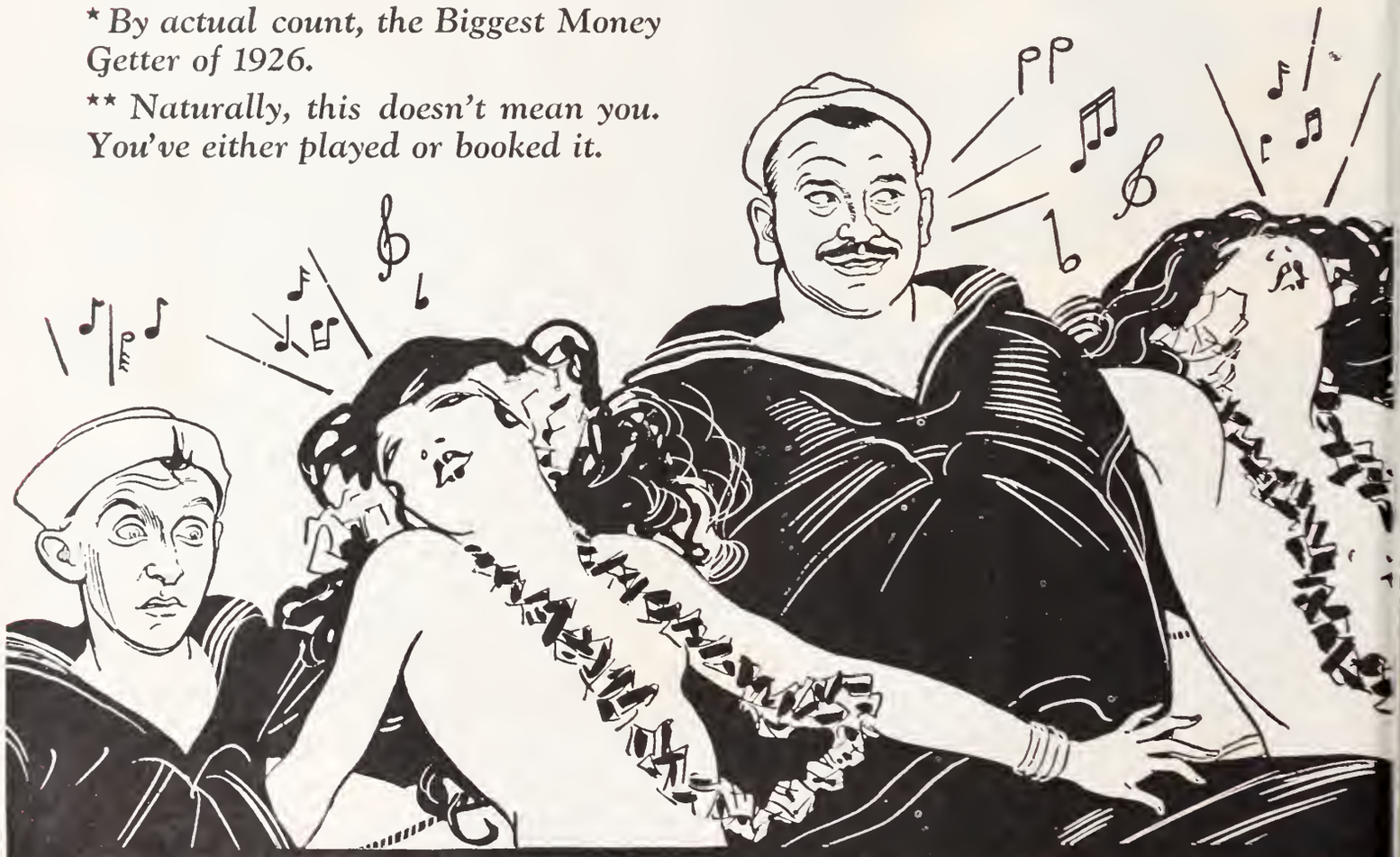

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The Post, Washington, D. C.
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Citizen, Key West, Fla.
The Reporter Star, Orlando, Fla.
The Journal, Pensacola, Fla.
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The Times, St. Petersburg, Fla.
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The Times, West Palm Beach, Fla.
The Constitution, Atlanta, Ga.
The Chronicle, Augusta, Ga.
The Ledger, Columbus, Ga.
The Telegraph, Macon, Ga.
The News-Tribune, Rome, Ga.
The Press, Savannah, Ga.
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The Tribune, Pocatello, Idaho
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The Globe, Atchison, Kan.
The News, Coffeyville, Kan.
The Gazette, Emporia, Kan.
The News, Hutchinson, Kan.
The Kansan, Kansas City, Kan.
The Sun, Pittsburgh, Kan.
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The Beacon, Wichita, Kan.
News Pub. Co., Bowling Green, Ky.
The Leader, Lexington, Ky.
The Courier Journal, Louisville, Ky.
The Messenger, Owensboro, Ky.
The Sun, Paducah, Ky.
The Town Talk, Alexandria, La.
State Times, Baton Rouge, La.
News Star, Monroe, La.
The Times Picayune, New Orleans, La.
The Journal, Shreveport, La.
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The Journal, Minneapolis, Minn.
American, Hattiesburg, Miss.
The News, Jackson, Miss.
The Leader, Laurel, Miss.
The Journal, Kansas City, Mo.
The Gazette, St. Joseph, Mo.
The Globe, Democrat, St. Louis, Mo.
Standard, Anaconda, Mont.
The Gazette, Billings, Mont.
The Chronicle Pub. Co., Bozeman, Mon.
The Tribune, Great Falls, Mont.
Independent, Helena, Mont.
The Enterprise, Livingston, Mont.
The Missoulian, Missoula, Mont.
The Star, Lincoln, Nebr.
The World, Herald, Omaha, Nebr.
Monitor Patriot, Concord, N. Hampshire.
The Union Leader, Manchester, N. Hampshire
Knickerbocker Press, Albany, N.Y.
Evening Sun, Binghamton, N. Y.
The Express, Buffalo, N. Y.
Star Gazette, Elmira, N. Y.
Morning Herald, Gloversville, N. Y.
The Tribune Times, Hornell, N. Y.
Journal News, Ithaca, N. Y.
The Journal, Jamestown, N. Y.
Republican Journal, Ogdensburg, N. Y.
Evening Herald, Olean, N. Y.
The Eve. Star, Poughkeepsie, N. Y.
The Saratogian, Saratoga, N. Y.
Post Standard, Syracuse, N. Y.
Observer Dispatch, Utica, N. Y.
The Times, Watertown, N. Y.
The State Journal, Reno, Nev.
The Times, Asheville, N. C.
The Observer, Charlotte, N. C.
The Herald, Durham, N. C.
The Observer, Fayetteville, N. C.
The News, Greensboro, N. C.
The Dispatch, Henderson, N. C.
The News-Observer, Raleigh, N. C.
The Telegram, Rocky Mount, N. C.
The Star, Wilmington, N. C.
The Twin City Sentinel, Winston-Salem, N. C.
The Journal, Devils Lake, N. C.
The Forum, Fargo, N. D.
The Sun, Jamestown, N. D.
The Herald, Grand Forks, N. D.
The Pioneer, Mandan, N. D.
The Herald, Halifax, Nova Scotia, Can.
Beacon Journal, Akron, O.
Review Pub. Co., Alliance, O.
The Star Beacon, Ashtabula, O.
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The Star, Marion, O.
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American Tribune, Newark, O.
The Evening Times, Portsmouth, O.
The News, Salem, O.
The News, Springfield, O.
Herald Prtg. Co., Steubenville, O.
The Blade, Toledo, O.
The Vindicator, Youngstown, O.
The Times Recorder, Zanesville, O.
The Ardmoreite, Ardmore, Okla.
The Enterprise, Barlesville, Okla.
The Eagle, Enid, Okla.
The Phoenix, Muskogee, Okla.
The News, Ponca City, Okla.
The Oklahoman, Oklahoma City, Okla.
The Times, Okmulgee, Okla.
The Tribune, Tulsa, Okla.
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The Spectator, Hamilton, Ont., Can.
The Standard, Kingston, Ont., Can.
The Advertiser, London, Ont., Can.
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The Standard, St. Catherines, Ont., Can.
Times Journal, St. Thomas, Ont., Can.
The Telegram, Toronto, Ont., Can.
The Oregonian, Portland, Ore.
The Era, Bradford, Pa.
The Dispatch Herald, Erie, Pa.
The Herald, Franklin, Pa.
Record Argus, Greenville, Pa.
The Tribune, Johnstown, Pa.
The New Era, Lancaster, Pa.
The News, New Castle, Pa.
The Eve. Pub. Ledger, Philadelphia, Pa.
The Post, Pittsburgh, Pa.
The Herald, Sharon, Pa.
Times Pub. Co., Warren, Pa.
The Times, Pawtucket, R. I.
The Tribune, Providence, R. I.
The Call, Woonsocket, R. I.
The Herald, Prince Albert, Sask., Can.
The Phoenix, Saskatoon, Sask., Can.
News-Courier, Charleston, S. C.
The State, Columbia, S. C.
The News, Greenville, S. C.
The Herald, Spartanburg, S. C.
The American, Aberdeen, S. D.
Pioneer Times, Deadwood, S. D.
The Huronite, Huron, S. D.
The Republican, Mitchell, S. D.
The Argus Leader, Sioux Falls, S. D.
Tankton, Prtg. Co., Tankton, S. D.
The Herald Courier, Bristol, Tenn.
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Journal Tribune, Knoxville, Tenn.
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The Statesman, Austin, Tex.
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The Register, Danville, Va.
The Times, El Paso, Tex.
Star Telegram, Ft. Worth, Texas
Commercial Appeal, Memphis, Tenn.
The Chronicle, Houston, Tex.
The News, Port Arthur, Tex.
The Express, San Antonio, Tex.
The Times Herald, Waco, Tex.
The Tribune, Salt Lake City, Utah
The News-Advance, Lynchburg, Va.
The Press, Newport News, Va.
Virginian Pilot, Norfolk, Va.
The News Leader, Richmond, Va.
World News, Roanoke, Va.
Spokesmans Review, Spokane, Wash.
The Times, Seattle, Wash.
The Telegraph Bluefield, W. Va.
The Gazette, Charleston, W. Va.
Telegram, Clarksburg, W. Va.
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The Journal, Martinsburg, W. Va.
The Post, Morgantown, W. Va.
The News, Parkersburg, W. Va.
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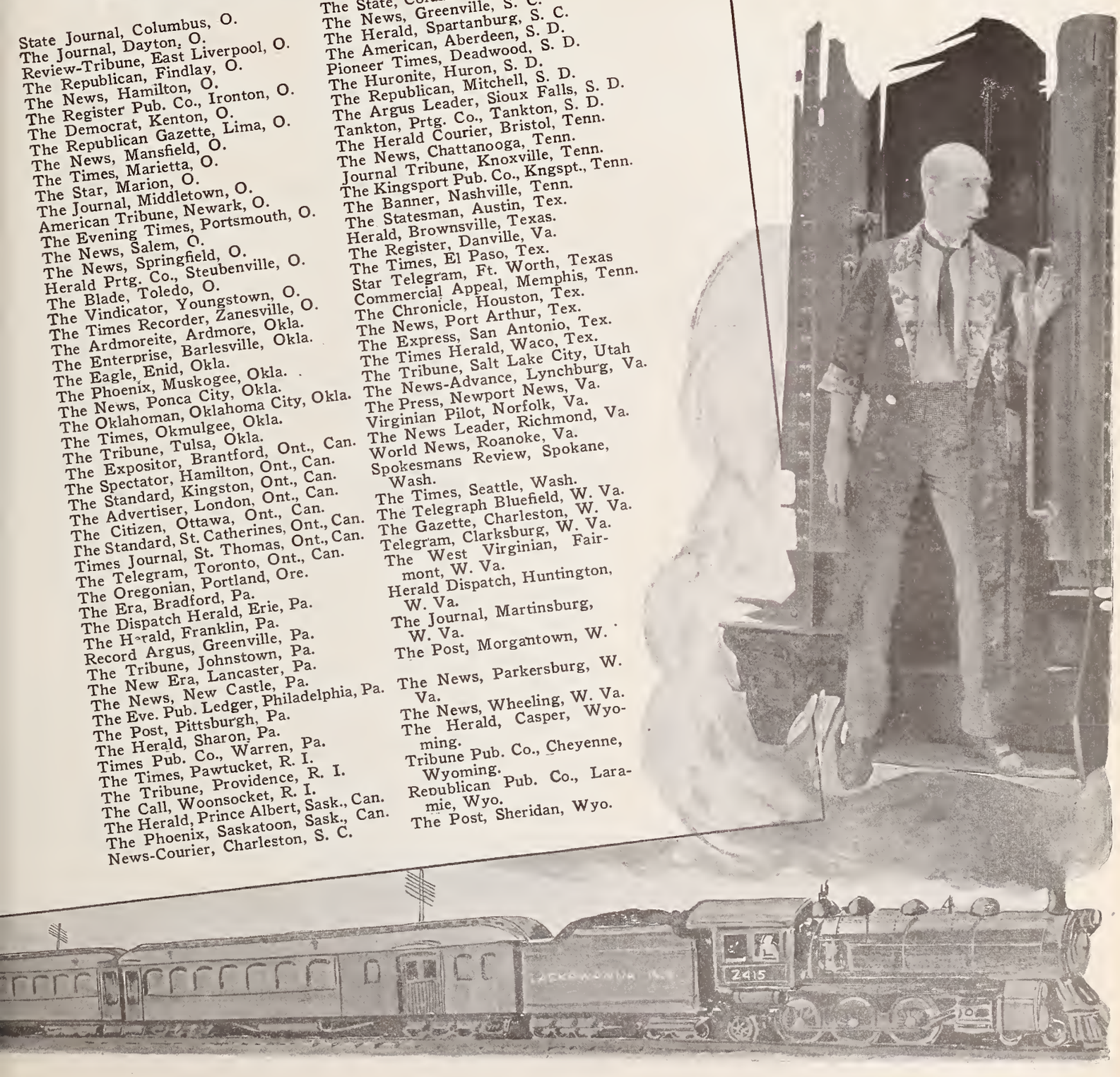
Read them and BOOK!



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WARNER BROS. present
JOHN BA
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"Your bride is up here - - come and get her!"
RED-BLOODED ROMANCE. Passionate passages of love amid gorgeous settings. John Barrymore as the Lover of All Lovers, a role that has never been equalled on the screen.
Women—radiant, pulsing women—to feed the flames of youth's throbbing desires.
Scenes of riotous splendor. Action to thrill the most cold-blooded of theatregoers.
A cast of screen stars picked from the topmost ranks of filmdom. Thousands of extras in scenes that make "Don Juan" a never-to-be-forgotten film attraction.
Directed by ALAN CROSLAND
Adapted for the Screen from Lord Byron's Immortal Legend by Bess Meredyth
HAP HADLEY
A WARN

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e greatest of great box office attractions

RRYMORE

with MARY ASTOR

DON JUAN"

SIX MONTHS at Warner's Theatre, New York. Still playing to S. R. O. at every performance with a $2 top.

FOUR MONTHS at Grauman's Egyptian, Los Angeles. The sensation of the Coast at $1.50 top.

TWO MONTHS at the Globe Theatre, Atlantic City. A record for the resort city. $2 top.

FOUR MONTHS at McVicker's Theatre, Chicago. Opened with the greatest advance sale in the history of the theatre in Chicago. $2 top.

TWO MONTHS at the Capitol Theatre, St. Louis, at $1.50 top.

TWO MONTHS at the Colonial Theatre, Boston, at $1.50 top —and turning away the crowds at every performance.

The Box Office Tells the Story!

ER BROS.

EXTENDED RUN PRODUCTION

The "FOURTH ESTATE"

every time a newspaper man calls

The "FIGHT" is—

Should motion picture advertisers be forced to pay an "Amusement" rate for newspaper advertising?

The "FOURTH ESTATE" *says* NO!

For thirty-three years "The Fourth Estate"—the oldest trade paper in the newspaper field—has championed the interests of newspapers. Now it is vigorously asking its readers—newspaper publishers, business managers and advertising managers—why motion picture advertisers should be saddled with higher advertising rates than automobile and radio dealers, or other merchants are asked to pay.

MUST Be On Your Desk

on you — until this fight is won!

The continuance of higher rates for motion picture advertising is unjust and unwarranted—some publishers have already reduced them—but only concerted effort will bring rates down generally.

Are YOU reading "The Fourth Estate's" drastic, weekly editorials on this subject?—calling them to the attention of the newspaper men you do business with—and urging that the "amusement" rate be abandoned?

Every man in the industry *must* do so—there is no turning back now—this fight is ON—and you will win or lose more than you are now getting—there is no alternative.

The Fourth Estate is advocating lower rates for motion picture advertisers solely because it KNOWS the obnoxious "amusement" rate is keeping the motion picture industry in the "announcement card" class of advertisers—preventing them from becoming large and consistent users of big space in newspapers. Lower rates mean more business and more profit for BOTH parties. That has been proved!

This Coupon Will bring you "The Fourth Estate" for 6 months

Fill it in and mail it!

The Fourth Estate,
25 West 43rd St.,
New York City.

Gentlemen:

Enclosed find two dollars. Send me The Fourth Estate regularly every week for six months from the date of receipt of this subscription.

Name .....

Street .....

City and State.....

THESE FOREMOST OF INDEPENDENT DISTRIBUTORS ARE SERVING EXHIBITORS THROUGHOUT THE WORLD WITH

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CELEBRATED PLAYERS FILM CORP.,
713 Wells Street, Milwaukee.

FAVORITE FILM CO.,
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3334 Olive St., St. Louis.

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926 New Jersey Ave., N. W., Washington, D. C.

DE LUXE FEATURE FILM CO.,
2015 Third Ave., Seattle.

FILM DE LUXE, LTD.,
12 Mayor St., Montreal.

FISCHER FILM EXCHANGE,
Film Bldg., 21st St. & Payne Ave., Cleveland.

FISCHER FILM EXCHANGE,
Broadway Film Exchange, Cincinnati.

DEPENDABLE FILM CORP.,
505 Pearl St., Buffalo.

DEPENDABLE FILM CORP.,
729 7th Ave., New York City.

INDEPENDENT FILM CORP.,
115 W. 17th St., Kansas City.

PREFERRED PICTURES CORP.,
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ARTHUR C. BROMBERG ATTRACTIONS,
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ARTHUR C. BROMBERG ATTRACTIONS,
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ARTHUR C. BROMBERG ATTRACTIONS,
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HOME STATE FILM CO.,
Film Exchange Bldg., Dallas, Tex.

HOME STATE FILM CO.,
125 S. Hudson St., Oklahoma City.

COLUMBIA FILM SERVICE,
1010 Forbes St., Pittsburgh.

Foreign

ARGOSY FILM CO., LTD.,
191 Wardour St., London, W. 1,

SOLEIL LEVANT FILMS,
19 Rue Zerezo, Brussels.

HELIOS FILM CO.,
Friedrichstrasse 207, Berlin, SW 68.

N. V. UNIVERSAL FILM CO.,
Van Baerlestraat, 63, Amsterdam.

OSCAR ROSENBERG,
Drottninggatan 10, Stockholm.

JEAN VANDERHEYDEN,
94 Boulevard des Batignolles, Paris.

SUPER FILMS (ROGER WEIL),
Paris.

ARGENTINE-AMERICAN FILM CO.,
220 W. 42nd St., New York City.

SOCIEDAD GENERAL CINEMATOGRAFICA,
1482 Broadway, New York City.

C. BIEKARCK CO., (BRAZIL)
220 W. 42nd St., New York City.

JACOBO GLUCKSMANN (BRAZIL),
729 7th Ave., New York City.

Sterling Pictures Distributing Corporation

Henry Ginsberg, President

1650 Broadway, New York City

AL CHRISTIE'S

The NERVOUS WRECK"

is coming

150 First Runs week Dec. 26

RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

HITAFTER-HITAF
Endless!
—and the next will be
RICHARD BARTHELMESS
IN
"The White-Black Sheep"
WITH
Patsy Ruth Miller
Screen Story by VIOLET E. POWELL
Adapted by JEROME N. WILSON
and AGNES PAT McKENNA
A SIDNEY OLCOTT Production
First National Pictures
Another Brilliant Star-Success to Glorify
FIRST NATIONAL MONTH JANUAR
1927
OPENING AT N.Y. STRAND DEC. 18TH

Last Minute News From Everywhere

MOVING PICTURE WORLD

Vol. 83 New York, December 18, 1926 No. 8

ANY ENTRANTS?

Detroit and St. Louis have been competing for the "honor" of being the most over-seated city. Now the Loopin Chicago claims 56,305 seats.

TRUTH WILL OUT

"Jayddee" Williams, one of the most popular figures in the industry, returns to America on Monday. Then the true story of British National will be heard.

M-G-M Travels Two Production Paths, Says Bern

Awakened Public Now Welcomes Change

By Sumner Smith

Metro-Goldwyn-Mayer is traveling in two paths in motion picture production, says Paul Bern, general assistant to Irving Thalberg, now visiting New York for new screen material—the well-beaten path of the program picture and the high road of the new era picture.

While still respecting the popularity of the program picture and planning at all times to produce a sufficient number of these, M.-G.-M. is awake to the need of meeting foreign competition in production originality and of keeping at least even with the new artistic appreciation of American film audiences.

Therefore, M.-G.-M. is planning an increasing number of pictures each year which offer novel angles of treatment and possess great themes.

As an illustration of how the public has progressed in picture intelligence Mr. Bern referred to the characterization accepted by John Gilbert in "The Snob."

"The public recognizes a kinship with the players when they see weaknesses portrayed," he declared. "It is through our vices that we have our brotherhood with man, rather than through our virtues.

"Gilbert was strongly advised by friends not to play the part of a snob, but he had the intelligence to do it and the public's reception of the picture has justified his decision.

'Think of the scene in 'La Boheme' where Gilbert slaps Lil-

(*Continued on page 2*)

Late Chicago News Notes

Zero weather and holiday shopping are seriously affecting attendance at the theatres.

A new 2,500-seat theatre is planned for North Clark street by the Chicago Turners' organization.

Ralph Kettering has resigned from the Ascher organization and becomes general western manager for Al Woods.

Griffith May Sign with United Artists; Also Considers Pathe-Keith-Albee Offer

Welcomed to New York

Paul Born is met at the train by Miss Florence Brownin, Louis B. Mayer's western representative, and William Orr of M-G-M.

"U" Buys Out Collins

Universal has obtained the complete holdings in Jonesboro, Ark., of Eli Whitney Collins, president of the M. P. T. O. A. Universal also has acquired seven Seattle houses.

Merger Nears Completion

Elmer Pearson of Pathe, John C. Flinn of P. D. C., and J. J. Murdock of Keith-Albee, have returned from a series of conferences on the West Coast. While no official announcements have been made, it is understood that the merger deal is about complete.

"D. W." Tells World Schenck's Proposal Is "Best Ever Made Me"—To Decide Over Week End

By Tom Waller

(*Wired to* Moving Picture World. *Hollywood, 9 P.M., December 15.*)

LL through an exclusive interview this evening with D. W. Griffith in the Biltmore Hotel, Mr. Griffith so consistently reverted to the worthy qualities of United Artists that Moving Picture World has little doubt that of six offers made to this eminent producer-director, his choice will be the Schenck organization. Griffith described it tonight as "the best offer that has ever been made to me in my life."

The interview is so meaty and characteristic of Griffith's concise and direct style that we shorten our lead to give the resume of Griffith's staccato replies. The nature of the offers, the companies who have extended them and why he probably will not definitely decide until he gets back to New York in another week, were told by Mr. Griffith as follows:

"I haven't accepted anything yet. Five or six offers have been made me altogether, but only four of them are worth anything. Of these, one is in the East and another in England. This latter is a very good proposition, but it would mean that I would have to break away from all of my old associates.

"The Pathe-Keith-Albee group has just made me an exceptionally good offer. In fact, all of the offers I have under consideration are good and it is just a matter of coming to a decision.

"It takes a long time to figure them out. The movies are not like they were in the old days, and one cannot afford to act hurriedly today. In fact, I will say frankly I am all up in the air at this time. I am taking it slowly and carefully. You know the movies are more hot air than anything else.

(*Continued on page 2*)

London Cable

Moving Picture World Bureau, London December 14.

Mr. Bryson, head of Universal here, has bought a picture of a Casanova story of the eighteenth century. The authorities closed half of the city of Venice for eight days whilst taking these pictures. A wonderful Venetian scene was going to be erected in Hyde Park here to depict an actual scene of Venice. This would give a fillip to production in Britain, but necessary permission was refused. "Boadicea," a Stoll picture, is at the Capital this week and gives a faithful story of ancient English history.

UFA's Financial Condition Is Not Understood Here, Declares Hubert

UFA's financial condition is misunderstood here, declared Frederick Wynne-Jones, American manager, this week, speaking for Kurt F. Hubert, UFA's foreign manager, here to begin an exploitation drive that will carry him around the world.

"Only $16,600 in the bank? Ridiculous!" he exclaimed. "I hold for UFA here over $200,000.

"The report is partly true so far as operation is concerned, but the operation is not understood here. We are squeezing out the water. We passed the dividend to husband cash resources, having put large sums into pictures which will net us good returns later. The organization has the backing of the Deutsches Bank, the national institution of the country.

"UFA owns 22 theatres in Berlin alone. It grosses $22,000 from them every Saturday night and $30,000 every Sunday night."

Mr. Hubert has begun a fifteen months' tour of the world to study conditions first-hand and build up UFA distribution. He is not interested in any financing problems.

(*Continued on page 2*)

Public Plans Ticket Book

It is reported that Publix Theatres will work out a plan of selling general admission tickets in book form that will be good at any of the 700 Publix theatres in the United States. Books will cost $5, $10 and $20, it is said. At the Publix office it was said that the plan had been under consideration for a year, but that nothing definite had been settled.

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.

VOL. 83 NO. 7

UFA's Finances—

George Eastman has offered to exploit the latest UFA picture, "The Chronicles of the Manor House," at the George Eastman Theatre, Rochester, N. Y.

Both Mr. Hubert and Mr. Wynne-Jones emphasized that UFA will seek to exploit certain films of high artistic merit which American distributors have not considered box-office possibilities.

Paramount Books Denny

The new Paramount Theatre, Broadway, has booked Reginald Denny's latest Universal production, "The Cheerful Fraud," for Christmas week. It is the first outside picture to be booked by the theatre.

Serial Is Completed

Schuyler Gray and Director Arch Heath, who have been completing the Patheserial, "On Guard," in Florida, return to New York the latter part of this week.

O'Neill Finishes Scenario

Joseph Jefferson O'Neill has completed the scenario for one of the forthcoming F. B. O. specials. The title and subject are not announced.

McGuirk Is Elected

As predicted last week in Moving Picture World, John J. McGuirk was elected president of the Stanley Company of America, to succeed the late Jules Mastbaum, at the directors' meeting. Abe Sablosky was elected vice-president to succeed McGuirk, and Alfred W. Fleischer was added to the Board of Directors. Mr. McGuirk also was made president of all the subsidiary companies. He has been vice-president of the Stanley Company since its organization in 1919.

Publix Co. May Invade The Minneapolis District

Publix will shortly invade the first run exhibition field in Minneapolis, according to a report which went the rounds of Minneapolis filmdom last week. It is rumored that Publix has obtained an option on a site at La Salle avenue and Ninth street, and that a theatre seating 2,400 will be built there.

If this rumor proves true, Northwest Theatres, Inc., (Finkelstein & Ruben) will lose their nonopoly of the Minneapolis first-run exhibition field. This company not only controls the first-run field in Minneapolis and St. Paul, but has about 122 houses scattered throughout the Northwest.

Gerety Back at Desk

Tom Gerety, who lays out Warner Bros.' attractive advertising, evidently didn't treat his tonsils just right with the result that he had to go to a private hospital for their removal. The operation put Tom on his back for a week.

MacMahon Coming East

Henry B. MacMahon, who has been doing some special publicity and literary work in connection with Cecil B. De Mille's great production "The King of Kings," is returning to New York. He is expected at the ProDisCo offices on Monday, December 20.

New Canadian Company

Announcement is made by the Canadian Federal Government of the incorporation of the Exclusive Canadian Film Company, Ltd., under a Dominion company charter, with headquarters in Toronto, Ontario, for the purpose of producing and handling Canadian moving picture subjects.

Bern on Production

(Continued from page 1)

lian Gish. That, a couple of years ago, would have enraged the public. Now it is accepted as essential drama. People are learning, and M.-G.-M. is not turning out merely program pictures."

King Vidor, Mr. Bern said, will visit New York soon. Vidor's next picture will be a "simple, every-day story with a tremendous theme." It opens with the birth of a child and ends with the death of a man, yet is not a dark tragedy. A year ago M.-G.-M. wouldn't have dared to consider producing it. The theme is a big, human one; that each of us, with our joys and sorrows, is only an insignificant atom on the face of the earth.

Mr. Bern thinks that 'The Flesh and the Devil" is one of the finest pictures ever made. The directorial treatment and the acting of John Gilbert, Greta Garbo and Einar Hanson are superb, he says. Little touches in it emphasize the new originality now giving a depth of emotion to pictures never before expressed.

Tod Browning's next will be a Lon Chaney story, "Alonzo the Armless." It has a circus background. Lillian Gish will make "The Enemy," "woman's protest against war." M.-G.-M. wouldn't dare to consider this picture two years ago, Mr. Bern declared.

New Fire Film Out

"Fortify for Fire Fighting," is the title of a two-reel motion picture being circulated by the Fire Extinguished Manufacturers' Institute, 49 Wall street, New York, which shows how to suppress fires in their incipiency. Copies of the picture may be borrowed without charge by local insurance agents who wish to use it for projection in their cities. Applications for prints should be made to the institute.

Griffith May Join United Artists

(Continued from page 1)

"I am almost certain that I will not reach a decision before I get back to New York. I leave on the train Saturday or Sunday and I think that the best time to reach this decision is when I can quietly sit down by myself on the train and give everything considerable thought.

"The offer from the United Artists is an especially good one, in fact, United Artists makes me the best offer that has ever been made me in my life. But even then, with all of these other offers, one cannot decide hastily.

"United Artists has made me two propositions. One is to make my own pictures and release them through United Artists. The second is to make my own pictures and at the same time supervise other directors for that company. I would never make more than two pictures a year.

"In fact, the offers from the other companies are practically the same as those from United Artists.

"United Artists is an excellent company and Joe Schenck a very good fellow. We have talked together and conferred together ever since I got here a week ago. Our last conference was yesterday.

"I like the idea of having my own unit because it gives me a chance to develop new stars and directors. On the other hand, one has to gamble because one may not have much luck with discovering talent. That is a point that one can never be sure of.

"A unit of this kind offers wonderful possibilities when the talent is there. When I think of what I had in the old Triangle Corporation, I realize that if we had all stayed together, it would have been a fortune for all of us today.

"Then there was Constance Talmadge, Douglas Fairbanks, Bessie Love, Raoul Walsh, Coleen Moore, Rudolph Valentino and Richard Barthelmess. All were in my company and all at a very small salary. Just as we were all getting along fine, nowsever, the man who put up the money went shy and we had to break up.

"There is more money if one can develop a group of this kind than if one made a hundred pictures a year.

"That is my problem—deciding whether I can work up a unit of this kind, or make my own individual productions for release through one of these companies who have made me these offers.

"United Artists would place me in full control of the unit and it would have complete distribution of my pictures."

COMING and GOING

Rudolph Lothar, Hungarian playwright, arrived on December 13 to supervise presentation of several of his plays and confer with Samuel Goldwyn, who is bringing his "King Harlequin" to the screen.

* * *

Prof. Max Reinhardt is here from Europe to meet Morris Gest in San Francisco and discuss film work. Dr. Karl Vollmoeller, co-author of "The Miracle," arrived with him and will visit Mary and Doug in Los Angeles.

* * *

Gilda Gray has returned to begin work in her second Paramount picture, "Cabaret," to be directed by Robert Vignola. Her personal appearance tour is ended. She grossed more than $1,000,000, it is said, and showed to 2,700,000 people.

* * *

S. M. Katz, F. B. O.'s eastern sales manager, is back from a tour of the southeastern territory.

* * *

Moxley Hill, general eastern sales manager of United Artists, has returned from a trip to New England exchanges under his jurisdiction. He spent most of his time at Boston and Buffalo.

* * *

J. D. Elms and Harry Bernstein have sailed to take over the management of M.-G.-M.'s newly acquired chain of 44 Brazil theatres. On their arrival at Rio de Janelro they will cooperate with Louis Brock, gen-American sales department.

* * *

W. M. Brown of Brownhill Productions is in New York discussing distribution.

* * *

Herman Wobber, officially connected with Fanamet in Berlin, has departed for the West Coast from New York.

* * *

Jesse J. Goldburg, supervising director of Chadwick Pictures, Inc., who has been in New York perfecting plans for next year's production and distribution program for his company, will return to the Coast, Sunday, December 19.

* * *

Monty Banks, Pathe comedian, sailed on December 9 to attend the burial in Italy of his mother, who died this week.

* * *

F. W. Lange of Buenos Aires, general manager for Paramount in Argentina, Uruguay and Paraguay, and C. C. Margon, general manager for Paramount in Cuba, are in New York conferring with E. E. Shauer, general manager of the Foreign Department.

* * *

J. J. Madan of Calcutta, India, probably the largest dealer of film in that country, is in New York on a business trip.

* * *

Jesse J. Goldberg, supervising director of Chadwick First Division Pictures, who also produces independently for F. B. O., arrived in New York this week from the West Coast. He will return to Los Angeles in about a week.

* * *

Lya de Putti has left for Hollywood to make her next Paramount picture.

Col. Clarke Has A New Canadian Producing Unit

Col. W. F. Clarke, president of Cranfield & Clarke, has formed a new producing unit in Canada, for which the Dominion of Canada charter has been applied, under the name of British Empire Films, Ltd. This company will be a producing unit, he says, and has already begun operations on a series of one-reel novelty pictures known as the "Shadow Laugh Series."

These pictures will be the first made in the studio at Trenton, Ontario, and Bryant Fryer is directing. They will be released by the Cranfield & Clarke exchanges in Great Britain, Canada and the United States. Big features will be made later. W. A. Frazer, the noted Canadian author, will assist in selection of stories and preparation of scripts.

Robert Cobe Promoted

Tiffany Productions, Inc., announces through M. H. Hoffman that Robert Cobe, formerly manager of the Boston Tiffany exchange, has been appointed home office representative and will visit and assist the managers of the various Tiffany exchanges in the East, in a sales campaign.

Closes Deal With Charnas

Fred J. Balshofer has closed with Harry Charnas, president of the Standard Film Service, for a series of five speed dramas featuring William Barrymore, for the territory of Michigan, Ohio, Kentucky and Western Pennsylvania.

Wm. Desmond in New York

William Desmond and his wife, Mary McIvor, are at the Hotel Algonquin, New York City. They are now in vaudeville, but will re-enter picture work soon.

Mastbaum Left $20,000,000

Jules E. Mastbaum, late president of the Stanley Company of America, left $20,000,000, the bulk of it to his widow, his will reveals.

Smith Sales Head

M. H. Hoffman, vice-president of Tiffany Productions, Inc., announces that he has appointed Edwin J. Smith sales manager of the Tiffany organization. Mr. Smith, after a period of fourteen years again becomes associated with Mr. Hoffman, who as general manager of Universal Pictures appointed Smith manager of the Universal exchange. While with Universal, Smith was assigned as managing director of Universal in London and the Continent. He was then recalled to New York to become general manager of the company, leaving there to assume the same duties with Associated Exhibitors until that company's reorganization.

Signs New Contract

Dave Fleischer, who has directed the Out-of-the-Ink-well cartoon subjects for six years, has signed a new contract with Out-of-the-Inkwell Films, Inc., by which he will continue in the capacity of director.

Isen Reports Building Wave in South America

Monroe Isen, supervisor of all Universal exchanges in Argentine, Brazil, Chile, Peru, Bolivia, Paraguay and Uruguay, arrived in New York the first of this week for his annual visit and conference with Universal home office chiefs, in connection with the launching of the coming year's product, which in South America takes place in April instead of September. He gave an interesting account of the widespread theatre building operations now going on in South America, stating that the new, modern houses going up are rapidly changing the movie map of the southern continent.

Safier Appoints Maxwell

Morris Safier, who was recently called from United Artists to head the newly created Warner Bros. Extended Run Productions special sales department, announces he has appointed M. E. Maxwell, who has returned from Australia where for three years he was general manager of all United Artists offices on that continent, as his representative for Warner Bros.' Extended Run Productions in the Middle West, with headquarters in Chicago.

Blaufox Has New Post

Jay David Blaufox, former director of publicity at the Colony Theatre, New York, is managing the new Plaza Theatre, Englewood, N. J., recently built by Franklyn E. Backer and now operated under his ownership. The house was opened November 22.

Change to Saturday Opening

Major Edward Bowes, managing director of the Capitol Theatre, New York, announces that hereafter the weekly change of program in that theatre will occur on Saturdays instead of Sundays. The change went into effect on Saturday, December 18.

Chadwick to Join Ranks of National Distributors Soon

Premier Exchanges, Inc., to Be In Operation By April—24 Features Available In September

By Merritt Crawford

THAT Chadwick Pictures, Inc., will have its own chain of exchanges covering this country and Canada by April, 1927, and thus join the ranks of national distributors, instead of remaining in the State Right field, was learned unofficially late this week. According to the informant of Moving Picture World the name of the new distributing organization will be Premier Exchanges, Inc., which will take over the four exchanges which President I. E. Chadwick already has in operation in New York, Boston, San Francisco and Chicago, shortly after the first of the year.

Offices in thirty key cities will be opened officially on April 10, 1927, but no pictures will be released until September 1, when it is expected that at least eight of the Chadwick production schedule for 1927-28 will be ready. The intervening period will be used for exploitation and educational purposes.

It is stated that the plan is fully financed and that no stock is for sale or will be for sale in either Chadwick Pictures, Inc., or in Premier Exchanges, Inc. An appropriation has been made of $75,000 for advertising in the newspapers, trade papers and national periodicals, which will be expended between now and September 1, 1927, and will be used to supplement and initiate the intensive sales promotional campaign, which will be begun early in April for the following season.

Plan 24 Features

Chadwick Pictures, Inc., will produce and Premier Exchanges, Inc., will distribute twenty-four features in all. No outside attractions will be handled for the first year of operation of the proposed exchange system.

Six producing units under the supervision of Jesse J. Goldburg will make four features each, either dramas or comedy-dramas for the Chadwick program. Betty Compson, recently signed by Chadwick, will star in at least four of these. She is at this time working in "Ladybird," which is now nearing completion at the Chadwick Hollywood studios, and will follow this picture with "Say It With Diamonds," under the direction of Arthur Gregor, the Austrian director, who made "The Count of Luxemburg" for Chadwick.

These features will be included in the present Chadwick program, under the sales plan now in operation, although it is possible that the last named, which will not go into production until late in January, may be retained for Fall release under the new distributing arrangement.

It was also learned that Chadwick Pictures, Inc., have signed up two new stars.

To Star O'Malley

Pat O'Malley and Duane Thompson will make "Shamrock and the Rose" immediately after the first of the year, the first named, who is reported to be under a four picture contract, to be starred.

Little Bobbie Nelson, who played the kid part in Chadwick's 'Sunshine of Paradise Alley," is said to have been put under a five-year contract and will make four pictures next year for the national releasing program. President Chadwick and Jesse J. Goldburg, his supervisor of production, are reported as being especially jubilant over this contract, as they both regard the Nelson boy as a real "find" and predict that he will be another Jackie Coogan.

A Partial Confirmation

At the Chadwick New York offices, 729 Seventh avenue, no confirmation of the foregoing could be obtained, either regarding the formation of the national distributing organization or the signing up of Pat O'Malley and Bobbie Nelson. Charles Reed Jones, director of publicity and advertising for Chadwick Pictures, Inc., stated that he had received no definite information about either, although he understood that plans for a national distributing organization had been under consideration for some time. The actual signing of O'Malley and the Nelson boy, he said, was not a surprise to him, but he had received no details about it.

Jesse J. Goldburg, reached on the phone as Moving Picture World went to press, declared that he could make no statement without telegraphic advices from President Chadwick before he returns to the Coast, which will be on Sunday.

He declined either to confirm or deny the reported formation of Premier Exchanges, Inc., or the plan as described in the foregoing article of the proposed national distributing organization.

New Wash. Circuit

Washington Theatre Enterprises has taken a 25-year lease on a house to be erected in Seattle at a cost of $1,000,000. While I. L. Hyland, local attorney, is president, California men are backing the enterprise. Theatres will be built at Portland, Vancouver, Salt Lake City and Denver. This means that the West Coast has a new first-run circuit.

Holds Censor's Reins

James Wingate of Schenectady, New York State's latest censor.

Seiden to "Shoot" Tour

Joseph Seiden, of Seiden Films, will leave New York December 22 on the eighteen-day cruise of the Level Club to the West Indies. Mr. Seiden will have a complete laboratory set up on the ship for moving pictures and stills. Nicholas Falco, one of his cameramen, will accompany him. Willard I. Sholes will be in charge of the Seiden office during Mr. Seiden's absence.

Warners Sign Alan Crosland

Jack Warner, supervisor of production for Warner Bros., has signed Alan Crosland to a long-term contract whereby the director will handle the megaphone on some of the biggest Warner pictures.

"Gorilla Hunt" Opens

Ben Burbridge's "The Gorilla Hunt," an F. B. O. picture, made its Broadway debut at the Cameo on Sunday, December 12. Good attendance is reported.

Last Minute News Flashes

A charter has been filed at Dover, Del., for the Roxy Circuit, Inc., with a capitalization of $150,000,000 to operate theatres, opera houses, etc. Incorporators are Richard Bennett, Jr., C. S. Winters and Peter G. Brennan, all of Brooklyn. Rumor says a circuit of six is planned for the start.

* * *

Film men will be interested in Dr. E. F. W. Alexanderson's television invention, announced at press time by the A. P. It projects moving pictures by radio and can do so successfully across the Atlantic.

Wingate Named New York Head Of Censorship

All Activities to Center In Manhattan Office

James Wingate of Schenectady, director of the attendance bureau in the State Department of Education and formerly a district school superintendent, has been named by the State Board of Regents as the head of the New York State Motion Picture Commission on and after January 1, when he will succeed three persons now heading the commission.

The present commissioners each draw a salary of $7,500 a year. It is understood that Mr. Wingate will draw a like salary. The Albany bureau will be discontinued and activity will center around the commission's New York city office, where Mr. Wingate will be permanently stationed.

Inspectors in the employ of the commission, who have been reporting to the Albany bureau, will report by mail to the New York office after January, according to present plans. Mr. Wingate will have one deputy.

Alumni Banquet to Honor Mr. Laemmle

Carl Laemmle will be the honor guest and Mary Pickford and Douglas Fairbanks will be host and hostess at a "Sixty Year" dinner to be given by the employees of Universal City, January 17.

The date is the sixtieth birthday of the founder and president of Universal Pictures Corporation and, moreover, begins his twenty-first year in the film industry.

The dinner will be in the form of an "alumni" banquet to the players and directors of the industry who were associated with Mr. Laemmle in the first days of his career as a film producer.

Ends Charge Plan

New York State institutions will not be permitted hereafter to conduct picture shows for the entertainment of their inmates and charge an admission price to outsiders, and by so doing become direct competitors with local theatres. A complaint has been lodged with Governor Smith, charging that the Soldiers' and Sailors' Home at Bath was showing pictures and admitting outsiders on a 10-cent admission. The complaint was placed before the Governor by Jules Michaels of Buffalo and Uly S. Hill, representing the theatre owners of New York State.

Henry Ginsberg Buys Out Kann's Part in Sterling

Henry Ginsberg, president of Sterling Pictures Distributing Corporation, has purchased from his partner, George E. Kann, the latter's interest in the firm. Mr. Ginsberg will continue to conduct the distribution of independent productions, which he started two years ago as the Henry Ginsberg Distributing Corporation, under the present firm name. He expects to go more heavily into the production of pictures in the future than he is at present.

L'Hommedieu Killed

Elmer L'Hommedieu, for five years manager of Loew's Theatre in New Rochelle, New York, and a girl companion were killed and two others injured when the theatre manager's automobile collided with a snow sweeper. He was 27 years old.

Levine Is Branch Manager

George Levine, one of the crack salesmen of the Middle West, has been appointed branch manager of Warner Bros. Minneapolis exchange. Mr. Levine has been with the Warners for the last year doing special work.

Mrs. George Beban Dies

Mrs. George Beban died December 10 in New York. Funeral services were held Sunday afternoon.

Warner Brothers Name Men to Sell Extended Run Pictures

A sales meeting attended by company executives, heads of departments and the men picked to handle the sale of individual Warner Bros.' Extended Run Productons, was called this week at Warner Bros.' New York office by Morris Safier, recently appointed by H. M. Warner to head the newly created special sales organization.

It was announced that E. L. Lindeman, former sales manager of the Harold Lloyd Corporation, had been appointed assistant to Mr. Safier.

The names of the men who have so far been picked from the field to sell the Extended Run Productions, the first of which will be John Barrymore in "Don Juan," were also made known. They are:

W. B. Fulton, Charlotte, Dallas, New Orleans, Oklahoma and Atlanta. E. Goldstein, New York, New Haven, New Jersey, Albany and Boston. H. Given, Philadelphia, Washington, Pittsburgh, part of New Jersey and part of Charlotte. J. R. Kaufman, Pittsburg, Cleveland, Buffalo, Cincinnati and Detroit. M. E. Maxwell, Chicago, Milwaukee, Indianapolis, Minneapolis, Kansas City, St. Louis and Omaha. A. Hickox, Los Angeles, San Francisco, Salt Lake City, Portland, Seattle and Denver.

Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily by Newburger Henderson & Loeb, 100 Broadway, New York City, exclusively for the Moving Picture World.

There was not much change in conditions underlying security values during the past week, although the market as a whole was pushed into higher ground. We have some information on film stocks which should be of interest to both investors and speculators in this class of securities.

Famous Players this week released its consolidated income account. For the quarter ended June 26, 1926, it showed a net income of $937,818, which gives earnings on the Preferred of $11.72 per share, and on the Common of $2.04 per share. This compares favorably with the same period last year when the net income amounted to only $695,724. Earnings in that quarter were $8.35 on the Preferred and $1.87 on the Common.

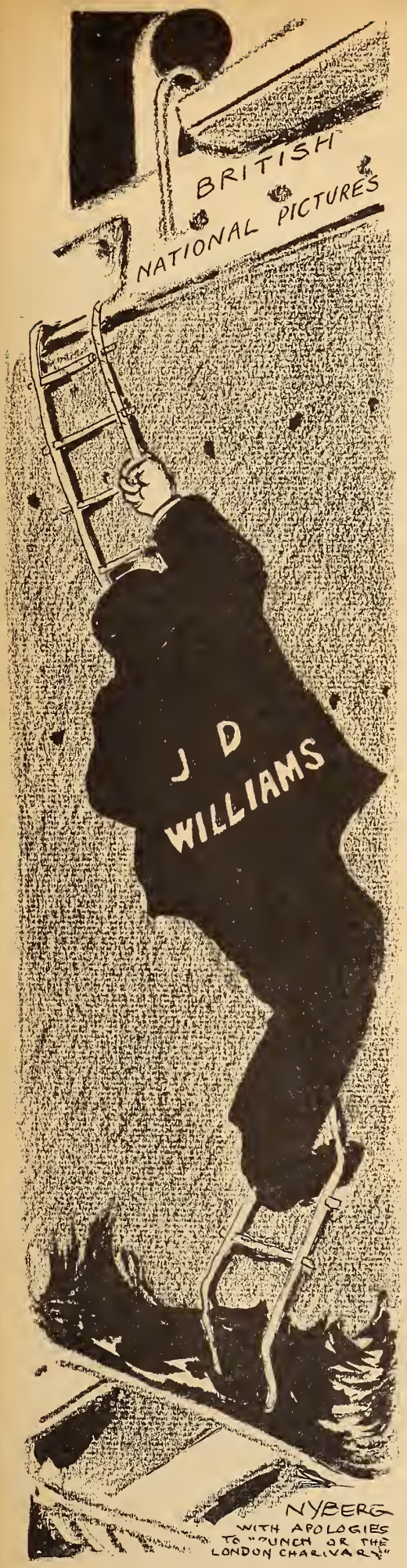
For the first six months of this year, ending June 26, net income amounted to $2,587,508 compared to $2,051,532, in the same period last year. Earnings per share for these six months amount to $32.34 on the Preferred and $6.04 on the Common. In 1925 the earnings were $24.65 on the Preferred and $6.45 on the Common. The above figures are based in 1926 on 80,000 shares of Preferred and 375,647 shares of Common, and in 1925 on 83,000 shares of Preferred and 243,431 shares of Common.

From reliable financial sources it appears that the combination of Pathe Exchange, Inc., and Producers Distributing Corp., is all but completed.

Warner Bros. statement for the five months ended August 28, 1926, showed an operating loss of $133,908. After giving effect to interest and miscellaneous charges, the total loss amounted to $438,081, but this was reduced considerably by certain other income which made the net loss $279,096. The recent decline in Warner Bros. stock anticipated an unfavorable showing.

Famous Players declared on December 13 the regular quarterly dividend of $2.00 a share on the Preferred stock, payable February 1 to stockholders of record Jan. 15, 1927.

Film stocks showed no particular change from last week. Near the end of the week, in sympathy with the general market, several stocks showed slight gains. There seems to be no concentrated effort at the present time to push film stocks up very high. The market in general continues to be quite professional, and a great many traders are getting in and out of the market the same day. Some stocks are being advanced, and efforts are being made to show enthusiasm, but after carefully considering the entire situation, we continue to agree with most of the sound and reliable financial houses that it is necessary to use caution in one's commitments.



"Dropping the Pilot"

Cut Profanity Out Of Comedies

THERE seems to be a growing tendency in the films to capitalize profanity. If persisted in, this is going to make for censorship troubles.

This does not in any way apply to "What Price Glory." That war picture, along with several others, depicts men under the stress of war conditions, and it would materially weaken the play to let them visibly enunciate "Goodness gracious!" in their moments of stress. Here an elision of rough language would weaken the picture materially.

Necessary profanity, not too clearly apparent, cannot be objected to by others than the extreme radicals, but profanity or vulgarity in comedies needlessly resorted to for the sole purpose of gaining a laugh is objectionable in the extreme. And its use in this connection is increasing.

In half a dozen of the current comedy productions there are scenes where someone employs the expression which "Trampas" in "The Virginian" was warned to accompany with a smile. The words are unmistakable and it is clearly the intent of the director that they should be.

This is all wrong. Old time comedians know that they always could get a laugh with the use of profanity. There was an almost immediate unfavorable reaction, but so long as the laugh was obtained the comedian did not consider the after effect.

Keith vaudeville largely did away with this condition, and vaudeville prospered. Now the condition appears in pictures and should call for immediate elimination.

Profanity and vulgarism may gain a passing laugh, but those laughs may cost us dearly in the long run. Ten or twelve years ago there was a drive against uncouth language in the films when it was discovered that many persons were more or less expert at lip reading, and for a time rough language was dropped. Last season there was a quick response when the device was used in one comedy. This year there have been numerous examples, and the practice seems to be growing.

There can be no objection to the suggestion of the use of appropriate language by a rough character in a drama, but when careful enunciation gives stress to the exact words in a comedy it is both an exhibition of poor taste and a confession of weakness.

The studio powers should eliminate this use before the civil authorities are moved to action.

"The Fire Brigade's" Flames To Light Up Central Theatre

Great Exploitation Gives M-G-M Film Fine Send-Off

By Sumner Smith

THAT great film epic of fire-fighting, Metro-Goldwyn-Mayer's "The Fire Brigade," makes its bow as a road show on Monday, December 20, at the Central Theatre, Broadway, replacing "The Scarlet Letter." It is preceded by probably as vast and valuable a volume of exploitation as has ever helped a big picture off to a big start.

New York film men are eager to see it, and it is a safe assertion that as many production experts as film fans will crowd the theatre the first few days of its run.

The reason for this extraordinary interest lies in the history of "The Fire Brigade." The production story is fully as striking as that of "The Big Parade," "Ben Hur" and other leading M-G-M specials which have added incalculably to the company's prestige.

The idea of producing, in intensely dramatic form, a faithful tale of the firemen of the nation was conceived by Louis B. Mayer, in charge of production, "The Fire Brigade," naturally, is his favorite picture. He has lavished time and thought on its making, and he has been given some astonishingly fine support by his exploitation men.

A year ago, when the fire chiefs of America convened in Louisville, Mr. Mayer promised them in an address that he would put the company's immense resources behind the making of a screen dramatization of the firemen. He said that their daring exploits would be dramatized as vitally and realistically as the doughboys are dramatized in "The Big Parade."

Mr. Mayer outlined his idea to Kate Corbaley and she turned out an ideal story. Alfred A. Kahn then adapted it. Charles Ray was selected for the feature role and May McAvoy was placed opposite him. William Nigh got the directorial assignment because of his skill in picturesque effects, and he chose a strong supporting cast.

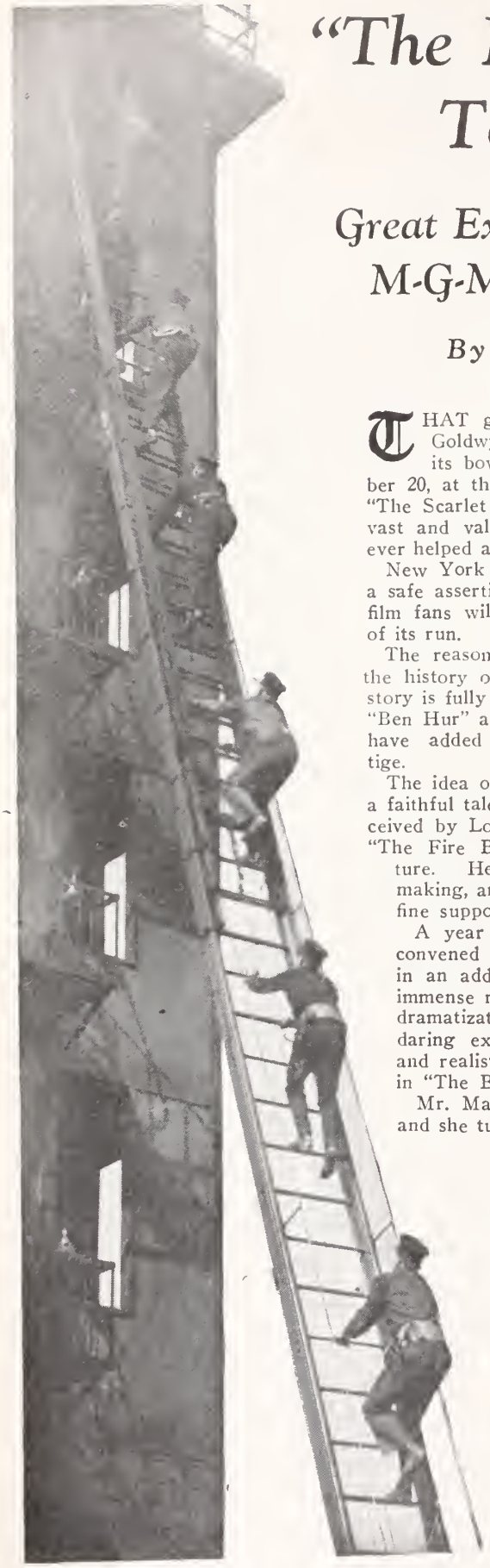
Three Californian fire chiefs acted in advisory capacities. Months were spent on production. In one sequence a whole city block was erected and set afire. Thirty-two pieces of fire apparatus rushed to the scene, and, while powerful studio lights were focused on the roaring flames, scores of firemen battled daringly to extinguish them. In another remarkable sequence, 300 children from a burning orphanage were rescued by being carried down ladders.

After six months of effort the picture was completed. Pete Smith, head of the M-G-M West Coast publicity department, engineered a marvelous series of stunts.

Amid ceremonies usually reserved for the Fourth of July or a royal visitor, a big Packard fire chiefs' car carrying a print of the picture left Los Angeles for New Or-

(Continued on page 512)

Charles Ray ducks his head to escape falling debris while clutching the nozzle of the hose. His helmet, the salvation of many firemen, is gone.



The great extension ladder is run up against the burning orphanage, and six firemen, used to daily peril, mount it swiftly on their hazardous errand of mercy. Thus "The Fire Brigade" depicts the almost unsung exploits of our fire laddies.

May McAvoy and the throng in the street watch, thrilled while the fire-fighters gallantly face death.

Paramount's War Against "Penalizing" Rate Assumes National Importance

Publishers Side-Step Issue While "Standing Pat" Against Any Change in Present Policy—No Answer Yet Made by New York Publishers to Arguments Presented by A. O. Dillenbeck of Hanff-Metzger, Inc.

Newspapers Penalizing the Motion Picture; This Is Recommended For Your Consideration

EDITOR'S NOTE:—*The following quotation and its accompanying comment are taken in their entirety from the December 11 issue of "The Fourth Estate," the newspaper for newspaper advertisers and newspaper makers, and constitutes the leading editorial in that issue of this long established and conservative publication devoted to the interests of the nation's newspapers. It is written by Mr. H. M. Newman, the publisher.*

We submit it for the consideration of every motion picture man and every newspaper executive in the country. The quotation from Mr. Newman's editorial is as follows:

"'It is in my mind not only to bring the motion picture industry into fullest and most effective contact with the nation's needs, but to give some measure of official recognition to any increasingly important factor in the development of our national life. The film has come to rank as a very high medium for the dissemination of public intelligence, and since it speaks a universal language it lends itself importantly to the presentation of America's plans and purposes.'

"The above was not written by a Publicity Agent of any moving picture company. Will Hays was not its author. It is not a motion picture trade journal's editorial opinion. This tribute and direct statement was written by a man given to few endorsements of persons, businesses, places or things. It was written by a cool thinker, Woodrow Wilson, war-time President of the United States under date of June 28, 1917, to the President of the National Association of the Motion Picture Industry.

"It was written about the industry which we insist on penalizing as an amusement at a rate higher than the run-of-paper rate.

"It is the clearest statement of the position of the motion picture industry that we have ever come across, and were it written about the steel industry, it would have been repeated millions of times in millions of newspapers.

"We do not recall a similar expression of appreciation from such a high source about the radio, night clubs, or any other form of entertainment which enjoys the run-of-paper rate."

THAT the efforts of Paramount, and its allied company, Publix Theatres Corporation, to break down the "outworn practice" of the New York newspapers in enforcing a high "amusement rate" against the motion picture theatres, as compared with the much lower "r u n - o f - p a p e r" rate charged other regular advertisers, have resulted almost overnight in giving the whole question a national importance, was evidenced by the number of inquiries and comments which Moving Picture World has already received, following publication of the facts in its issue last week.

Representatives of several companies and theatre chains have communicated with us, asking for further data in the campaign, in order that they may be guided in their territories, in bringing about a rate revision in the new papers which affect their own patronage. Other companies in the New York district, such as Metro and Warner Brothers, who own or are interested in theatres, are also reported to have made moves which support the stand against the "penalizing" rate taken by Paramount and Publix, who, alone, may not be able to persuade the New York publishers to see the situation in anything but a selfish light.

Few statements from any of the New York publishers have yet been forthcoming, though most sidestep the question by declaring that they have no inclination to "penalize" the motion picture theatres, while announcing that they contemplate no change in policy.

Right now the storm center of the controversy is A. O. Dillenbeck, of Hanff-Metzger, Inc., the advertising agency representing Paramount and the Publix Theatres, who has acted thus far as the mouthpiece for the motion picture side of the question and who has presented the case for the theatres to the New York newspapers in such a fashion, that as yet none of the publishers have seemed able to make adequate or reasonable reply to it.

Last week MOVING PICTURE WORLD, feeling that the opinion of those who might be said to represent the newspaper side of the case, rather than the motion picture, would have far more weight than its own, quoted largely from the able editorial of Mr. H. M. Newman, publisher of *The Fourth Estate*,, a leading trade journal in the newspaper field, which set forth the merits of the whole question.

Rate Not Justified

Mr. Newman's conclusion was to the effect that neither in fairness to the theatres, their patrons, nor on the ground of good business for themselves, were the newspapers justified in longer maintaining a discriminatory advertising rate against the motion picture theatres, and he set forth the reasons and statistics to prove his contention, presenting arguments, which to date have remained unanswered by the newspapers.

This week we will quote from another important mouthpiece of the newspaper field, *The Editor and Publisher*, taking therefrom the official proposal of Mr. Dillenbeck, of Hanff-Metzger, Inc., asking for a rate revision from the New York newspapers, which was flatly rejected by the publishers.

The memorandum makes plain that the real competitors of the motion picture today are radio, automobiles and sports, and not the legitimate houses, and maintains that as such, the motion picture is entitled to be considered on "an equal footing" by the newspapers in their advertising rating.

Basis for Re-Rating

Mr. Dillenbeck, as reported by *The Editor and Publisher*, submitted the following conditional agreement to the New York newspapers, as the basis from which a new rerating should be devised for the motion picture theatres:

"1. To retain the directory page at present rates. We recognize its value—as a directory—and guarantee its support.

"2. To limit the size of space that may be used from already established minimums up to whatever size they specify, as now, with present mechanical restrictions. But any individual theatre using over 100 lines may have the option of going off the page to a new classification.

"3. To handle copy above this size as radio or auto or other commercial advertising in a display advertising group of pages, or r.o.p. at the advertisers option, subject to established regulations on commercial display and at the commercial contract rates.

"4. To restrict all advertisements under this new classification to an individual theatre or attraction—that is The Paramount Theatre for example must individually occupy an established minimum of over 100 lines before it can get off the directory page. It cannot earn this rate by combining with the Rialto or some other unit-controlled house to make a 100 line advertisement.

"5. For every advertisement at commercial rates, a minimum directory card must be used. We recognize problems on your part as well as ours. We would be glad to

(Continued from previous page)

meet with a committee to discuss this proposal or any modification that will make it practical for all of us."

Mr. Dillenbeck, in support of the foregoing, cited the following reasons why he believed that such a change be necessary, both from the advertiser's and the newspaper's standpoint:

"1. *From the advertiser's standpoint:*

"(a) The rates in general, are flatly so high as to be uneconomic. They make it impossible to use linage as other advertisers do.

"(b) The restrictions on type, illustrations and display, make modern advertising as you carry it on the other pages of your paper, impossible in your amusement advertising. (Exceptions noted, but lack of uniformity entails added mechanical costs to advertiser).

"(c) There is no contract protection against raises in rates.

"(d) The amusement page is read primarily by those who are seeking a place to go—we want them, of course, but we are not satisfied to reach this class only—we must reach out for new customers and sell the idea of going, to the man or woman who has decided to do something else or hasn't decided what to do.

"(e) Radio, automobiles, sports, books and magazines—they are our real competitors and they are all (except sports, and you give them so much they never spend anything) enjoying commercial or lower rates and faring as well or better from the editorial standpoint as motion pictures.

Newspaper Standpoint

"2. *From the newspaper's standpoint:*

"(a) It is not the intention to use a lower rate as a saving for the theatres. The same money at least initially, will be spent on a more productive basis—larger copy—modern illustrations—added sales arguments for the product. That, inevitably, will result in more advertising as a second step because results will justify it. In other words, it will result in more revenue for the papers—and without some constructive measure like this, you cannot expect that to happen. If you can continue to carry increased linage profitably on radio, auto, real estate, etc., at commercial or lower rates, why not motion pictures?

"(b) The present attitude on rates is as one of your publishers has stated 'keeping one of the largest potential advertisers in a hole.' Let him come out to the mutual profit of both the newspaper and the advertiser."

Refusal Is Curt

This proposal and Mr. Dillenbeck's arguments were met by the New York publishers individually with a refusal that was, to say the least, curt.

No action, however, up to date, has been taken by the New York Publishers Association, who have held several secret meetings on the subject, it is said, apparently in response to the urgings of Hanff-Metzger, Inc., that some official action be taken by that body.

Evidences also are plentiful that the New York publishers, with their "stand pat" and "say nothing" attitude on maintaining the present amusement rate, and refusing to permit any amusement advertiser for any consideration to buy display advertising at "run-of-paper" rates, would like to see the case closed.

This being the situation, they have made it plain that they have no intention, if it can be avoided, of permitting Mr. Dillenbeck or any other representative of Paramount or the Publix Theatres to appear before the Publishers Association in order to discuss the proposal for a revision of rates or any phase of it.

Rather, it would seem, they prefer to use their very great powers to choke off the entire controversy before it becomes too general.

On the other hand, Hanff-Metzger and the Paramount forces show no intentions of dropping the matter.

In his interview, printed in *The Editor and Publisher,* Mr. Dillenbeck is quoted as saying that all that is asked for is "a reasonable rate," one which will enable the motion picture to meet its "big" competitor, the radio, on an equal footing.

In the same interview Mr. Dillenbeck quotes from Robert E. Sherwood's column, "The Motion Picture Album," published Nov. 6, as evidence of the competition, which the motion picture theatre is receiving from the radio.

A single quotation from it is sufficient:

"Never has there been so much fierce competition in the entertainment business as there is at this particular time and the movie people have to fight hard to get their share of attention."

Willing to Fight

Mr. Sherwood goes on to point out in the article that "more people dance than ever before" and that the crowds at all forms of sports are larger than ever, while the number of radio sets in existence are already well up in the millions.

Mr. Dillenbeck, according to *The Editor and Publisher,* made it plain that the motion picture industry was willing to "fight hard," but was unwilling to be handicapped right at the outset by "the high differential between amusement and commercial rates," which in New York, he stated, ran from 18 per cent higher than the "run-of-paper" rate to more than 150 per cent higher.

"A moving picture theatre has a selling problem and a merchandising problem," said Mr. Dillenbeck, "that is comparable to any other business.

"A theatre has so many seats to sell each night, and as at preent constituted amusement page advertising is generally speaking limited to people who want to see a show. It is in no sense of the word modern advertising.

"We want to get past the amusement page limitations and build our market. To those with an inclination to stay at home and listen to the radio, we want to sell the idea of coming to see our show. In a similar manner we want to reach bookish people and motorists. We want to institutionalize our theatres in the cities in which they are opened. We want to sell the theatre-going habit. We want to tell the public how pleasant our theatres are.

"We have been able to do this type of advertising in the newspapers at commercial rates in a number of instances already, notably in Atlanta, St. Louis, Kansas City, Buffalo, Memphis, Knoxville, and Boston.

"In Boston all the newspapers offered the business carried it at commercial rates except one. The Globe refused it declaring it was amusement advertising. The papers in which it ran were the Boston Herald-Traveler, the Boston American, and the Boston Post."

Mr. Dillenbeck showed that the main theme of the New York copy, advertising the new Paramount Theatre, which was refused by all the dailies at "run-of-paper" rate, was almost entirely institutional in character and dealt with the comfort and luxury of the new house, which "holds 6,000 people within its doors." Listed inconspicuously in one corner of the advertisement were the week day, Saturday, Sunday and holiday prices.

This advertisement, he explained, which was finally given only to The New York Times, Evening Journal and Daily News at the penalizing "amusement rate," was placed with them by Hanff-Metzger because these papers had the lowest differential; i. e., the least difference between their "amusement rate" and "run-of-paper" rate.

Publicity Is Certain

Regarding publicity, Mr. Dillenbeck made the following comment in the letter he sent out to New York publishers containing the rate proposal:

"*What about publicity?*"

"We wouldn't bring it up if you hadn't. And our stand is this: What you're doing is based on reader service and news value. Your reviews are just as apt to be unfavorable as favorable. In fact, from reading some critics one might easily get the idea that there weren't a handful of good pictures made a year. But we welcome constructive criticism and we haven't anything to do with that part of the space you give anyway.

"Of course, the press departments of all branches of the picture industry are going to keep on sending your editors what they hope you will see as news and much of it you will find is, and you will keep on deciding, editorially, for yourself whether it is or not, and if you print it on any other basis, we're both being kidded.

"The way the news of Valentino's death pushed all other news off the front pages including that of the death of President Eliot of Harvard is one comment on reader interest, and one other pertinent fact is that more than half a million dollars a month is spent by the movie fans for magazines dealing exclusively with the subject of motion pictures.

Here's the Ultimatums

"But I am sure none of you would expect publicity to justify high rates, what with radio editors, reviewers, program sections, etc., automobile pages, photographs, maps, tours, show sections,—book reviews, book sections, real estate prognostications, photos, etc.

"I never saw anything quite as extensive or as thorough from the readers' standpoint on motion pictures as some of the things just referred to—did you?

"Now in thinking this over constructively, please consider that one of the biggest future developments of the picture business is along the lines of building larger and finer theatres and that means from our standpoint selling a wider audience than now exists for these new seats, and we certainly want your friendly assistance on that problem. Both of us will have to bust some traditions and create our own precedents—we're rarin' to go!

"Speak your mind—I'm only nicely started on what's in mine."

How One Manager Handles Feature Length Pictures That Lack Story Value

Eric T. Clark, General Manager of the Eastman Theatre at Rochester, N. Y., Introduces Novel Plan by Showing Scenic Attractions Separately

FOREMOST among the problems of the live exhibitor is getting over to the public and feature length film without a story. For that matter, add to the unusual and important scenic a certain type of advanced photo-drama such as "The Last Laugh." Many managers are afraid to book in both classes, feeling that the effort put into the exploitation of such stories as "The Last Laugh," "Moana" and more recently "Alaskan Adventures" would be better expended upon more readily salable product. They know that the presentation of such subjects will give dignity and tone to the house, but they fear, often from past experience, that the record will fairly drip red ink.

Eric T. Clark, general manager of the Eastman Theatre, Rochester, N. Y., has found a new and proved practicable way of putting these pictures over. It was done in an annex to the Eastman Theatre itself, but what was done in Kilbourn Hall can be done in any regular theatre.

"The idea came to us," says Mr. Clarke, "after we experienced difficulty in placing picture like 'The Last Laugh,' 'Moana' and 'Grass.' Our experience in presenting the American premiere of 'Siegfried' in Kilbourn Hall, the auditorium of the Eastman School of Music, which adjoins the Eastman Theatre, was both enlightening and profitable and when 'Alaskan Adventures' came along we decided to begin with it a series of presentations of pictures that do not ordinarily appeal to the average theatre management for general showing.

Expected to Lose

"All the old-time theatre people prophesied that we would die with a scenic and particularly when offered at double the Eastman Theatre prices. Frankly we expected to take a loss. With 'Alaskan Adventures' as running mate we placed 'The Treasure,' a short German-made drama.

"In offering this program we frankly told the public that we were appealing to a small minority. An invitation to the Movie Minority' was the heading of a special folder which we issued and in which we stressed the statement that these were pictures for a 'discriminating audience.'

"We wanted to prepare those who might come and see a lot of empty seats to accept that situation and to congratulate themselves for a keener sense of discrimination rather than to consider the project a dismal failure. Opening two days before Thanksgiving we drew just about one-half capacity. Thanksgiving Day brought in 80 per cent. of capacity and the Friday following saw both performances sold out. Saturday the last day of the run, again saw a sold-out matinee and a near-capacity evening. We believe it could have played at least two days longer and to capacity business, had Kilbourn Hall been available. Beginning modestly the audiences increased in size, indicating that the special public which we sought had been reached and that those attracted by our frank appeal liked the type of offering which we gave them. From this experience we may fairly draw three conclusions:

"First: That there is a distinct public for this class of entertainment.

"Second: That this public can pay better than ordinary movie prices.

"Third: That this public can be attracted without our feeling any depression in movie attendance at the other houses.

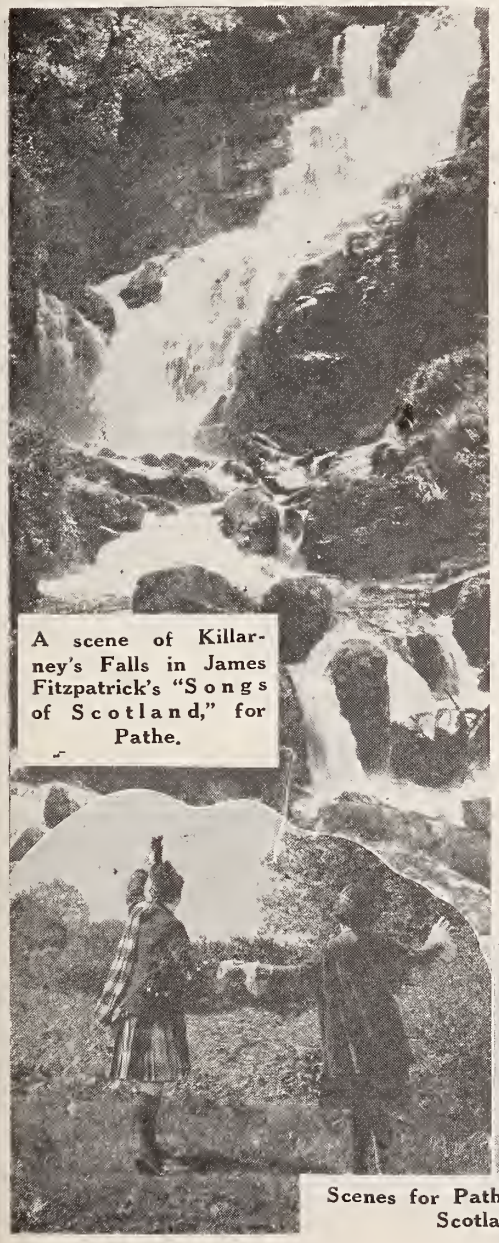
"Our policy for the time being in presenting this type of program is to try to find our public rather than to organize any special group of enthusiasts. We do this because we don't know just what this public is, who it comprises, or how many.

"Through our concert lists, which include subscribers to the symphony programs of the Rochester Philharmonic, we are in touch with a wider range of public than most organizations and we are finding out about this public in a way that we could not do if we formed a guild of sponsors as the basis of our audiences.

"Of course, a guild would reduce our selling expense (publicity), but we believe it wiser to spend the money for publicity now on the chance that we may develop a still larger audience. This means that for the time being we can present only those pictures which warrant a minimum run of eight performances. Such a policy still rules out some good pictures which we have seen, but we cannot reasonably expect, right at the start, to include all worthy presentations. We feel, however, with this experience behind us, we may well claim to be on our way to the establishment of a special public that will be sufficient in numbers to make it financially safe to offer most any picture of real artistic merit, regardless of how limited may be its general appeal."

Putting it briefly, Mr. Clark merely appeals to the pride of a community to offset the purely theoretical prejudice against the non-fiction type of feature picture, and sells largely on the verbal advertising of those who first come and find the picture well worth while.

The N25 flies over King's Bay on the Amundsen polar flight. Pictured for Pathe.



A scene of Killarney's Falls in James Fitzpatrick's "Songs of Scotland," for Pathe.

Scenes for Pathe's "Songs of Scotland."

by the way

Every Theatre Owner Should Do His Part In Campaign For Newspaper Rate Revision

Individual Showman Should Make Effort To Show That Lower Rate Would Not Entail Any Reduction In Present Advertising Outlay

H. M. Newman, Publisher Of "Fourth Estate", Champions Cause of Motion Picture Theatres

Pathe-ProDisCo-Kieth-Albee Combine All Set
Pathe-ProDisCo-Keith-Albee Combine All Set

EVERY exhibitor should join in the campaign, now just beginning, to persuade the newspapers that a re-adjustment of their rates, insofar as the motion picture theatre is concerned, is not only a consideration due to a consistent and regular space buyer, to whose competitors, such as the radio, and others, the lower rate is given, but that the re-adjustment asked, as far as the newspapers, themselves, are concerned, is grounded in sound business principles.

●

GOOD showmen will realize that the object of the present effort to have the penalizing rate revised, is not to enable the theatre to spend *less* money in its advertising appropriation, but to provide the means for it to spend *more*, with concurrent advantages to itself and the newspaper, in the use of display space elsewhere than in the restricted section now devoted to the "amusement directory."

●

UNDER present competittive conditions, judging from reports received by MOVING PICTURE WORLD, most theatres would be glad to devote considerable newspaper space to institutional, good will "copy" to attract new patrons, as well as to their current and coming attractions, were the all but prohibitive "amusement rate" not imposed on all classes of theatre advertising.

●

ONE of the claims, which the newspaper publishers have opposed to a revision from the "amusement rate" to the "run-of-paper rate," has been that there has been no progress in the advertising done by motion picture theatres in the past and that even were they to give them the opportunity of using larger space, they would merely enlarge their directory copy.

●

THIS is a phase of the whole situation, which each individual theatre should take up with his local newspaper direct, making plain that the basic reason for restricting the size and variety of his copy, has been born solely of the necessity which the high rate has imposed upon him and his brother exhibitors.

●

IF, at the same time, he gives the newspaper adequate assurance that in the event of a revision of rates, his theatre will at once take advantage of the opportunities afforded in employing larger space and by expanding his advertising appeal beyond the mere liimts of the "amusement directory," it will be a far step in the direction of convincing that particular newspaper that to continue penalizing the motion picture theatre is bad business for both.

●

MANY newspapers have already arrived at this conclusion, others will doubtless do as this campaign of education progressive, but if it is to be finally won, and the whole question settled once and for all, between the newspaper and the motion picture theatre everywhere, it behooves every exhibitor to do his share, in his own locality, in bringing the matter to an issue.

●

ELSEWHERE in this issue of MOVING PICTURE WORLD there appears a two-page advertisement of *The Fourth Estate*, the trade journal of the newspapers, the publisher of which, Mr. H. M. Newman, at the risk of antagonizing many of his most important advertisers, from the outset has stoutly championed the cause of the motion picture theatre in this controversy.

THAT Mr. Newman has done so, perhaps to his immediate disadvantage, has been not only because he felt that the theatres were right in their contention that the present rates were unfair,, unjust and discriminatory, but by reason of his conviction that their continuance ultimately would re-act to the disadvantage of the newspapers, who constitute his clientele.

●

IT is therefore needless to add that both Mr. Newman and his paper, *The Fourth Estate,* are in this fight to a finish and that he will leave nothing undone to convince his newspaper readers that their resistance to the proposed rate revision is at best a most shortsighted policy.

●

MR. NEWMAN has no need or use for motion picture theatres as subscribers—when the present campaign is over, they are apt to be more of a liability than an asset to him as his paper is a newspaper for newspapermen only—but he urges every exhibitor to become a reader of *The Fourth Estate*, while the campaign lasts, in order to have the paper to show to the representatives of their local newspapers, whent hey call, as evidence that they are fully informed of its progress.

●

FOR this reason we urge our readers to take advantage of the short term subscription offer of *The Fourth Estate,* in its advertisement appearing elsewhere in this issue, and send in the coupon, attached for their convenience, without delay.

●

A PROMPT and sufficiently widespread response to Mr. Newman's offer will do more for the cause of the motion picture theatre at this time, than much that otherwise may have to be done later.

●

EVERY week that can be gained in bringing the matter to a satisfactory conclusion will work to the advantage of both the theatres and the newspapers, for while strife continues and the question remains unssettled, it is inevitable that both will be the losers.

●

AFTER many delays and threatened breakdowns, the merger of the Pathe--Producing Distributing Company interests and Keith-Albee seems to be an accomplished fact.

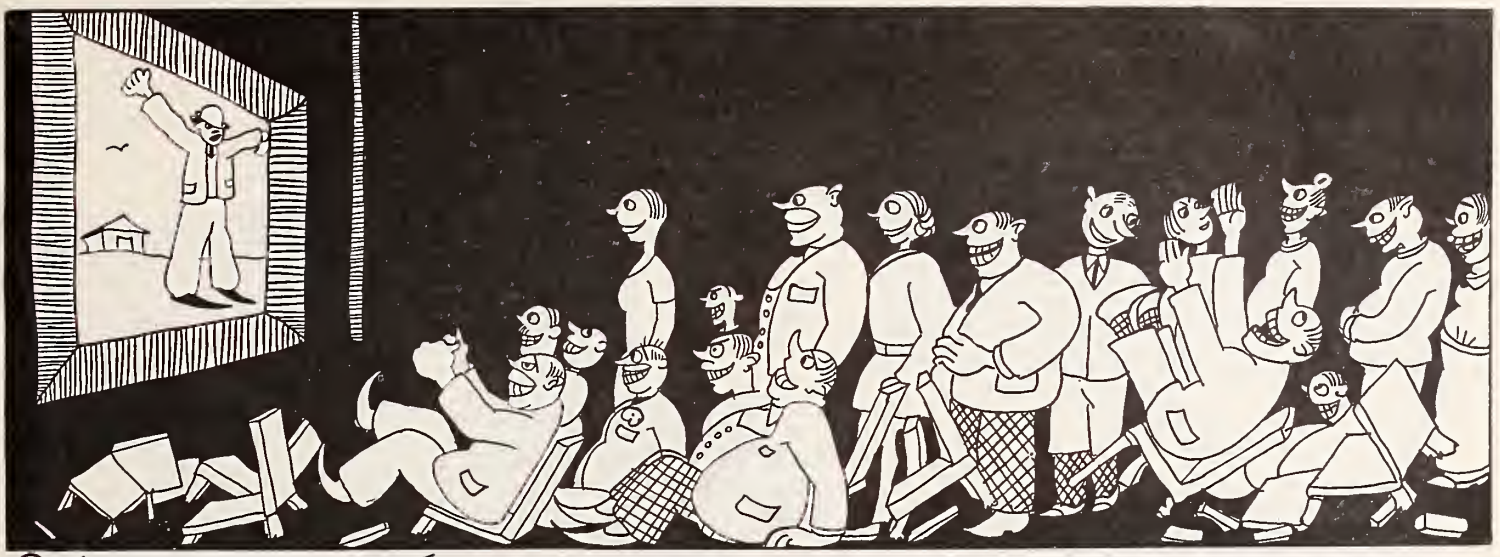
●

NO greater combination of great interests has ever occurred in the history of this industry, for it includes every detail and activity, in its comprehensive organization, from the manufacture of its own raw stock down to the direct contact with the public at the box office, which goes into the making, marketing, distributing, exploiting, and exhibiting of the motion picture.

●

TWO things this tremendous organization must have, mighty in its potentialities as it is, if it is not to fall by its own weight—the biggest kind of creative, organizing and administrative brains at the top, and *good*—not just average—pictures.

Merritt Crawford



SELLING SEATS TO JIGMAN.

BY EDES W. SARGENT

PERHAPS it was not altogether Ben Jigman's fault that he was what his most charitable neighbors called "thrifty." The less tolerant had other and less printable names.

It was not altogether his fault. Born on a farm barely fertile enough to supply the modest necessities of the numerous Jigman family, Ben's boyhood had felt the nip of poverty that bit like a cancer at every generous impulse. He was eighteen years old before he owned the first suit that was not handed down from some larger brother, and he was well past thirty before he had his first "store" shoe shine.

His eldest brother had the farm by that time and Ben was working for about half of what he could get as a hired man elsewhere when he suddenly cut the traces and came into town to open the Amity Picture Palace.

An itinerant exhibitor, falling into the hands of the sheriff, Ben bought his projector and screen, and a small stock of films for $83, which left him $29.47 with which to carry on his venture.

The first few years the patrons sat on board benches three times a week, but they willingly endured the discomfort for the sake of the romance and the plank seats became magic carpets to transport them from the sordid grind of everyday to the four corners of the world.

It was not until a theatre in a nearby town failed that Ben felt able to replace the planks with real theatre seats. He bought 693 seats at the sale for $49.00. He needed only 473, but he figured that the rest of the stock would come in handy for replacements. They did. Ben's first job every morning was to go over the seats and make repairs with odd parts and bale wire, and when the spare chair stock was exhausted, he trusted to the bale wire alone.

Business prospered until he was abundantly able to buy new equipment, but he turned a deaf ear to all seat salesmen until to sell Ben Jigman became the ambition of every equipment man east of the Rockies. And the harder they tried to sell the more stubborn Ben became.

That was the way matters stood when Ernie Franklin, just out of college, got a job with the Union Seating Co. because the president was distinctly related to Ernie's mother. Just by way of giving him his initiation they sent him up to Amity to sell Jigman some seats, telling him not to come back until he had landed the order.

Ernie was fuming over his rebuff in what had once been the bar of the Amity House when he encountered Bill Henson, who had been the football star the year Ernie entered college, and who belonged to the same fraternity.

Into Bill's sympathetic ear Ernie poured his tale of woe, and Henson laughed.

"You're not the only one who's failed to sell Jigman," he said consolingly. "The old man didn't mean it when he told you not to come back. He just wanted to break you in. Sit down and write him that no one can sell Jigman. Why I offered him our program at just about half price and he would not even listen."

"You selling films?" Ernie brightened up. "What company?"

Henson named his connection and Ernie's satisfaction grew.

"Help a brother in distress," he demanded. "I want you to go back and tell Jigman you'll *give* him 'Rocked to Rest' free as a sort of sample."

"You're crazy with the heat," expostulated Henson. "Why boy, that's the super comedy of the season. It's knocking 'em off their seats everywhere. Want me to go and *give* Jigman the pick of the season? I wouldn't let him have it a penny under $50 a day even in this joint."

"I'll pay the fifty," promised Ernie, producing a checkbook. "Go back and land him now. I want to sleep easy tonight."

Henson found it much easier to give Ben a picture than to sell it. Jigman accepted the picture with the distinct understanding that it committed him to nothing, and Henson went on to the next stand wondering whether he should drop a line to Ernie's parents warning them to watch the boy.

Two weeks later Amity blazed with posters announcing the comedy treat of the season. Getting the picture for nothing, Jigman felt he could afford to spend a couple of dollars to advertise, and the night the picture showed the house was packed.

Sitting in his office where he could watch the screen and his ticket seller at the same time, Jigman smiled contentedly at the packed house.

There was quiet during the scenic and the news reel, but the comedy opened to a delighted roar as the first gag went over. A moment later a second gale of laughter swept over the house, stilled as a tremendous crash overrode even the laughter.

The lights flashed on and Jigman, to whom the noise was a familiar one, dashed into the auditorium. There was no trouble in locating the seat of the excitement. Aunt 'Liza Bregg, who could barely ease her 260 pounds into one of Ben's chairs, had virtually laughed her seat apart. Going down, she had caught at the seat in front of her, and that row, too, had collapsed. Eighteen uprights were smashed beyond the aid of bale wire, and sixteen chair backs were fit only for kindling wood.

Ben got a chair for Aunt 'Liza, added the rest to the standees and signaled the projectionist to start up again.

This time the picture safely ran through three gags, but the third was a corker and five different crashes in different parts of the house attested its laugh-provoking qualities.

Ben was for stopping the picture right there, but he quickly realized that if he turned the crowd out before the picture was ended there would be a riot, so he draped the spares along the side aisles and once more gave the signal to start the picture.

At ten o'clock the audience filed out of the theatre, still laughing, and a new crowd stormed in despite Ben's assurance there would be no second show. They would stand if necessary—and it was. It was after midnight before the last house filed out and Ben surveyed the wreckage. Only one spectator remained; a stranger, and Ben turned angrily upon him with a curt, "Well, what do you want?"

"Let's go into your office," suggested our hero. "I want you to decide what style of seats you want. I can phone the office to rush them up by truck, and you'll lose only a couple of days. Get some good sound seats, book this comedy back for a two-day run and you'll pay for the outfit."

Half an hour later Ben's trembly signature had been affixed the dotted line, and a happy seat salesman was headed for the midnight train to headquarters.

He had won his spurs and they were well worth the $50 they had cost.

Masterpieces Supersede Old "One Sheet"

A reproduction in marble of Canova's "Paolina Borghese," in the new $2,000,000 Saenger Theatre in New Orleans.

An oil canvas of Frigerio's "Old Man of Capri," which lures the eye of the art connoisseur in the same remarkable theatre, in the Crescent City.

This is Fabbi's "Oriental Scene," rich in the coloring of the mystic East, also in the New Orleans house.

Real art works grace the modern temple of motion pictures. On the right is "Following The Hounds," by L. Stone. On the left is Paul Meyer's "The Family Portrait," both of which adorn the foyer of the new Paramount Theatre in New York.

Where Exhibitors Once Used Cheap Posters, They Now Exhibit Striking Copies or Sometimes Famous Originals by Artists of World Wide Fame

TIME was when the manager of a picture theatre felt the need of something more elaborate than framed one-sheets of the stars for his theatre decorations and took an innocent pride in murals, often done by his sign painter, suggestive of the old-fashioned tea stores.

Paramount Is Example

In the present day of million dollar small houses and larger ones costing many millions, it is but natural that the art work should keep pace with the other improvements, and in the new Paramount Theatre there are more than sixty original paintings from artists of both the Royal Academy and our own National Academy; men whose names are known the art world over and who are represented in this palatial building by works by no means the least of their achievements. Few private galleries boast a finer collection of modern artists. Probably this collection could not be duplicated for any sum under six figures.

These are placed for the most part in the grand foyer and in the galleries giving upon that spacious apartment. Most of them have their individual niches which permits them to be given a light treatment superior to anything obtainable in the usual gallery, where a single lighting must suffice for the entire collection.

Not to be outdone, the Saenger Theatre, New Orleans; a house costing more than $2,000,000, includes within the structure a salon modeled after a Florentine palace in which are gathered representations of the most famous names in ancient and modern art. These were collected in Europe last year by Julian Saenger and E. V. Richards, Jr., and represent a tremendous outlay.

Copies Are Marvelous

Some of these are copies of paintings too precious to be yielded to the private collector, but so well done that the spirit of the original has been fully caught. To all intents the pictures are as beautiful as the originals, for the thought of the Master has been transferred to the new canvas.

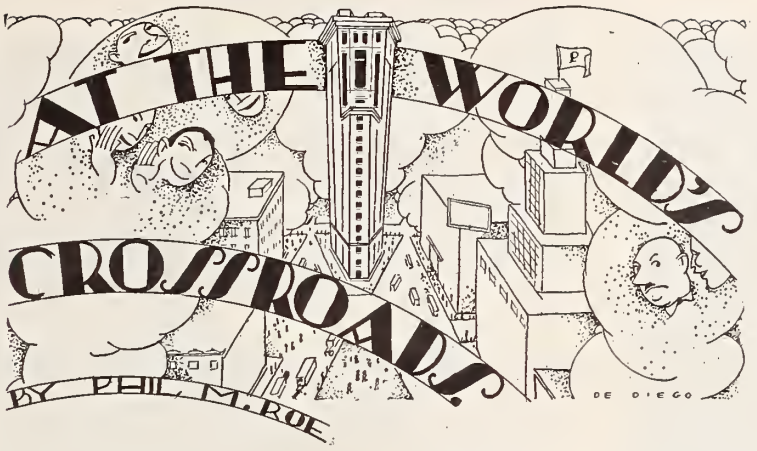
For example, there are nice copies from Rubens which, in the original would probably exceed in value the entire cost of the theatre. Copies may suggest inferiority, but there exist men who have spent their lives copying one artist, or even a few examples of that single painter who can produce work barely to be detected from the genuine.

Show Fine Statuary

In addition there are works of the modern masters and some wonderful statuary including reproductions of Canova's famous "Pauline Bonaparte" and his "Venus and the Bath." The Venus of Medici is also reproduced as some originals by modern Italian artists.

It is a far cry from the three color one sheets of yesteryear, but no more than typical of the general improvement in picture showing and housing.

At present these two theatres stand practically alone in their exhibition of art treasures, but they only lead the way for others which presently will follow.



CARL LAEMMLE, **Universal** and **Reginald Denny** form a triumvirate that is hard to beat. And in this particular case, mention of **William A. Seiter** must not be omitted either, for he it was who produced **"The Cheerful Fraud,"** Universal's latest supercomedy, first outside feature to crash the screen of the new, great **Paramount Theatre,** where it is booked in for the week of Dec. 26th.

Harold Franklyn and the other **Publix** officials responsible for making the deal with **Lou B. Metzger** and Universal's sale division are not so dumb either, for, this being our especial territory, our humble surmise is that **"The Cheerful Fraud"** and the dashing, debonair **Denny** are

more than apt to hang up a brand new record at the **World's Crossroads.** In which case more cheers for the prevision of the **Paramount** officials and more power to the good right arm of **Uncle Carl.**

*

At last **George Bernard Shaw** has fallen for the movies he has so often maligned and looked askance upon. Alas, for the sturdy virtues and high motives, artistic and aesthetic, which humanity has so long attributed to the Shavian character. He now sinks to the level of common men, the film producers, whom so lately he held in such fine scorn.

The price of his harlotry is said to be **150 "grand,"** no less, but the name of his debaucher is withheld at present from the public press. Perhaps George has

promised to come around again with another scenario.

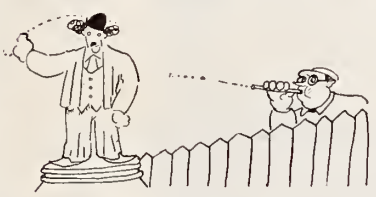
"Arms and the Man' 'is said to be the story sold and not **"Cashel Byron's Profession,"** about which Mr. Shaw recently exchanged literary compliments with **Gene Tunney.**

*

Charlie Chaplin is having his troubles and doubtless many will sympathize with him and many will knock. For all that, he remains the screen's greatest artist—to date—and only the coming of another, greater one, can take these laurels away from him.

His personal trials and embarrassments are his own private business, and while naturally they will be talked about as long as they are broadcast by the newspapers and may to some extent interfere with his screen popularity, they can in no way add to or detract from his supreme talents as a comedian and a master of pantomime, which after all are all that concern this industry.

Personal attacks on Chaplin at this time may be regarded by some as a way to get a certain cheap distinction. Possibly it is. But so is throwing spit balls, carrying a cane in the rain, or wearing gloves half inside out, as if the wearer had just come from driving his tandem in the park.



instead of from lunch, or any of a hundred other similar vain and harmless idiocies, that attract momentary attention to the doer.

As distinctions go they do not impress common sense folk, except with the foolishness or egoism of the one indulging in them and the possible attendant hope that they are not indicative of a mild paranoia.

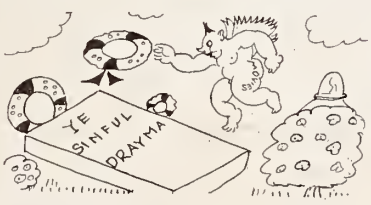
Personal attacks on Charlie Chaplin at this time, may or may not hurt him. They surely will lend no lustre to the reputations of those who do the attacking. Striking at a man, when his hands are full and he cannot strike back, has never been regarded highly hereabouts or anywhere else that we know of.

*

John Golden is reported as telling the **Drama League** at a recent luncheon in the Biltmore, that the motion picture is slowly but surely **"killing"** the drama. Coming from a man, who has made his reputation as a producer of fine, clean plays, and as such, who speaks with authority, if he is correct in his forecast, it is surely regrettable.

Personally, we do not agree with him. What is **"killing"** the decent drama, if, indeed, it can be **"killed,"** is the indecent drama, the putrescent plays which now are to be seen on most New York stages, and not the thoroughly sterilized, often bromidic, but still entertaining movie.

Our feeling is that the great American public has become so surfeited and disgusted with the



endless parade of sex plays, Lesbian romances and such-like filth which most of the New York managers have seen fit to cram down their throats, that they are turning to the motion picture as a welcome relief. And they are getting their money's worth.

No, Mr. Golden, blame the drama's decline on your own "bad boys," whose perverted complexes are mainly responsible for the present slump in the business of the legitimate theatres. Don't attribute it to the cleaner and better entertainment of our screens.

*

Ben Blumenthal, who has been largely responsible for the rush of German stellar talent to Hollywood in recent years, has picked a brand new lady star, the Berlin supply being all but exhausted, this time from Sweden. She is **Anna Lisa Ryding,** just now playing the role of **Joan** in **Shaw's "Joan the Woman"** at the State Theatre, Stockholm.

Harry Reichenbach is broadcasting that Miss Ryding is due to arrive here soon after the first of the year. Harry promises not to let the date of her arrival remain a secret, which, all will admit, is very gentlemanly of him.

*

John Manker Wetters, manager of the Central Theatre, has become a playwright. His first effort, **"Burlesque,"** will be presented by **Sunshine Plays, Inc.,** on Broadway about the second week in January. Wetters was for three years, president and general manager of the New Art Film Corporation in Hollywood.

NEWS of the completion of the **Pathe—ProDisCo** merger, a deal which has been closed every week—oh, for ever so long—see any of the tradepress for confirmation, now looks, at last, as though it is all set.

It all depended on Cecil B. DeMille, anyway, and now that he is satisfied, everybody else will be. Just the same, it will be a triangular household for a long time to come and both brides will have to step to keep the groom contented.

Our guess is that the last paper in the deal will not be finally

signed until after the first of the year, although **J. J. Murdock** of the **K.-A.** interests, **Elmer Pearson** of **Pathe** and **John Flinn** of **ProDisCo** are due back in New York from the Coast before Christmas.

*

Vic Shapiro sent the editor of this department a pair of **"asbestos gloves,"** said gants to be used so we wouldn't scorch our palms, when we received a set of stills of **Sam Goldwyn's "The Night of Love"** with **Ronald Colman** and **Vilma Banky.** Now we're going to tell something. **They ain't asbestos!**

We're wondering what Vic was trying to put over on us, but for the information of others, who may from time to time send in "stills" of a high voltage, conflagratory character like those of **"The Night of Love,"** we wish to remark that a pair of tried and true fire tongs reposes on the editor's desk at all times in readiness for just such emergencies.

*

Walter Hill says, that the two best bosses he, or any other man, ever had, are **Sam Scribner,** his present incumbent, and **John F. Chalmers,** president of the Chalmers Publishing Company, which publishes Moving Picture World.

Grabbing a quick sandwich at Beyer's, **Walter,** who is now president of the Theatrical Press Agents Association, confessed to us that he only took about twenty minutes for lunch, so that he could spend an hour or two weekly on the affairs of the Association, without feeling he was robbing his boss of time that belonged to him. Here's a thought for a lot of folks we see at the Astor, Marcel's and in other popular lunch resorts in our daily peregrinations. On second thoughts, maybe we had best not say too much about it, at that. Our own boss may read this column occasionally.

JEAN SAPENE
Owner of Paris Le Matin, New Big Figure in French Film Industry

French Film Chanticleer Shall Crow Again, Sapene's Hope

Jean Sapene, Owner of Paris Le Matin, and Louis Nalpas, Noted Director, Who Control Le Societé des Cineromans, Dominant Figures in Reviving French Film Industry—Friends of United States

By Merritt Crawford

BEFORE 1914 France led the world in motion picture production. To many it seemed then as if that country had almost a monopoly of the art—if the celluloid drama of that day could be called an art—for all the new photographic tricks and novelties then seen upon the screen, with few exceptions, were French in origin and inception.

French studios were the incubators of the unfledged motion picture industry. The bristling Chanticleer, sign manual of Pathé Frêres, was known the world over as the hall mark of the utmost and last word in entertainment quality, when it appeared on the flickering screen.

Its silent, but none the less triumphant, crow defiantly gave notice of the supremacy of France in the film's development and dared the rest of the world to come on.

Then came the war, and with it, France laid aside many things to concentrate on the big job in hand, among them motion picture making. Since then not much has been heard, on this side of the water at least, of the activities of French studios, or of new French productions.

Reorganizing any industry in the wake of war is not an easy task. Leadership, once lost, is not to be regained readily, if at all.

Half a dozen years ago Charles Pathé withdrew from his American company, the better to concentrate upon his great film interests in France, still badly disorganized from the then recent struggle. About the same time came a few eminent French motion picture men to America, in an endeavor to link up with the half grown, inchoate, but tremendously vital and marvelously prosperous industry here, the artistry and technical skill of its elder brother of France.

Noted Men Come Here

Among this number were Louis Nalpas, foremost of French artistic directors and regisseurs and already the maker of innumerable screen successes; Abel Gance, youngest and most gifted of producers, who had been acclaimed by no less a person than our own D. W. Griffith, as the most promising creative artist, which the screen had then produced, Max Linder, of lamented memory, a comedian and comedy director, who in his hey day—it was before the war—had a popularity comparable only to Chaplin's.

There were others too, whose names I do not now recall, no less noted, who came here at that time, hoping to find in America, with its industry undisturbed by the recent disaster, with its great initiative and greater resources, a field for their talents, and through American cooperation, perhaps, a rebirth of the film industry in France.

LOUIS NALPAS
Director-General Societé des Cineromans

They were disappointed. American film makers, well content with the wonderful progress they had made unaided, were unwilling to experiment just then with new modes and methods of production. They reflected in a measure the opinion of the average theatre-owner, then as always cautious about new things and especially so, at that period, as to the attraction quality of all foreign pictures. And pictures made by foreign directors they held to be in the same category.

Eventually all of these men returned to France to work out the future of the French film industry and their own, as best they could, without other assistance than their own slender resources and such financial aid as they might be able to attract to them in their own country.

Since then we have not heard much of them. Some of the years since they left America must have been lean ones indeed. But they have learned much in adversity.

Among other things that they have learned is to be sufficient unto themselves, which is another way of saying that they have learned to produce pictures profitably for the markets that will buy them, irrespective of other and bigger markets that will not.

And they are making money—some money—at it. Not much, perhaps, but enough.

Figure out for yourself, where the American producer would be, if he suddenly had to depend solely on selling his pictures to the theatres of his own country, numerous as they are, with no market for them abroad. He certainly would have to economize.

Yet this is exactly, in a measure, what the French producers have had to do, and they have been doing it successfully.

Production on Increase

Right now there is great production activity in all France. Plenty of capital is available for picture making and studio building, all of it geared to go at top speed, without reference to the American market. If the Americans want the French films—good, is the attitude of the French film maker. If not—well, all right, we will get along anyhow, until they do.

About two years ago a new figure appeared on the French film horizon. A native of le Midi, or South of France, he was well known in Paris as a sort of super-financier, a reorganizer and rebuilder of run-down businesses, a newspaperman. He owned and still owns Le Matin, one of the largest and most influential newspapers in Paris and the only one, by the way, which has been genuinely and consistently friendly to the United States during the numerous hectic controversies engendered by the war loan.

His name is Jean Sapene and he came into the film business by invitation of Charles Pathé of the Pathé Consortium and at the urgings of his friend, Louis Nalpas, already

(Continued on page 512)

THESE are royal purple satin pojamas worn by June Marlowe, of Universal and loud as they are they do not keep her awake after one of her strenuous days on the lot. Miss Marlowe is noted for her beauty as well as for her remarkable ability before the camera. Despite her name she makes no claim to kinship with the immortal Julia Marlowe although she is one of the most talented actresses now playing in Hollywood.

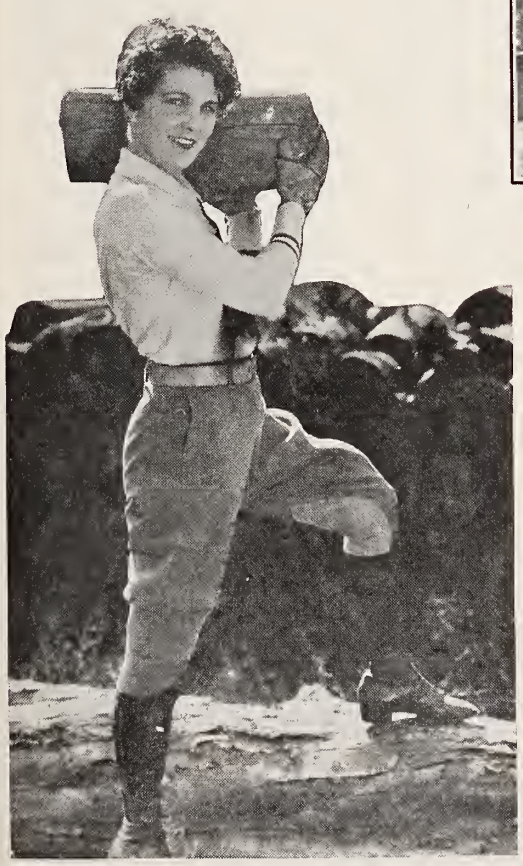
ROMEO would have loved this Juliet, but her name is Bessie Love and she's playing in DeMille's "Rubber Tires" during working hours. On her off time she plays the guitar.

SLOE-EYED, Oriental Myrna Loy has made her name in Warner Brothers' picture, "Across the Pacific." Now she's with Monte Blue in "Bitter Apples."

"Music Hath Power—"

JOHNNY HARRON places a courtly kiss on the hand of Valentina Zimina in "Rose of the Tenements," for F.B.O. "Rose" gives the impression somehow, that she'd just as soon he'd transpose the kiss.

TOY GALLAGHER, a star in Educational-Mermaid causes mere man to wish that he was her playmate, don't you know. "There's something about her eyes....."



ON Christmas eve the home of Leatrice Joy in Beverly Hills will be cozy in the glow of a great log fire and the logs were cut by Leatrice herself. Miss Joy appears in P.D.C. productions

The Stars of Hollywood are Twinkling for Christmas

IT'S an annual custom for Reginald Barker and his wife to trim a Christmas tree on their lawn for the players in his current picture. This year the gifts are for those in Metro-Goldwyn-Mayer's picture, "The Flaming Forest."

People in the News East and West

PAUL BERLENBACH, the heavyweight fighter, was a visitor at Universal City, and he posed between George Lewis, star of "The Collegians," and Hayden Stevenson, when he appeared to be in a particularly peaceable mood.

ANOTHER "Snookums" contract signed. Left to right: Julius Singer, Sales Director, Short Product Department, Universal; I. Skouras, manager, Auditorium, Quebec City; E. W. Kramer, sales director, Eastern division; Beno Rubel, secretary to Stern Bros.; Tom Brown, manager, Strand Theatre, Iowa City, and Clair Hague, general manager, Canadian Universal Exchanges.

CHARLES F. REISNER, during a wait in the filming of Syd Chaplin in "The Missing Link," at Warner Bros.' studio, tells "Dinky Dean," his son, to keep his eye on the star and he may shine some day himself.

THIS is the $6,000 cup for the Elgin National Hydroplane Speed winner. Left to right: D. Lord, president, Pacific Coast Hydroplane Association; Lloyd Hughes, Arthur Stone, Natalia Kingston and Lewis Stone, all of First National.

FATHER FOX, dramatic instructor at Loyola College, visits Lloyd Bacon on the set where he is making "Finger Prints" for Warner Bros. starring Louise Fazenda. Mr. Bacon was one of Father Fox's students.

ERNEST V. FREDMAN, on left, visits Edwin Carewe, Dolores Del Rio and J. Boyce Smith, vice-president of Inspiration Pictures, at the studio, where they are making "Resurrection." Fredman is from The Film Renter, of London

AND here is Madeline Hurlock as "A Small Town Princess," regal in her splendor and very dignified, even to a very Fifth Avenue scepter and everything.

PRINCE DAVID DIVANI, the new husband of Mae Murray, made his screen debut in support of Madeline Hurlock in Mack Sennett's Pathe comedy "A Small Town Princess." He's shooting a picture of Miss Hurlock.

WHILE this is Barbara Tennant, as the lady-in-waiting for the "Princess," who seems to be looking at the cameraman with something of skepticism in her eyes.

Tunney Fights But He Also Makes-Up

SOMETHING in lingerie, you might say. The something is beautiful Nancy Nash, of Fox Films, showing a delicate boudoir wrap in addition to other charming accessorics.

RICHARD BARTHELMESS seems less pleasant than he might be to Patsy Ruth Miller in a scene from their Inspiration picture, "The White Black Sheep."

"THE bird of time has but a little way to flutter," so Estelle Bradley, leading lady in Educational Mermaid Comedies, gives an hour glass the "double Ok"

WHEN a 1926 flapper performs before a sweet girl graduate of 1900 it's like this. Dorothy Gulliver arrangcs a garter and Ena Gregory is shocked in Universal's "The Collegians."

GENE TUNNEY learns the gentle art of make-up for his role in Pathe's picture, "The Fighting Marine."

NOW she gets a chance in the moving pictures. Ruth Perrine, 17, of Chicago, recently won the Film Funny-Girl Contest and gets a part in Educational Billy Dooley comedies

EDWIN CAREWE and Jim Tully, the writer, hoboed together in earlier days. Now Carewe directs for United Artists and Tully writes books such as "Jarnegan."

Name Executive Board to Direct The United Artists Corporation

Joseph M. Schenck Is Chairman of Committee Which Includes Al Lichtman, Arthur Kelly and Harry D. Buckley—Establishes Triumvirate Form of Government for Future

JOSEPH M. SCHENCK, Chairman of the Board of Directors of United Artists Corporation, announced, in Hollywood this week, that the future physical operation of United Artists Corporation will be accomplished through an Executive Committee composed of Al Lichtman, Arthur Kelly and Harry D. Buckley, with Mr. Schenck himself as chairman.

The innovation in executive organization of one of the biggest distributing companies in the world establishes the triumvirate form of administration. It is the opinion of Mr. Schenck and United Artists Corporation stockholders that the new system will bring about a very high standard of efficiency, through resultant specialization.

"United Artists," Mr. Schenck said, in making the announcement and defining the functions of each member of the trio, "has become such an extensive organization that we have found it necessary to enlarge its executive personnel in order to insure continued progress and development. We are broadening our scope so rapidly at this time that it would be a physical impossibility for one individual to discharge all the responsibilities of the concern. For that reason, we have substituted for the old arrangement the present plan of a 'business triangle' or 'executive triumvirate,' with each man in a position to concentrate upon development of a specific angle of the business."

These are the men who will direct the destiny of United Artists. In circle is Joseph Schenck, who will act as Chairman.

Harry D. Buckley, upper left; Al Lichtman, on the right and Arthur W. Kelly, below, form the new committee

Lichtman's Territory

"Al Lichtman, with the title of general manager of distribution, will take full charge of the selling policy of the company in United States and Canada," said Mr. Schenck. "In our opinion he is the best man available for the development of sales of United Artists. His record in this capacity is well known, Mr. Lichtman having compiled it through excellent services with the most important companies in the industry.

"Arthur Kelly, now treasurer of the company," Mr. Schenck continued, "will direct the destinies of the foreign department. With years of film experience gained abroad, he is especially well equipped to build up foreign business. In the position of treasurer, his finger will be constantly on the pocket-book of the company, and he no doubt will achieve exceptionally fine results."

Harry D. Buckley, vice-president of United Artists, has resigned his position as personal and business representative in New York for Mary Pickford and Douglas Fairbanks, to assume his new duties of assistant and personal representative for Mr. Schenck. He will serve as the latter's point of contact with the distributing end of the business and will take care of all matters of public relations, in addition to being in charge of the general conduct of the business.

"Mr. Buckley is especially fitted for his new duties," Mr. Schenck stated, "because of his years of work in the exhibition field. He has been with United Artists ever since its formation and brings to the organization a fund of information gained from experience as salesman, exchange manager, personal representative for Mary and Douglas, and also as manager of their various road shows in the past."

All of the artists in United Artists are enthusiastic advocates of the new plan, Mr. Schenck said.

Lichtman's Success

An usher at Tony Pastor's Theatre in 14th Street, manager for C. C. Pyle, when the latter had a poster company in Chicago, making displays for all film companies; an actor in vaudeville, and later manager of his own company; and, in evitably, a salesman par excellence of motion pictures, Al Lichtman has had a life interwoven with the show world from his boyhood.

Under Pyle, Mr. Lichtman worked for the Exhibitors' Advertising Corporation, with headquarters in Chicago. They made posters for film companies and, eventually, Al Lichtman came to be Pyle's manager. In New York, Mr. Lichtman soon became General Manager of Distribution for the Monopol Film Company, owned by P. A. Powers and C. C. Craft.

When the Famous Players Company was organized, Mr. Lichtman became its first sales manager. He was the First General Manager of Distribution for Artcraft. After the mergers which resulted in the organization of Famous Players - Lasky Corporation, Al Lichtman became General Manager of Distribution for the combined organization. He was later General Manager of Distribution for Universal, among other high posts he subsequently filled in the film business.

Mr. Lichtman was appointed special field representative of United Artists Corporation by the late Hiram Abrams, in May, last, when additions of producing units and volume distribution materially broadened the releasing company's activities. Last week he was appointed General Manager of Distribution in the United States and Canada by Mr. Schenck.

Kelly's Upward Climb

Arthur W. Kelly, born in London September 7, 1890, of Welsh and Irish parentage, and educated in the city of his birth, started his business career as an office boy in executive offices engaged in buisness management of theatrical enterprises, and at the age of twenty, became business manager of one of the largest producing variety companies in England. Kelly became acquainted with Charlie Chaplin in 1909. Chaplin was playing the part of a man sixty-five years old. He and Kelly immediately became very good friends and saw a good deal of each other at the time.

At the age of 21, Mr. Kelly came to America to represent

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HOLLYWOOD

TOM WALLER
WEST COAST REPRESENTATIVE

HEADQUARTERS
318 TAFT. BLDG

TELEPHONE
GLADSTONE 0308

James Not To Succeed Barthelmess

In a letter to *Moving Picture World's* West Coast headquarters J. Boyce Smith, General Manager of Inspirations Pictures, Inc., denies reports that his company signed Gardiner James "to fill the shoes" of Richard Barthelmess.

"We do regard Gardner James as a young actor of great promise and we expect to offer him an opportunity to demonstrate his abilities in roles that will suit his peculiar gifts and enable him to win the approbation of the public. His personality and gift of characterization are, however, distinctly "different" and while we hope and believe he will ascend the ladder of fame as Barthelmess did, it will be to establish a niche of his own and not to duplicate Richard Barthelmess."

"The American" May Be Talking Picture

"The American" when it makes its bow in the new Roxy Theatre in Manhattan may be a talking picture, as well as what its producers, J. Stuart Blackton and George K. Spoor describe as "The world's first natural vision stereoscopic motion picture drama." Such a possibility was inferred by Blackton in a brief interview with *Moving Picture World.*

Blackton said that if such were the case, an apparatus similar to the Vitaphone or the DeForrest Phone Film invention would probably be used.

He'll Kid 'Em

Will Rogers will be accorded a great reception when he steps off the train in the Los Angeles depot on December 21.

Sam Rork's daughter, Ann, who appeared in "The Blonde Saint," which her father made for First National.

Carl Laemmle Is Ready for "Yukon Trail"

By the time this issue of *Moving Picture World* gets back to the Coast, Earnest Laemmle will be starting the "Yukon Trail" with an all-star cast. This will be the first picture which he has directed since the completion of "Held By Law" which met with great success at its recent preview in The Writers Club.

Nat Ross at that time will also commence directing another picture in the Collegian series and Harry Sweet will have started Charley Duffy in a picture as yet untitled.

Not So Ragged

"The Beloved Rogue" which was changed to "The Ragged Lover" is now "The Beloved Rogue" again. It was said at the United Artists Studios that John Barrymore's plans call for a month's yachting trip.

Complete Work On Last Story by Noted Writer

"The Magic Garden," by Gene Stratton Porter, Filmed by F.B.O. With Son-in-Law of Novelist Directing Has Vast Promise

EXACTLY two years after an automobile tragedy on the Pacific Coast which resulted in the death of Gene Stratton Porter, the son-in-law of that noted novelist was completing the other day in the Film Booking Offices' studios actual shooting on a production which should bring to the screen a vivid translation of a story which Mrs. Porter was revising for the printer just before her life was brought to its sudden close. The story has never been published. It will, however, appear serially in McCall's Magazine and then in book form simultaneously with the release of the picture. Both are titled "The Magic Garden."

Joseph P. Kennedy's Gold Bond production will thus reach the screens of the country with an exploitation barrage which should be excelled by few of the many this industry has experienced. "Magic Garden" release is set for February 27, 1927, at a tentative length of 6,900 feet.

Meehan Has Story

We talked with J. Leo Meehan while the sun beat down on a many-hued elaborate replica of Venetian streets and Italian porticoes and again while real rain poured over a studio roof housing some of the delicate interior sets used in "The Magic Garden." We availed ourselves for a period of several hours of many of the minutes that Meehan was not wielding his megaphone. Meehan has a story to tell that speaks not only directly to box offices but to picture fans, thousands of whom are readers of Gene Stratton Porter's novels. He is known as the Stratton director on the F. B. O. lot. He has actually translated Stratton stories to the screen for F. B. O. for the past four years.

(Continued on page 492)

Wet Weather Chases Hines "All Aboard"

Johnny Hines has run into a lot of wet weather in making "All Aboard." At the Tec-Art Studios the other day we waded through a field of mud to get to Johnny's door, only to find that he was a few miles away where the mud was even a few feet deeper. Johnny's customary smile is still there, although rain and mud make it assume more the expression of grim determination.

A couple of days later, however, while the sun was out, we learned that Johnny had just signed Edna Murphy to play the leading role opposite him.

Eleven Visits Studio

Coach Rockne and members of the Notre Dame Football team visited Metro-Goldwyn-Mayer Studios shortly after they had vanquished Southern California.

Gene Porter's Genius Now On Film

"The Magic Garden"

THESE scenes are from the F.B.O. adaptation of the last novel by Gene Stratton Porter, which J. Leo Meehan has been directing. He has specialized in making pictures from Mrs. Porter's works. Prominent in the cast are Margaret Morris, who plays the role of Amaryllis Minton, Raymond Keene, William V. Mong, Charles Clary and Hedda Hopper.

Sixteen sets were built on the F.B.O. lot under the architectural supervision of Carrol Clarke, art director. The Venetian set alone cost $7,000 and the sets required two months in construction.

Who's Who In "The Magic Garden"

The Star *Director* *Cameraman* *The Extra*

Margaret Morris

MARGARET MORRIS who plays the role of the grown-up Amaryllis Minton in "The Magic Garden," describes this as the most unique role she has essayed since her debut in filmdom.

"It is certainly a sweet and charming story and I am sure that the entire cast shares my sentiments in this respect."

Miss Morris steps into the picture shortly after little Joyce Coad and Phillipe de Lacey, as Amaryllis Minton and John Guido Forrester have exchanged the vows of their childish love in the magic garden.

Miss Morris as the grown-up Amaryllis also has a part to play in the garden since it is there that the first vow is renewed when John, as a grown-up man and a recognized musician returns from Italy. The second time, however, John is played by Raymond Keene.

"The Magic Garden" is Miss Morris' first Gene Stratton Porter's picture.

Miss Morris is known to fans as a lovely personality on the screen. She is known in Hollywood for the same attractive personality but especially so for her ability as an actress. Famous-Players-Lasky recognized Miss Morris early in her career. As the result she secured from that company a long-term contract.

Film Booking Offices borrowed her for a series of comedy-dramas after she had played in about six Paramount pictures. Following the completion of "The Magic Garden," Miss Morris expects to make one more picture for F. B. O. and then return to the Paramount lot.

As for the future she has no questions, for this talented little star is confident of her own ability to succeed.

J. Leo Meehan

FROM a director of westerns, J. Leo Meehan has during the past five years risen to the peak of F. B. O. directorial ranks of drama and comedy. His biggest hits on the studio lot, as well as at the box office, have been his cinema translations of Gene Stratton Porter novels.

Everyone knows that a successful director has to be a keen student of human nature. Meehan, however, is one of those directors who can express his observations clearly and forcefully. When he makes a statement he gives his reason for it. The same logic governs instructions broadcasted through his megaphone. He adheres to the proverb which plays such an important part in the work of experienced newspapermen which is: "Take time to be brief." And Meehan, as many know, is also the publisher of a daily newspaper in Pasadena.

Meehan thinks along newspaper lines. You don't have to talk to him more than a few minutes to find that out. He knows his picture public. He knows that what the majority of newspaper readers want from the paper they expect when they step into a motion picture theatre. In other words, he believes film plots should provide a well-knit theme, the well-rounded climax and all other worthy basic ingredients, but with all of this they should possess one predominating theme. What the author can do, the director in most instances cannot hope to accomplish, Meehan told us. His statement was perfectly obvious when one stopped to consider the limited footage of the longest feature compared to the thousands of words with which the author may play on reams of paper.

Al Siegler

"THE MAGIC GARDEN" is described by Cameraman Al Ziegler as—"The most beautiful romance I have ever filmed."

Ziegler has cranked a camera in California since 1911. During that time many notables have passed before his lens. Such unqualified praise from a man of this experience should satisfy the most skeptical that "The Magic Garden" can truthfully be classed as an unusual picture.

"The Magic Garden" is also the first picture of its type I have ever photographed," Siegler stated. "It has even more than the usual warmth, artistry and simplicity found in all of Gene Stratton Porter's books. It is a straight love story, simply and beautifully told.

"I do not ordinarily talk about my own work and I never have been known to praise it, but I will say that I cannot restrain my enthusiasm over the manner in which the scenes are shaping up for projection. We use panchromatic film all during the making of this production. At no time did we permit any straight lighting effects. My ambition in photographing the picture was to secure a soft, artistic effect so as to present every frame on the screen as an individual portrait." Siegler said that "The Magic Garden" will bring to the screen a romance without a single blemish, which realizes its inception at the beginning of the picture and terminates in matrimonial bliss in the final reel. He amplified Director Meehan's praise for Joyce Coad and Phillipe de Lacey, saying that they were already a couple of "real troupers" and that they had given a marvelous performance before the camera in "The Magic Garden."

Ruth Milo

YES, she is just as pretty as the picture!

In fact we saw her when the ostrich plumes were hanging up in the closet. We think you also would agree that her titian locks are far more attractive than the raiment of the late bird. And we say that with our watch in our vest pocket.

They think a lot of Ruth Milo at the F. B. O. studios. In fact when we went to the Casting Cage and asked for a subject for this column, Bob Winton turned over "The Magic Garden" roster and did not stop until he reached Miss Milo's name. And we telephoned her with the official word that she is regarded on more than one lot in Hollywood as a comer.

It is becoming more and more a fact as this department progresses, however, that our flivver developes an enormous appetite while sleuthing for the interview on this part of the page once the subject's name and address has been secured. Most of the stars can be located right on the set, but people eligible for this particular space travel about Hollywood faster than sparrows in Central Park.

Not so with Miss Milo, though. We only telephoned her several times and located her just between the picture and a dinner date.

"That yours?" we queried, as a curly-headed youngster popped out just after she had opened the door. And then the child's mother appeared on the scene, so we got right on the topic of "The Magic Garden" in which Miss Milo stands out in the Venetian Cabaret scene so that any reader should immediately identify her.

Then Miss Milo gave us the photograph!

Specialized Cast Enjoys Porter Story

Finish Work On Story By Gene S. Porter

(Continued from page 489)

And the word translate can in this respect be used with superlative authenticity, because Meehan was not only this late author's son-in-law but the head reader of her stories when they were in manuscript form or in the shape in which they were submitted to the publisher.

Awaited Last Touches

Meehan tells us that "The Magic Garden" manuscript was undergoing its last revisement by Mrs. Porter and lay on her desk awaiting a few final touches in the nature of commas and periods, when her hands were joined for the last time in a room a few doors away.

During the past four years Meehan's specialty has been to translate Porter novels to the screen for F. B. O. He first adapts them with the natural appreciation for the trend of their theme which one could obtain only through an intimate association during working hours and recreation periods with the author. He then assembles his cast who immediately assume the characterizations he got to know almost as soon as they sprang from the mind of the author.

Meehan is emphatic in his assertion that he never deviates from a single detail in the plot of the original Porter story.

"Mrs. Porter," he states, "based the characters in all of her stories upon people whom she actually knew."

Mrs. Porter, Meehan authorizes, in the course of her early contact with the film industry resented for this reason certain changes in one of her stories which the scenario department of a prominent producer sought to effect. As the result, Meehan further states, she withheld for a long time after that, the granting of screen rights to her books.

Her Greatest Work

When Meehan was assigned to direct his first Porter story he quotes the author as saying to him:

"Make your people real and you will make them the friends of the audience."

This authority on Porter novels considers her story of "The Magic Garden" the most artistic she ever penned. It is a story of beautiful love which starts in childhood days and culminates with the climax of romance in maturity. Not once does the story vary from this theme, Meehan states.

Members of the cast join with Meehan in his prophecy that "The Magic Garden" on the screen should be accorded even a greater reception than that recorded for other Porter story picturizations.

The picture was six weeks in actual production, during which time the company spent two weeks on location in a little town north of San Francisco. It was there that the principal action in the story, bearing directly upon the title was filmed. Weeks were spent by location hunters to find a garden around Hollywood similar to that described in the Porter story. The sycamore and maple trees which Mrs. Porter had written about, with a New York City suburb in mind, when she was describing the Magic Garden in her story, were not to be found here.

About the Story

It was in the garden in Marion County, California, that little Amaryllis Minton, esayed by eight-year-old Joyce Coad, while running away from the chauffeur of her divorced father, meets John Guido Forrester, who is practicing on his violin. John is then played by ten-year-old Phillipe de Lacey. Before they are separated the love theme commences and the picture terminates with the garden scene and Amaryllis and John, fully grown and plighted, then portrayed by Margaret Morris and Raymond Keene, respectively. William V. Mong plays the part of the boy's father while Charles Clary and Hedda Hopper interpret the roles of the little girl's divorced parents.

The other four weeks in producing "The Magic Garden" were spent on the F. B. O. lot where sixteen sets, erected under the architectural supervision of Art Director Carrol Clarke, were used. Here John's experiences as a student of the violin in Italy were depicted on a lavish Venetian set, with picturesque gondolas floating on the river streets. Here also were sets upon which the action in the artistic interior of little John's home in the Magic Garden were photographed, as well as the furnished rooms of the city residence of little Amaryllis' wealthy parents.

It took Art Director Clarke's department nearly two months to make the plans for these sets. The Venetian street set, alone, cost F. B. O. approximately $7,000, Clarke informed us. Those familiar with the demands of the motion picture camera know the disastrous effect hilation has upon photography. Thus some difficulties can be appreciated.

European Film Folks Reach Coast

Left to right—N. H. Brower, manager of Los Angeles First National exchange; Ray Rockett, production manager of a unit; Maria Corda, European artist under F. N. contract; Carey Wilson, a production executive; Alexander Korda, husband of Maria Corda, a noted UFA director, now with First National.

Bancroft in "White Gold"

George Bancroft, character player of note, has been loaned to the Cecil B. De Mille studios for one picture.

The loan was made by the Flamous Players-Lasky Corporation at the urgent request of William K. Howard, who is directing "White Gold," starring Jetta Goudal.

High Praise Goes to New Laemmle Film

That "Held by the Law," the Universal-Jewel production, directed by Edward Laemmle, will be one of the best box office attractions of the 1927 season when it is released soon after the first of the year, was the almost universal prediction of newspaper critics and high studio officials who attended a preview of the film at the Writers' Club Thursday night.

Sheriff William I. Traeger of Los Angeles County, was guest of honor at a dinner presided over by Carl Laemmle that proceeded the showing of the picture attended by nearly one hundred of the leadnig film critics and studio executives in the industry.

Among those present were: Marguerite de la Motte, Johnnie Walker, Ralph Lewis and Robert Ober, of the cast; Mr. and Mrs. Edward Laemmle, Miss Rosabelle Laemmle, Carl Laemmle, Sheriff Traeger, Dr. Kilgore, John Bowers, Mr. and Mrs. Sigmund Moos, Mr. and Mrs. Harry Wurtzel, Mr. and Mrs. Edward Montagne, Mr. and Mrs. Tom Reed, Jack Ross, Tom Waller, Mr. and Mrs. Jimmie Starr, Mrs. Florence Lawrence and many others.

Change Title of Denny's New Film

Reginald Denny's latest picture for Universal which is nearing completion has undergone a change of title. The story as Denny wrote it was known as "Slow Down" but it will be released, we are informed, as "The Four Flusher." One of Universal City's largest sets has just been converted into a motor dome where the climax of this racing story takes place.

As many as fifty racing cars of all makes and designs may now be seen at Universal City.

Says Hokum Is Out

That the public is no longer gullible for hokum pictures and that producers are now bidding against one another for the purpose of suitable story material, are some observations reaching *Moving Picture World* from Raymond L. Schrock, associated producer with Warner Bros. "However, Warner Bros.," Schrock states, "are well fortified in having placed under contract, individuals with creative minds."

European Celebrities At Hollywood

Paramount's First Woman Director Signs

Paramount's first official woman director is Dorothy Arzner. Just before going to press we learned that B. P. Schulberg, associate producer, had signed her to a long term contract, as a Famous-Players-Lasky director.

Her first assignment will be to megaphone Esther Ralston's first starring vehicle "Fashions for Women" which is ready to go into production. It is said that Miss Arzner also holds the enviable position of being the first woman to be assigned to a directorial position within the last ten years.

She Met De Mille

Miss Arzner, who is a native of Los Angeles, met William DeMille during the war while he was associated with the Los Angeles Emergency Ambulance Corps in which she had listed as a driver. In 1919 she secured from Mr. DeMille at the Paramount Studios an opportunity to learn the motion picture industry from the ground up by typing scripts. Later on she was assigned to the position of script girl on the set. Her next position was film cutting. It is said that her work in this respect on Rudolph Valentino's "Blood and Sand" was so unique that James Cruze contracted her services for the editing of "The Covered Wagon" and also "Old Ironsides." Miss Arzner has made a deep study of pictures, but more than that, she has studied the peculiarities of human nature.

Honeymooners

Milton Sills and his wife, Doris Kenyon, shortly after their arrival in Burbank.

Langdon New One Raps "Jazz Love"

As Harry Langdon's new feature progresses, it foretells more and more that "Long Pants" will be a new type of vehicle for Langdon when the time comes for its projection.

Langdon and his company have been sharing their working hours between the First National Studio and a location in Verdugo Hills about twenty miles outside the city limits of Los Angeles.

"Long Pants" is described as a veiled commentary on jazz love.

Admit Negotiations Are Now On With Educational

However, There is Said to Be Much in the Way of Complete Absorption Even by Largest Companies at Present

THE plausibility of some kind of a deal between Famous Players-Lasky, or, for that matter, any other feature producer, and Educational Exchanges is conceded by a particularly well informed source right out here in the Educational Studios. Why the biggest deal between the two companies, however, could not result in the complete absorption of Educational from this informant's point of view, causes some interesting light to be shed upon Educational's status.

A lengthy interrogation brought for us from this particular source, knowledge which is not general and probably some points about this short subject corporation which may be known to but comparatively few in the film industry.

Situation Is Intricate

As a starter this informant tells us, Educational Film Exchanges does not own a single producing unit, and that each unit is absolutely independent of the other and of Educational. If this be authentic, then a big producer, it was pointed out to us, desirous of obtaining the product at present released through Educational Exchanges, would doubtless find it necessary to make a separate deal with each of these units.

If the same producer were desirous of obtaining Educational's exchanges, of which there are about twenty-six in the United States and Canada, he would find a situation even more intricate than that of corraling its short product, we are assured.

We hear that Educational owns outright less than twenty per cent of these exchanges—that in most cases its interest in the individual exchange is fifty-one per cent or more. As an example we are informed that the West Coast organization owns 49 per cent of Educational's Los Angeles' exchange. Food for thought for mongers of rumors is provided when, with Paramount as the reported Educational absorber in mind, it is appreciated that William Fox swings a strong hand in the West Coast aggregation.

Again, keeping this situation in mind, what would an Educational buyer have to pay for the exchanges if he could purchase them?

We are reminded that the Los Angeles exchange alone cleared over $15,000 last year.

Still further we glean for the record that many First National franchise holders have also con-

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Buck Jones finds that the Girls' Champion Basketball Team of the United States makes just an armful. The girls, who hail from Guthrie, Oklahoma, recently paid Buck a visit while he was working on an interior scene of "Desert Valley," his latest Fox Films starring drama.

Report Famous In Educational Deal

United Artists Plan For Star Players

Educational Reported To Be Negotiating

(Continued from page 493)

siderable Educational interests in other parts of the country.

The Educational studios, equipment and grounds are valued conservatively, according to our informant, at about $450,000. Of this Educational Exchanges, Incorporated does not actually own a dollar's worth, we are told. The property is in the name of the Educational Studio Corporation and this, it is said, is composed of such individual units as those known as Jack White Mermaid Comedies, Lloyd Hamilton Comedies, Lupino Lane Comedies, Tuxedo Comedies and Juvenile Comedies and Cameo Comedies. Until July 1, of last year, these units which release their product through Educational Exchanges Incorporated, rented space, in the majority of instances, in studios all over Hollywood. They got together on the date mentioned and formed the corporation among themselves which they named Educational Studios Corporation, out of deference to the title of their distribution center. The total of the short product of these combined units set for 1926-27 release through Educational Exchanges Incorporated reaches seventy-two two-reelers and twenty-four single reelers. This total includes the contribution from the Christie Studios several miles away from the site of the Educational Studios Corporation.

As our informant sees it the only chance of any deal between a feature producer and Educational Exchanges Incorporated, would be an interchange of stock, a releasing agreement and good will in writing.

On a French Ship New Year's Eve!

By New Years, Antonio Moreno expects to be enroute to London to play the leading role opposite Dorothy Gish in "Madame Pompadour." Production work on this picture in the London Studios of the British National Pictures, Ltd., is delayed by the fact that Moreno has as yet considerable work to do in his part opposite Constance Talmadge in "The Vamp of Venice" now under way at the United Artists Studios.

★ Studio Row ★

RICHARD A. MITCHELL who supervised four Western tours of "Ben Hur" is now the manager of the Forum Theatre, Los Angeles. Mitchell succeeds John P. Goring. Mitchell is well-known in both the theatrical and film world.

* * *

METRO-GOLDWYN-MAYER has just signed Renee Adoree to a new long-term contract. The actress has already been under contract work with that company for the past two years.

* * *

LOUISE DRESSER has been given an important role in "Mr. Wu," Lon Chaney's newest vehicle which is now in production.

* * *

JACKIE COOGAN'S first vehicle under his new Metro-Goldwyn-Mayer contract is based on a sea yarn, titled "Buttons," which George Hill will direct.

* * *

JOHN McCORMACK announces that Billie Dove and Ben Lyon will be co-featured in First National's "Body and Soul," production of which gets on the way early in January. At the same time McCormack makes known that First National has just purchased a batch of original stories the titles of several of them being "Oh, What a Life," "Corn Beef and Cabbage," "Afraid to Marry," and "Out All Night."

* * *

COLLEEN MOORE is taking a brief vacation following the completion of her work in "Orchids and Ermine." She will then commence work in her next vehicle, the title of which has been changed from "Miss George Washington," to "Naughty But Nice."

* * *

"A MILLION DOLLAR BID" starring Dolores Costello, will go into production at the Warner Bros. Studios on January 1. Warner Oland has already been selected for an important position in the cast.

* * *

HAL MOHR, cameraman on "The Third Degree" which was given a preview showing in Hollywood recently, has been signed under a long-term contract by Warner Bros. His first picture under the new contract is "Bitter Apples," starring Monte Blue.

* * *

WARNER BROTHERS have just added to the cast of "The Gay Old Bird," starring Louise Fazenda, the following: Ed Kennedy, Frances Raymond and John Steppling.

* * *

ANNA Q. NILSSON who has just finished "Easy Pickings" for First National will probably be starred in Sam Rork's "The River" which will also be released through First National.

* * *

MABEL NORMAND'S latest Hal Roach comedy will soon be released under the title "Why Men Walk Home."

* * *

METRO-GOLDWYN-MAYER has signed Joan Crawford under a long-term contract. Miss Crawford, two years ago, was an extra girl. Last year she was chosen as a Wampas baby star.

* * *

TWO and one-half years old Jackie Combs has been given quite a prominent part in Marion Davies' "Tillie the Toiler" which is being produced at the Metro-Goldwyn-Mayer Studios.

* * *

DUKE ORBACH pens, among other things, the following: "'Frivolous Al' Boasberg wants to communicate with all Hollywood Scotchmen who have cigar lighters in order that they might buy their gasoline wholesale."

* * *

THE Siberian episodes for the film version of Tolstoy's "Resurrection" will be made in Truckee about 400 miles North of Hollywood. Edwin Carewe announces that the cast, according to present plans, will probably spend the Yuletide season in Truckee snowfields as a result.

Scenario Girl In Conference at West Coast

BEULAH LIVINGSTONE, Scenario Editor for the United Artists, is now in Hollywood, conferring with Joseph M. Schenck regarding future stories for Mary Pickford, Norma Talmadge, Gloria Swanson, Constance Talmadge, Charlie Chaplin, John Barrymore, Douglas Fairbanks and Buster Keaton.

Although Miss Livingstone has recently been named one of the twelve immortals in moving pictures, this is her first visit to Hollywood in eight years.

Last week she was a guest of honor at a dinner given by Eugene O'Brien. All the famous stars in Hollywood were present. A jazz band supplied music for dancing and later Marguerite Namara sang a group of old French songs.

Although the invitations for this party read for dinner and a dance, many of the guests stayed for what is now know as "A Dawn Breakfast."

Strayer's Contract

Frank R. Strayer, who directed "Sweet Rosie O'Grady" and "When the Wife's Away," for Coumbia Pictures, has been put under a year's contract by Harry Cohn, vice-president of Columbia. Strayer has just completed a comedy featuring Harry Myers, Helene Chadwick and Midget Gustav.

Johnson to Direct

At Universal City we learned the other day, that Emory Johnson will direct "The Arm of the Law," an original story for the screen by Mrs. Emory Johnson, mother of the director.

This picture will be the second of nine productions which Johnson has contracted for Universal.

Mong in Cast

William V. Mong, famous for his eccentric character parts, and conspicuous in the latest Broadway success, "What Price Glory," is to appear in a forthcoming Columbia picture. He will be seen in the support of Dorothy Revier in "The Price of Honor," which Edward H. Griffith is directing at the Columbia Hollywood studios.

Metro-Goldwyn-Mayer Signs Renee Adoree

W. C. Herrmann With P. D. C. in New York City

William C. Herrmann has just been appointed manager of the P. D. C. New York exchange.

Mr. Herrmann has been eight years in the motion picture business. For four years he was service manager and for four years general manager for Universal, the "Big U" exchange, in New York. He has a wide acquaintance and is extremely popular with the exhibitors, so P. D. C. may consider itself fortunate in securing his services.

Mr. Hermann is a resident of New York City, is married and has one son.

Russian Star In Paramount Group

Vera Veronina, Russian screen actress, has been signed to a long-term contract by Paramount, according to announcement by B. P. Schulberg, West Coast executive for Famous Players-Lasky.

Miss Veronina is now on her way to the United States from Europe and is slated to arrive in Hollywood shortly after the first of the year.

Her most notable role was that of leading woman in the film of "Michel Strogoff," which is playing on Broadway.

Plans for Cortez

Ricardo Cortez left New York Sunday, returning to California to spend the Christmas holiday and await his next assignment in a Paramount picture.

Elinor Fair brought back a lamb when the Metropolitan P. D. C. company returned from Arizona after making "Jim the Conqueror."

Nineteen Universal-Jewels In First Six Months of 1927

"Michael Strogoff" and "The Cheerful Fraud" Are Scheduled; Famous Stars, Directors and Authors in List

AN EXCEPTIONAL ARRAY of Universal Jewels has just been announced by Carl Laemmle for release during the early part of 1927. Nineteen Jewel productions, including five Hoot Gibson Jewels, and two special pictures "Michael Strogoff" and "The Cheerful Fraud" make up the list.

This line-up is hailed as the greatest list of Universal pictures ever scheduled for consecutive release. It included productions by Universal's leading stars and made by the pick of Universal direcorial talent. The two "specials" include the great Universal Film de France production adapted by the Societe des Cineromans from the famous Jules Verne romance, "Michael Strogoff," and a Reginald Denny comedy, made from K. R. G. Browne's story "The Cheerful Fraud."

Coming on the heels of the many box-office successes put out by Universal during the last six months, the announced schedule for 1927 is considered by Universal executives and others who have seen the pictures as further proof that the Universal product is constantly improving and that the current output of that company is clicking profitably at the box-office almost without exception.

Laura La Plante Busy

The 1927 line-up includes three productions starring Laura La Plante, the petite blonde star whose ascendancy in the movie firmament during the past year or so has been notable. The list also includes such favorites as Mary Philbin, Norman Kerry, Hoot Gibson, Marian Nixon, Pat O'Malley, Billie Dove, Mae Busch, Huntley Gordon, and other film celebrities.

Reginald Denny, Universal's ace star, whose Universal productions take second place to none in entertainment value and popularity, is represented in the Spring schedule by "The Cheerful Fraud," whch enjoys the distinction of being the first outside picture booked into the new Paramount Theatre on Broadway. Denny also may complete another special production in time for release during the latter months of the early 1927 season. He is at work on this picture now, under the title "Slow Down."

The newly announced Universal Jewels represent the pick in big names in so far as authors are concerned. Never has that company put out a series of pictures from such famous pens. Included in this list of authors are Gertrude Atherton, Johnston McCulley, George Broadhurst, Ralph Boston, Andrew Soutar, Gabriel Reuter, Arthur Somers Roche, Owen Davis, A. Brode, Ernest Pascal, George Weston, Bayard Veiller, John Taintor Foote, Byron Morgan, B .M. Bower, Katherine Newlin Burt, George Ogden and Lynn Reynolds.

Universal directorial line-up on the announced product reads like a citation of medal winners. It includes King Baggot, Edward Sloman, Scott Sidney, Herbert Blache, Lois Weber, Edward Laemmle, Melville W. Brown, Harley Knoles, Lynn Reynolds, Wesley Ruggles, George B. Seitz, and others.

"Michael Strogoff," now enjoying a long run in the George M. Cohan Theatre, Broadway, will officially reach the screen January 8th.

"The Cheerful Fraud" is scheduled for release January 16th.

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Olive Borden, of Fox Films, pictured against her Parisian hat.

Wallace Beery to Make Air Comedy

Wallace Beery, the greatest character comic in pictures, whose portrayals in "Behind the Front," "We're In the Navy Now" and "Old Ironsides" have made millions curl up with laughter, is now planning to do a comedy in the air, with dirigibles, airplanes and parachutes as the piece de resistance.

No title has yet been chosen for the comedy which will follow his portrayal of Barnum. Beery is now completing "Casey at the Bat." His next comedy will be "Looie the Fourteenth," with James Cruze directing. He also will produce "Fireman Save My Child."

Ranch House Built In De Mille Studio

A ranch house, complete in every detail, has been constructed on the back lot of the Cecil B. De Mille studio for filming scenes of "White Gold," the William K. Howard production starring Jetta Goudal.

It is planned to shoot all interiors and porch sequences there before the company departs for Arizona where the outdoor scenes will be taken.

Kenneth Thomson plays opposite Miss Goudal with George Bancroft, Robert Perry and George Nichols in a strong supporting cast.

Theatre Opening

The new Grove Theatre, Willow Grove, Pa., chose Columbia's "The Lone Wolf Returns," as its inaugural bill on Dec. 2.

"An apple a day" for Vilma Banky, in the Samuel Goldwyn presentation, "The Winning of Barbara Worth," for United Artists.

Name Board To Supervise United Artists

(Continued from page 488)

the Frank J. Gould enterprises, which included an executive office managing 15,000 miles of railroad. In this work he specialized in the operation of electric lighting and power plants and trolley car systems. When he was 25, he, Kelly, was director of twelve companies, including directorship of a $40,000,000 company, the Virginia Railway and Power Company, Richmond, Va.

In the World War, Mr. Kelly served with the British Army, in the Tank Corps, eventually being transferred to the American Army with the rank of Major, to supervise distribution of "splints" in orthopaedic work. After the war, Mr. Kelly decided to remain in England and took an active interest in the Embassy Club of London, helping materially to develop its success.

After accomplishing his task in London, he returned to America, and entered the motion picture field as odd-job man for a First National production unit. In two months' time he became Assistant Production Manager; after four months with First National, Charles Chaplin offered his friend the position of his eastern representative to United Artists Corporation, directing all sales of the comedian's pictures.

He Became Treasurer

At the invitation of officials of United Artists' organization, Mr. Kelly became Vice-President of United Artists, and after two months he was made Treasurer. In May of 1926, United Artists gave Mr. Kelly entire supervision of the foreign department.

Mr. Kelly married the former Josephine Freygang. The couple have one son, Arthur Kelly, Jr.

Harry T. Buckley was born in St. Louis, Mo., Feb. 24th, 1887 and he received his education in that city. He has been closely identified with things theatrical since his first business days. When he was 21, Buckley was appointed manager of the Garrick Theatre in St. Louis. That was followed by his appointment as manager of the Columbia Theatre, an Orpheum House in St. Louis.

Resigning from the managership of the Columbia when the World War came, Mr. Buckley was in the United States Army, Eighty-ninth Division, entering as a private and soon winning a lieutenant's commission.

When, after the Armistice, United Artists Corporation was organized in 1919, Buckley was made manager of its Kansas City exchange. He served in that capacity for a year and a half and was subsequently made Branch Manager of the Los Angeles exchange. Mr. Buckley served there a year and a half, making a total of three years' service with United Artists Corporation as branch manager.

When Douglas Fairbanks finished "Robin Hood," he withdrew Mr. Buckley from the United Artists organization and made him manager of the road shows of that special. With road showings of "Robin Hood" completed, Mr. Buckley was called to Los Angeles to assume the post of Acting General Manager of the Douglas Fairbanks Pictures Corporation for two years, during which time he supervised the road showing of "The Thief of Bagdad."

Another milestone in the progress which the new executive had recorded up to that date brought him the appointment of Personal and Business Manager for Mary Pickford and Douglas Fairbanks in New York City. Shortly thereafter he became Vice-President of United Artists Corporation and a member of its Board of Directors.

When the United Artists Theatre Circuit, Inc., was organized early in 1926, Mr. Buckley was elected a director of that corporation, as well. He retains that office, of course.

Dec. 12, 1926, Mr. Buckley resigned as General Personal and Business Manager for Mary Pickford and Douglas Fairbanks and became active Vice-President, one of the three members of the United Artists Executive Committee and assistant to Joseph M. Schenck, Chairman of the Board of Directors of United Artists Corporation.

Things Are Looking Up

George Wa'sh, center, starring in the Excellent picture, "Striving For Fortune," is a hearty, wide-chested hero.

Frank Cassidy Given Managership at Colony

CHANGE in the house management of the B. S. Moss Colony Theatre, New York City, was annouced this week by Warner Bros., who have it under a long term lease for their extended run productions, Syd Chaplin in "The Better 'Ole" being the present bill.

Frank Cassidy, who has been with the Warners almost from their start in various important positions, has been placed in charge of the Colony.

Mr. Cassidy recently piloted the Warners' floating broadcasting station on its cross-continent trip, and was soon afterward assigned to Warner Bros.' Philadelphia exchange until a theatre was found for him.

Cassidy has been connected with the amusement field for many years, having managed other Warner houses and put over several big exploitation campaigns that required a man who knew his business.

Maria Corda, German Star, At Burbank

Maria Corda, whom Production Manager Richard A. Rowland brought to America and signed to appear in First National pictures, is rated as one of the most famous feminine stars of Germany and since the war has held a prominent place on the German stage and screen.

She recently arrived in New York and has since gone on to Burbank, Cal., to become an important addition to the roster of First National artists.

Maria Corda, though she has been working in Berlin with the UFA organization, is a Hungarian by birth. Among her best known starring pictures are "The Last Days of Pompeii," "Samson and Delilah" and "Dance Fever."

She is a striking blonde of medium height, blue-eyed, smiling and vivacious.

Splendid Actor Signed

Harry Cohn, general manager of production of Columbia Pictures, announces the addition of William Tooker to the cast that will support Priscilla Dean in "Birds of Prey."

"Three Hours"

"Purple and Fine Linen," starring Corinne Griffith for First National, will be released under the title of "Three Hours," it was announced by Production Manager Richard A. Rowland.

Miss Mathis Signed

Miss June Mathis' first job as a free lance is to write the adaptation and continuity for Metro-Goldwyn-Mayer's film version of Channing Pollock's stage play "The Enemy."

Jack Horner was never so attractive as Marion Nixon, the Universal star.

Artclass Has Listed Many Foreign Sales

Several foreign sales were consummated this week by Artclass Pictures Corporation, embracing distribution in Brazil, Spain and Portugal and Africa.

Six features in the Buddy Roosevelt, Buffalo Bill, Jr., and Leo Maloney series of Westerns were sold to Jacobo Glucksman for Brazil.

Sells Four Westerns

These pictures, as well as four series of Artclass comedies, were sold by Jacques Haik, of Paris, France, for Artclass to Transportes Mitjavale of Barcelona for Spain and Portugal.

Max Weiss sold to African Films, Limited, four series of Western features, including Buddy Roosevelt, Buffalo Bill, Jr., Wally Wales and Leo Maloney.

Wide Foreign Sales

These sales further increase the widespread distribution of Artclass product in foreign fields accomplished by Max Weiss during his recent extended trip to England and the continent, when he sold the Artclass comedies to Jury - Metro - Goldwyn, Limited, for the United Kingdom.

Monte Blue Likes Nothing Better'n A Red Hot Fight

An unusually thrilling sequence in "Wolf's Clothing," starring Monte Blue, the Warner Bros. star, with Patsy Ruth Miller in support, marked the conclusion of that film last week.

Monte Blue, piloting a subway train, has a battle with a maniac for control of the train.

Advices from the coast indicate that this sequence marks one of the most terrific battles ever staged for a film.

Rin-Tin-Tin Star of "Hills of Kentucky"

"Hills of Kentucky," starring Rin-Tin-Tin, is in its second week of production.

Howard Bretherton, recently signed to a long term directorial contract by the Warner Bros., is directing the dog star.

Others in the cast are Jason Robards, Dorothy Dwan, Tom Santchi and Billy Kent Schaefer.

The production is based on the story, "The Untamed Heart," by Dorothy Yost.

Helene Costello is leading lady in "While London Sleeps," a Warner Bros. picture of the mystery and romance which shroud a great city in the hours of night.

Finis Fox on "Quality" for Inspiration

Finis Fox has been signed by Inspiration Pictures to write the scenario for "Quality," the Dixie Wilson story recently chosen as the first vehicle for Gardner James.

Mr. Fox's most recent scenario is "Resurrection," now being produced by Inspiration Pictures and Edwin Carewe.

First Woman Director At Paramount Studios

Dorothy Arzner Appointed By Ben Schulberg To Direct Esther Ralston's Next; Worked On "Old Ironsides"

HOLLYWOOD has given the megaphone to a woman. Dorothy Arzner, the girl who single-handed cut and edited "The Covered Wagon" and "Old Ironsides," two of the most successful photoplays in screen history, was today signed to a long term contract as a Paramount director.

Announcement of the signing of Miss Arzner was made by B. P. Schulberg, associate producer, who stated her initial directorial assignment will be Esther Ralston's first starring vehicle, "Fashions for Women," soon to go into productions.

Not only is Miss Arzner the first woman in the history of Paramount to be given the megaphone, but she is also the only woman in the industry to be made a director in the past 10 years.

The selection of Miss Arzner, herself the product of Los Angeles, comes as a result of seven years of untiring labor as script girl, film cutter and scenario writer. To her it fulfills a dream of 21 years ago when she was a child at the old Hoffman Cafe in Los Angeles, the rendezvous of almost every motion picture pioneer on the West Coast.

Came to Paramount

Louis Arzner, her father, operated the cafe and scores of the present day film celebrities, almost unknown at that time, would take Dorothy on their knees and relate to her their fascinating film deeds.

Late in 1919 she came to the Paramount studio asking for a chance to enter motion picture work at the bottom and at her own request began by typing scripts. From that lowly post she rose through script girl on the set to cutter, then writer, returned to editing, at the insistence of James Cruze, to do what is declared to be one of the most nearly perfect examples of film editing in screen history on "Old Ironsides." Then she received her reward in the opportunity to become a director.

Whiskers In Style In Western Wilds

Harry D. Wilson, on the Edwin Carewe lot writes "The House of David clan might well rise in their graves should they witness happenings in Hollywood these days. The beard has come into its own in movieland. Every man who can support whiskers is working in the film production of 'Tolstoy's 'Resurrection.'"

Harry winds up by saying that some of the beards are so long that their owners can get by without neckties. "Art for art's sake in the movies," he apologizes.

There is hard talk among the barbers, but they make up their profits, after all, on odd bobbing jobs for the girls.

A love scene from "The Fourth Commandment," a Universal Jewel.

Glyn Story for Betty Bronson

Elinor Glyn, whose story, "It," has just been produced by Paramount with Clara Bow starring, is now writing an original story for Betty Bronson.

The title of the new Bronson vehicle will be "Ritzy," a story of modern youth.

Membership Drive For Scouts in S. D. Tie-up

Fred Thomson's "Regular Scout" Is Used In Sioux Falls, Where Princess Theatre Gets Publicity Aplenty

A CAMPAIGN for extension of activities of the Boy Scouts of America was started in Sioux Falls, S. D. The campaign was inspired by F. B. O.'s picture "A Regular Scout," featuring Fred Thomson and his horse, Silver King, and will terminate with the showing of this feature at the Princess Theatre during Christmas Week.

Announcement of the coming of "A Regular Scout" to the Princess Theatre was made simultaneously with the disclosure of the complete plans for the membership drive at a meeting of Scout Executives and members of Troops 2 and 3 in Calvary Cathedral. Enthusiasm ran high at the mention of Fred Thomson and Silver King, who in the past four years have have become the idols of American boys and girls. Thomson, incidentally, is himself a Scout Commissioner.

Scouts Are Actors

The height of their enthusiasm, however, was reached when it was announced that they themselves would temporarily become motion picture actors in the production of a local movie called "Me and My Chum." This production is being sponsored by Sam Cornish, owner and manager of the Princess Theatre. The picture will be made during the progress of the membership drive and will be exhibited at the Princess Theatre at the same time as "A Regular Scout."

At the meeting word was received from Thomson giving encouragement to the campaign. A telegram from Thomson read: "Glad if my picture 'A Regular Scout' can be of service to you in connection with the membership drive for new recruits in Sioux Falls, and both Silver King and myself send our heartiest congratulations and best wishes for the Boy Scouts of America. Sincerely, FRED THOMSON."

M. J. Weisfeldt, Division Manager of Film Booking Offices, cooperated with Sam Cornish in putting the stunt over.

Richard Barthelmess aboard the Majestic, on returning from Europe. He went on to Burbank to start work for First National

Gorman "The Top" In "A. W. O. L."

Charles Gorman has been added to the cast of "A. W. O. L.," Fox Films feature war comedy, now in production at the West Coast Studios under the direction of Ben Stoloff. Gorman will play the heavy, that of a tough top-sergeant.

New House Opens With A Columbia

"The Better Way," Columbia Pictures Corporation's film drama starring Dorothy Revier and Ralph Ince, has been selected by Elmer Daniels as the opening attraction of the Capitol, Worcester, Mass., early this month.

The new theatre, one of the finest in New England, cost half a million dollars to erect.

Film Salesman in Picture Role

Climaxing one of the most unusual agreements in the film industry Scott E. Chestnutt, for ten years a film salesman and crack branch manager for Paramount, has completed a thirty-five hundred mile journey from his exchange in Jacksonville, Fla., to Hollywood to play the umpire in "Casey at the Bat."

Although Chestnutt has been associated with the films since 1916, this marks the first time he ever entered a studio or witnessed a picture production. Formerly an umpire in Southern and International baseball leagues and nationally known as a famous character of the diamond, Chestnutt was assigned to the important role of umpire in Hector Turnbull's production by Jesse L. Lasky.

His signing for the role came as a result of a recent banquet during the Paramount convention at French Lick, Ind., when, after Chestnutt had regaled the assembly with some colorful baseball yarns, Mr. Lasky told the ex-umpire he'd give him a job as film player any time he wished. Chestnutt took him at his word.

Alberta Vaughn's Next

"Fast and Furious," an original story of the race track by Enid Hibbard, will be Alberta Vaughn's next starring vehicle, according to advices from the offices of Edwin King, vice-president and general manager of F. B. O. studios.

Fred Thompson shows Silver King before the Boy Scouts in his F. B. O. picture, "A Regular Scout."

Extra Shows At Warners And Colony

Warner Bros. will give two special performances on New Year's Eve at both B. S. Moss' Colony Theatre and Warner's Theatre, New York City, where Syd Chaplin in "The Better 'Ole" and John Barrymore in "Don Juan" are playing the respective houses.

Long Runs Here

"Don Juan," now released to all exhibitors through Warner Bros. extended run productions' special sales department, will then be entering its sixth month on Broadway and "The Better 'Ole" will be starting its fourth month.

Both pictures are playing to capacity and there is no indication that the productions will be taken off Broadway for months to come.

Warner Oland Cast In "A Million Bid"

The first member of the supporting cast for "A Million Bid," the Warner Bros. picture starring Dolores Costello, which will be started soon, has been signed in the person of Warner Oland.

Casting will be completed just as soon as Darryl Francis Zanuck finishes the script of the film, which is based on the play by George Cameron.

Crack Cameraman To Warner Bros.

Hal Mohr, who was responsible for the beautiful photographic effects in "The Third Degree," the Warner Bros. production starring Dolores Costello, has been signed to a long term contract by the Warners as a result of the fine camera work in that film.

Mr. Mohr will crank the cameras next on "Bitter Apples" starring Monte Blue.

Moreno With Dorothy Gish

Antonio Moreno has been engaged by British National Pictures, Ltd., to play opposite Dorothy Gish in Frances Marion's scenario for "Mme. Pompadour."

The picture is the first to be produced at the company's new studios near London.

Moreno sails about January 1. Herbert Wilcox will direct.

Rowland Lists First National's 1927 Plans

Record Number of Pictures in Production At Burbank Studios; Supervisors, Directors, Stars Busy

FIRST NATIONAL is looking to the New Year as a period of unusual production activity, according to General and Production Manager Richard A. Rowland. The forecast that 1927 will be a banner year is based on the record number of pictures now in production, preparation or final stages of completion at First National's Burbank lot.

Norma Talmadge has reached the half-way mark in the shooting of "Camille," in which Gilbert Roland appears opposite the star. Others in the cast are Lillyan Tashman, Rose Dione and Oscar Beregi, with Fred Niblo directing.

Colleen Moore, having just completed "Orchids and Ermine," is starting production on "Naughty But Nice," for which a cast is speedily being assembled.

The Yuletide season will see Constance Talmadge's "The Vamp of Venice" well into production. To date the supporting cast includes Antonio Moreno, Jullane Johnston, Edward Martindel, Michael Vavitch, Arthur Thalasso and Andre Lanoy.

Others Now Ready

Corinne Griffith has just finished "Three Hours," formerly titled "Purple and Fine Linen." Her current picture, "The Lady In Ermine," is now ready for release.

"The Runaway Enchantress," starring Milton Sills, is nearing completion under the direction of John Francis Dillon. In the supporting cast are Mary Astor, Larry Kent, Alva White, Kate Price, Arthur Stone, Emily Fitzroy and Joe Bonomo.

Richard Barthelmess, who has just returned from a five weeks' trip abroad, is at work on his first picture for First National, under the terms of his new contract. A cast is being assembled by A. L. Rockett, who will manage the production. Alfred A. Santell will direct. Actual shooting will begin shortly after New Year's Day.

With "Long Pants" just completed, Harry Langdon will enjoy a vacation over the holidays and prepare for his new feature length comedy, the title of which has not as yet been announced.

Johnny Hines is well in work on "All Aboard," with Edna Murphy playing opposite the comedian. Others in the cast include Anna May Wong, Babe London, Sojin and Frank Hagny.

A. L. Rockett is cutting and editing "The Lunatic At Large," Leon Errol's second comedy for First National. The picture is a January release.

Ken Maynard's current offering, "The Overland Stage" was previewed in the East and acclaimed the best Western ever made by Maynard, and a certain box-office winner.

Other pictures in production include "An Affair of the Follies," formerly titled "Three in Love," which an Al Rockett unit is shooting with Lewis Stone, Billie Dove, Lloyd Hughes, Arthur Hoyt and Arthur Stone; "The Duke of Ladies," a Robert Kane production with Ben Lyon in the leading role; "The River" (tentative), a Sam Rork production; and a R. R. Rockett production not yet titled but in which Dorothy Mackaill and Jack Mulhall will play the featured leads.

Productions in preparation for shooting before the end of the year include "Bayo-Nuts (tentative), an original story by Frank Griffin with Charlie Murray and George Sidney in the leading roles; and "Tender Hours," a John McCormick production, to be George Fitzmaurice's first picture for First National.

Pictures now in the cutting room include "The Song of the Dragon," a Robert Kane production; "The Perfect Sap;" "Easy Pickings," "McFadden's Flats."

Jetta Goudal in "Fighting Love," for P. D. C., reveals a wealth of hair and it's her own.

Odd Players For Cast of "No Control"

Several more players have been added to the cast of "No Control" which Scott Sidney is directing for Metropolitan. They include three kangeroos, a mule, twelve parrots, two pumas, two baboons, and three lions and two dogs.

They are in the circus sequence, the winter quarters of which are now being filmed. Harrison Ford and Phyllis Haver have the leading roles.

Florence Vidor Has New Plans

E. H. Griffith will wield the megaphone for Florence Vidor's next Paramount starring vehicle, "Afraid to Love," which will be made on the Coast.

Miss Vidor was originally slated to make "Afraid to Love" at the Paramount Long Island studio, but shortly after she reached New York, she became ill, causing a delay.

No Wonder They Win

Sallie O'Neill, of Metro-Goldwyn-Mayer, was mascot of Notre Dame against the Trojans. Here she is with "Red" Edwards (left) and Tom Hearndon of Notre Dame.

Lots of Folks But Not One "Extra" Here

There's not a single Hollywood movie "extra" in "Rubber Tires," a film story of the "Tin can tourists" now being produced by the DeMille Studio.

No casting agencies or employment bureaus were called upon to supply the "atmosphere" for this picture. With the exception of the actual cast, not one of the several hundred characters who appear in it had ever faced a motion picture camera before.

Director Alan Hale is filming "Rubber Tires" over a route of several thousand miles and there are no studio-made scenes in the production. All scenes will be made at the various tourist camps and along the highways en route and the people who appear in them are engaged on the very spot where Hale finds them. Certainly, "Rubber Tires" should supply something of an answer to the request for "new faces" in pictures.

Harrison Ford, Bessie Love, May Robson, Junior Coughlan, Erwin Connelly, John Patrick and Clarence Burton portray the featured roles.

Marie Prevost's Four Directors

Marie Prevost finds herself surrounded by four directors, in "Getting Gertie's Garter."

E. Mason Hopper is directing the production for Metropolitan, which was to be directed by Myers, Charles Ray and Del Henderson, all three of whom have directed successful productions.

Other players in the cast include William Orlamond, Sally Rand, Fritzi Ridgeway, Franklin Pangborn and Lila Leslie.

Baltimore First Runs For Columbia

Two simultaneous first-run showings in Baltimore for the week of December 13, is another indication of the nation-wide popularity of Columbia Pictures.

Robert North, manager of Warner's Metropolitan Theatre will play "The Truthful Sex," and Manager E. A. Lake has booked "Sweet Rosie O'Grady."

"Mother" Under Way

"Mother," the famous Kathleen Norris story, has gone into production on the F. B. O. lot. Belle Bennett, well known for her success as the mother in "Stella Dallas," has the title role.

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Moving Picture WORLD

A Chalmers Publication

Nuggets Found in "Easy Pickings" a First National Picture

KENNETH HARLAN and Miss Nilsson strike a pose in which she registers fear and he shows a slight nervousness, but evidently he's ready for trouble.

DESPITE the strange fad and fancies of folks in pictures, Miss Nilsson cannot be persuaded to take a cigar from her director, George Archainbaud.

MUCH is told in shadows on the shadow screen and in this scene there is a whole incident, emphasized by the fine acting of Miss Nilsson.

ANNA Q. NILSSON in one of the thrilling scenes is the captive of the ominous looking gentleman in the brunette robe and mask. The picture is replete with suspense and action.

SO near and yet, not near enough. Kenneth Harlan and Miss Nilsson in a close-up of a happy ending, show the emotion called love.

SOMETHING New York has become accustomed to. Philo McCullough and Anna Nilsson "stick up" Jack Williams and it looks like "Easy Pickings."

"Easy Pickings"

PRODUCTION on the First National picture, "Easy Pickings," has just been completed. Anna Q. Nilsson, the gorgeous blonde, has the feminine lead and is supported by Kenneth Harlan, Philo McCullough and other players of note. George Archainbaud was the director and he has made a picture tense with emotion, rich in suspense and action, with a story of unusual events in modern American life.

Trio of Warner Bros. Pictures Are Started

Hoyt Takes Monte Blue Co. to San Francisco For Sequences in "Bitter Apples;" Miss Fazenda's New Film

THREE MORE of the Twenty-Six Warner Winners were started this week at the Warner Studio in Hollywood, while three others are being finished.

Harry Hoyt, recently signed to a long term directorial contract, has started shooting "Bitter Apples," the famous novel by Harold McGrath in which Monte Blue is being starred. Mr. Hoyt, who believes that the most difficult sequences of a picture should be filmed first, is now in San Francisco with the company, where is shooting the bay city sequences preliminary to the interiors.

Myrna Loy is Mr. Blue's leading lady, while others in the cast include Paul Ellis, Charles Mailes, and Sydney de Grey. Mr. Hoyt is responsible for the scenario of the piece as well as the direction.

The second of the Warner three now in production is "The Gay Old Bird," Louise Fazenda's new starring vehicle under the direction of Herman Raymaker. Charles Whitaker adapted the film from the original Steppling and Francis Raymond story by Virginia Dale. John T. Murray, Ed Kennedy, John constitute the supporting cast of principals.

The third picture started this week is "White Flannels," Lucian Cary's Saturday Evening Post serial adapted and scenarized by Graham Baker. Louise Dresser and Jason Robards have been assigned important roles. Robards was recently signed on a long term contract by Warner Bros. because of his excellent work.

Harry Hoyt

Frank Borzage Is Back From Europe

Frank Borzage, Fox Films director, arrived in Hollywood this week after a two months' tour of Europe.

Borzage made this hurried trip abroad while waiting for Janet Gaynor and Charles Farrell, the principals in "Seventh Heaven," his next Fox film, to finish their present picture roles.

Miss Gaynor is playing in "Sunrise," directed by F. W. Murnau.

Information Wanted

In order to determine values for insurance purposes, the origin and actual value of the following positive and negative films are required:

POSITIVE	PARTS	AVERAGE METERS
Her Marriage Vow.	6	1850
Love Question	7	2250
Half and Half	5	1750
Marriage	5	1800
Husband Love	6	1850
Women Forget	5	1750
The Pirate	3	1000
The Twins	2	600
Strength of a Blow.	1	350
NEGATIVE		
Willar Comedy	1	600
Iro Comedy	1	130
Miss Rachel (Drama)	1	300
Smyrna Catastrophe.	1	120

A substantial reward will be paid for information establishing values.

ALBERT R. LEE & CO., INC.
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New York City

Looks Suspicious

Nope, it's only perfume. Patsy Ruth Miller, the Warner Bros. star, in a blond wig for "Wolf's Clothing"

"Price of Honor" Cast Completed

Malcolm McGregor, who plays opposite Shirley Mason in "The Wreck," now nearing completion at Columbia's Hollywood studios, has been cast for the hero part in "The Price of Honor," starring Dorothy Revier.

Supervisor of Production Harry Cohn announces that the cast will include Irville Alderson, William Mong, Gustav von Seyffertitz and Dan Mason.

"Easy Pickings"

"Easy Pickings," made for First National under management of John McCormick, is in the cutting room. Anna Q. Nilsson, Kenneth Harlan and Billy Bevan are featured. The story is one of remarkable suspense and it is said to be exceptionally rich in humor.

Edna Murphy, Johnny Hines' Leading Lady

Edna Murphy has been selected to play the leading feminine role opposite Johnny Hines in his latest First National release, "All Aboard," now shooting on the West Coast, an announcement from C. C. Burr, producer of the Johnny Hines comedies, states. A cast to surround the comedian is being completed under Burr's direction. The comedian's headquarters are at the Tec Art Studio in Hollywood.

Used Many Cameras

A battery of cameras were pressed into service for the comedy action in the first day's shooting, which took place on the sandy wastes in the vicinity of El Segunda, where several hundred extras with horses and camels gave the desert sequence a spectacular touch.

Among those selected for important roles are Sojin, the Chinese character actor; Frank Hagney and Babe London, the comedienne.

Virginia Valli In H. G. Wells' Story

Virginia Valli has been selected to play the lead in Fox Films' screen version of H. G. Wells' story, "Marriage," which will go into production shortly under the direction of R. William Neill.

Alma Rubens was announced for this part a few weeks ago, but Miss Rubens' illness necessitated a change in the cast.

The Wells story will be known as "The Wedding Ring" for screen purposes. Allan Durant, French screen star, has been cast in the male lead.

Gloria Swanson Brings "Sunya" to Completion

GLORIA SWANSON has finished work on "Sunya," her first independent production for release by United Artists.

The star and her director, Albert Parker, now are engaged in cutting and titling the picture, which will be ready for distribution early next month.

In February the star-producer will begin work on her second United Artists cinema, a modern love story.

Every one connected with the production of "Sunya" is enthusiastic over the results. Not only have novel camera and lighting effects been obtained to heighten the dramatic interest of the story, but a new method of presenting titles will be introduced.

The camera effects are the work of Miss Swanson, Director Albert Parker and Dudley Murphy, creator of the Ballet Mechanique, who was called in as consultant on the crystal sequences of the film.

A LA RED GRANGE. Richard Dix, in the Paramount production "The Quarterback," makes a friend of his delivery horse.

MERRY CHRISTMAS

SPEAKING of dolls, here's Marian Nixon, of Universal, all hung up in somebody's stocking. Really, this seems to be carrying generosity almost too far, Kris. It's too much to expect.

TAKE 'em off, we know you. It's Snookums, the Newlyweds baby in the Universal pictures from the cartoon by George McManus. The youngster aspires to be first assistant to Santa Claus and from the make-up here he's pretty competent for the job. "Snookums" is known throughout Hollywood as a regular boy.

ALLENE RAY, the lovely Pothe star, no Christmas tree is complete with a doll or two in addition to all the other wonderful things that come with Christmas.

WHATEVER does Santa bring to good little vampires? Myrna Loy of Warner Bros. seems to anticipate a merry, merry day in this charming pose on Christmas day in the morning.

LOLA TODD and Edward Phillips in a Christmas scene from the Chodwick first division picture, "The Bells," starring Lionel Barrymore in Sir Henry Irving's greatest stage role.

NOW that blondes prefer gentlemen, Santa Claus is apt to be awfully nice to Phyllis Haver, the lovely P.D.C. star who hangs her dainty stocking on the mantel.

Contract for Sally O'Neill A "Home Run"

Sally O'Neil, now playing the feminine lead opposite William Haines in "Slide, Kelly, Slide," Metro - Goldwyn - Mayer's new baseball story which employs some of the most famous diamond stars in the country, figuratively registered a home run in the shape of a new contract, which will keep her services exclusively with M-G-M for several years to come.

Jackie Coogan to Present "Buttons"

Jackie Coogan's first starring vehicle under his new contract with Metro-Goldwyn-Mayer will be "Buttons," an original sea story, according to an announcement last week, by Irving Thalberg.

"Buttons" was written by George Hill, the director who made "Tell It to the Marines."

On The Beach at Waikiki

Ethlyne Clair, who is "Mrs. Newlywed" for the McManus cartoons pictured by Stern Bros., plays a lilting ukelele.

"The Broken Gate"

"The Broken Gate," suggested from the novel of the same name by Emerson Hough, who wrote "The Covered Wagon," and which is to be filmed by Tiffany Productions, is now in the course of production.

Will Rogers' Film

Will Rogers has made a 12-reel record of his European trip last summer, and plans will be announced shortly for its release.

It is expected that the comedian will do his usual "celebrity baiting" for the films.

New Tiffany Picture Big Laugh Film

"Redheads Preferred" is announced as the next Tiffany production to be released following "Sin Cargo."

According to advices received from the West Coast studios by M. H. Hoffman, vice-president of the company, "Redheads Preferred," was given a preview in one of the larger of the Los Angeles theatres and the reception accorded the picture confirmed the general opinion of the studio executives that it will be one of the greatest laugh pictures of the year.

In the cast are Raymond Hitchcock, Marjorie Daw, Theo. Von Eltz, Cissy Fitzgerald, Vivien Oakland, Chas. A. Post, Leon Holmes and Geraldine Leslie.

Aside from the actual humorous value of the story and title, the picture is said to have the elements of suspense, romance and action.

Nineteen Universal Jewels For First Half Of 1927

(Continued from page 495)

The list of 19 Universal Jewel productions, in the order of their release, are as follows:

"The Silent Rider," a Hoot Gibson Jewel, adapted from Katherine Newlin Burt's story, "The Red Headed Husband," and directed by Lynn Reynolds with a cast including Blanche Mehaffey, Ethan Laidlaw, Otis Harlan and Wendel P. Franklin. Released January 2nd.

"Oh Baby," comedy written and directed by Harley Knoles, and made with Little Billy as the central character, and a cast also including Madge Kennedy, Creighton Hale, Flora Finch, Ethel Shannon and David Butler. Released January 16th.

"The Ice Flood," a George B. Seitz Production, a great out-of-doors drama from the story by Johnstone McCulley, with Kenneth Harlan and Viola Dana as the co-stars. This is hailed as a "big punch" picture. Released January 23rd.

"Butterflies in the Rain," an Edward Sloman Production, made from Andrew Soutar's widely read story. Laura La Plante and James Kirkwood are co-starred, with a cast including Dorothy Cummings, Robert Ober, Oscar Beregi, and a dozen other popular players. Released February 6th.

"The Denver Dude," is a Hoot Gibson Jewel, made as a Lynn Reynolds Production. It was also written by Reynolds, aand formerly was known as "Cheyenne Days." The cast includes Blanche Mehaffey, Robert McKim, Howard Truesdale, Rolfe Sedan, Grace Cunard, Harry Todd, Martha Brundage, Joe Tickson and George Summerville. Released February 13.

"The Wrong Mr. Wright," for release February 27th, is a masterful screen adaptation of the great stage play by George Broadhurst. Scott Sidney directed it with Jean Hersholt in the leading role. The cast includes Walter Hiers, Robert Anderson, Dorothy Devore, Enid Bennett, Edgar Kennedy, Mathilde Comont, Jay Belasco and Buddy, the dog. Released February 27.

"Perch of the Devil" is a King Baggot Production from Gertrude Atherton's sensational novel. Pat O'Malley and Mae Busch are co-starred with a cast including Jane Winton, Theodore Von Eltz, Mario Carillo, Lincoln Steadman, Gertrude Oakman, Martha Franklin and George Kuwa. Released March 6th.

"The Mystery Club" is a splendid screen adaptation of the Arthur Somers Roche story "The Crimes of the Arm Chair Club." Herbert Blanche made it with a cast including Matt Moore, Edith Roberts, Mildred Harris, Charles Lane, Warner Oland, Henry Herbert, Charles Puffy, Natt Carr, Jed Prouty, Alfred Allen, Sidney Bracey and Monte Montague. Released March 13th.

"Sensation Seekers," Carl Laemmle's screen adaptation of the Ernest Pascal book "Egypt and the Lord," was made by Lois Weber with Billie Dove and Huntley Gordon, co-stars. It is an ultra-modern story. In the cast are Raymond Bloomer, Peggy Montgomery, Phillips Smalley, Edith Yorke and Cora Williams. Released March 20th.

"Ace High" is a Hoot Gibson Jewel, although it probably will reach the screen under another title, due to a conflict. It is a Lynn Reynolds production made from a story by Reynolds. Released April 3rd.

"Held By the Law," an Edward Laemmle Production from an original story by Bayard Veiller, co-stars Johnnie Walker and Marguerite de la Motte. Released April 10.

The cast includes Jack Daugherty, Virginia Boardman, Lincoln Plummer, Ward Crane, Ben Hall, Otis Harlan and Ena Gregory. Released 29.

"Taxi Taxi" is a farce-comedy made by Melville Brown from a story by George Weston. Marian Nixon and Edward E. Horton are co-starred, with a cast including Burr McIntosh, Edward Martindel, William V. Mong, Lucien Littlefield and Freeman Wood. Released April 24.

"The Love Thrill," starring Laura La Plante, was directed by Millard Webb from a story by Webb and Joseph Mitchell. Miss La Plante is supported by Tom Moore, Bryant Washburn, Jocelyn Lee, Arthur Hoyt, Nat Carr and Frank Finch Smiles. Released May 8.

"The Prairie King," a Hoot Gibson Jewel, also a Lynn Reynolds Production, is being adapted from George Ogden's book, "Cow Jerry," and is being made as a Gibson picture of the highest entertainment value. Released May 15.

"Down the Stretch," recently completed by King Baggot, is a racing picture, taken from Gerald Beaumont's story, "The Money Rider." It was made with Marian Nixon and Robert Agnew in the leading roles. hTe cast includes Jack Daugherty, Virginia Boardman, Lincoln Plummer, Ward Crane, Ben Hall, Otis Harlan and Ena Gregory. Released May 29th.

"The Bargain Bride," an Edward Sloman production, starring Mary Philbin, now in production was adapted from the novel, "Lea Lyon," by Alexander Brody. Released May 29.

"Too Many Women," a Norman Kerry Jewel, is from the Gabrielle Reuter novel, "The Opera Glass." Released June 19.

"Beware of Widows," will be a Laura La Plante feature. Wesley Ruggles is the director. Matt Moore is Miss La Plante's chief support. Bryant Washburn also has an important principal role. Released June 26.

"A Hero on Horseback" is another Lynn Reynolds-Hoot Gibson Jewel, adapted from the Ralph Boston story, "Nine Points of the Law." Released July 10.

This release will wind up the Spring, 1927, release schedule for Universal and will compete the feature releases pending the start of the 1927-1928 season.

Scenes From A Sophisticated Success

"Stranded in Paris"

BEBE DANIELS takes the count as a counterfeit countess in the scintillating series of situations of a stranded shopgirl in "Stranded in Paris" for Paramount.

Lieber Congratulates His Buffalo Exchange

THERE WAS JUBILATION in First National's Buffalo office this week when it was officially announced that the Buffalo exchange had come off first in the Lieber Month Drive, held during October as a mark of tribute to Robert Lieber, president of First National Pictures, Inc.

Other winners were the exchanges at Seattle, Louisville and Toronto. F. J. A. McCarthy is the manager of the winning Buffalo exchange. J. G. Bower, Paul E. Krieger and J. I. Foy are managers of the exchanges at Seattle, Louisville and Toronto, respectively.

Of the thirty-eight First National exchanges in the Lieber Drive, ten succeeded in passing their quota. Buffalo went 12 per cent. above its quota, with the other three winners trailing close.

In commenting on the exceedingly successful outcome of the drive in his honor, President Lieber said:

"It is with a deep sense of gratitude that I wish to thank every member of the First National field personnel for the spectacular results achieved during October, which was designated by the sales executives as Lieber Month.

"In extending my congratulations to the winners in the four districts I want to say that I have been thrilled during the course of the battle as the weekly reports reached me, and I know that you had to fight mighty hard to reach the top because you had no other First National branches as opponents, and none can fight as they can.

"And, as I promised at the beginning of this drive, Buffalo will be singled out for a special honor which I shall announce later."

Irving Cummings Finishes Another

"Bertha, the Sewing Machine Girl," in the person of clever Madge Bellamy, made her debut on the screen this week when Irving Cummings completed the screen version of that celebrated old melodrama at Fox Films West Coast Studios.

The picture was started in New York in the sweat shop district of the lower East Side with which the story deals in part. The company returned to Hollywood a month ago to complete interiors.

Others in the cast besides Miss Bellamy, are Allan Simpson, Sally Phipps, a new Fox discovery, Paul Nicholson, J. Farrell MacDonald, Arthur Housman, and Harry Bailey.

Gloria Stumbles Across An Actor

Gloria Swanson, an inveterate theatregoer, dropped in to see Cecile Sorel in one of her performances several evenings ago without dreaming that the visit would result in an actor for her picture, "Sunya."

A few moments after the curtain had risen, however, the man who had played the role of Fouche in Miss Swanson's French production of "Madame Sans Gene" walked on the stage.

After the performance, Gloria and her husband, the Marquis de la Falaise, waited at the stage door for Favieres' departure. The three had dinner together, recalling the experiences they had in the making of Madame Sans Gene, and yesterday Favieres, with Cecile Sorel's permission, was at the Swanson studio playing in one of the French scenes of "Sunya."

Miss Compson Signs

Betty Compson's first picture in a series which she will make for Chadwick Pictures Corporation will be a film version of William Pelley's "Lady Bird." Malcolm MacGregor, it is said, will be her leading man.

Murnau Has Big Players in "Sunrise"

F. W. Murnau, celebrated European motion picture director, has added several well-known American character actors to the cast of "Sunrise," which is his first picture in this country for Fox Films. George O'Brien, Janet Gaynor and Margaret Livingston have the three principal roles. For supporting parts Murnau has selected J. Farrell MacDonald, Ralph Sipperly, Bodil Rosing, Arthur Housman, Barry Norton, Jane Winton and Leo White.

Murnau is now filming the city sequence on the huge set constructed at Fox Hills from plans drawn by Rochus Gliese.

Jacques Lerner Back to Paris

Jacques Lerner, noted Parisian delineator of animal roles, having completed the featured role in "The Monkey Talks," which he created on the stage, has departed for his beloved France.

"The Monkey Talks" was directed by Raoul Walsh at Fox Films West Coast Studios and Olive Borden is starred in the production.

Others in the cast are Raymond Hitchcock, Ted McNamara and Malcolm Waite.

Seastrom Will Again Direct For Lillian Gish

ONE of the most important directorial assignments made at the Metro-Goldwyn-Mayer studios this year is indicated in an announcement by Irving Thalberg that Victor Seastrom has been selected to direct Lillian Gish in "The Enemy."

Seastrom, who made such outstanding M.-G.-M. pictures as "He Who Gets Slapped," and "The Tower of Lies," directed Miss Gish's most recent starring vehicle, "The Scarlet Letter," which has been proving a great success on Broadway for the past five months. When he finished directing "The Scarlet Letter" last spring Seastrom returned to his native Sweden for several months, and has been back at the studio only a short time.

Work on "The Enemy," a June Mathis adaptation of Channing Pollock's stage success, will start soon as "The Wind," originally scheduled as the next Gish starring vehicle, has been postponed until Clarence Brown, who will direct that film, finishes "The Trail of Ninety-Eight," which he will make in Alaska.

First National Signs Well Known Writers

John McCormick, manager of First National's West Coast production, announced this week the engagement of several very well-kown continuity writers and scenarists for various forthcoming productions.

Gerald C. Duffy, who titled "Don Juan's Three Nights" for First National, and who has written the scenarios for a number of successful pictures, will adapt "The Butter and Egg Man." Rex Taylor will be responsible for the continuity of "The Road to Romance," which will be made under the direction of Charles R. Rogers. Taylor wrote the scenarios for Colleen Moore's "Irene" and for "McFadden's Flats."

"The Sunset Derby," another production to be made under the management of Charles R. Rogers, as recently announced by McCormick, is being prepared for the screen for Curtis Benton, who will be remembered for his fine work on "Mighty Lak' a Rose."

Title Chosen

The Spanish romance starring Ramon Novarro, recently completed at the Metro-Goldwyn-Mayer studios, has been titled "Lovers."

Jean Hersholt, "The Old Soak," of Universal fame, has his first comedy role in "The Wrong Mr. Wright."

Frances Agnew: Her Fox Titles

To Frances Agnew, free lance film writer and former New York newspaper woman, goes the credit for the titles of "Summer Bachelors," the Allan Dwan production which is the first William Fox release to have the honor of a Capitol Theatre booking. It opens at the Capitol December 18.

Miss Agnew came to New York last summer for First National, to adapt "Lady, Be Good," and then write the adaptation and continuity of "The Perfect Sap," the Ray Rockett-First National production, based on the stage play "Not Herbert." On its completion Mr. Dwan signed her to edit and title "Summer Bachelors."

Eucharistic Congress Film a Hit in Newark

The Rialto Crowded; Picture Held Over for Second Week; City-Wide Drive By Corps of Experts

EXHIBITORS booking the official film of the Eucharistic Congress of Chicago can add greatly to their profits by following the forceful and energetic exploitation campaign conducted for the film's first run in Newark, N. J., at the Rialto Theatre. The results of this campaign are almost incredulous. In the first place it piled up a $20,000 advance sale. Secondly, it created such a continuous demand for seats that it was necessary to extend the run from one week to two weeks, with all signs pointing to plenty of standees at every showing.

The campaign conducted in Newark was simple and followed a general plan outlined by an advisory committee appointed by Will H. Hays to guide Msgr. C. J. Quille, general secretary of the Congress, who is in charge of the film. This committee consisted of such recognized showmen as Winfield R. Sheehan, general manager of Fox Films; J. J. McCarthy, managing director of the road show companies of "The Big Parade" and "Ben Hur," and Pat Casey of the E. F. Keith vaudeville company.

Further to simplify Msgr. Quille's problem, Fox Film Corporation has agreed to act as distributor of the film and E. C. Grainger, of the Fox Home Office at 850 Tenth Avenue, New York City, has been appointed general booking agent. A nominal fee will be charged the church for this service, but the Fox organization will in no way share in the profits. It was the Fox company which prepared the film and presented it as a gift to His Eminence, George, Cardinal Mundelein, Archbishop of Chicago, and sponsor of the Congress.

The first step in the Jerseyites campaign was to get the backing of the Catholic hierarchy of the city. The initial move in this direction was the obtaining of permission from the Rt. Rev. John Joseph O'Connor, D.D., Bishop of Newark, to have the picture presented under his distinguished patronage. In addition the Bishop was prevailed upon to notify every pastor in the diocese to announce the coming of the picture from his pulpit and urge his parishioners to buy tickets. The pastors were also asked to help the picture by displaying the lithographs that would be sent them and allowing the distribution of folder heralds in the churches and at all parish meetings. A letter insert was supplied them to place in every letter mailed out of the pastorate.

The result of this cooperation was most pleasing to the promoters, who are connected with the Federation of the Holy Name Society Orphan Fund. On the Monday following the first announcement the theatre was besieged with requests for reservations. Some pastors bought books of 500 tickets.

Stanley Company Picks More Gotham Pictures

OSCAR NEUFELD, president of the De Luxe Film Co., in Philadelphia, distributors of Gotham Productions for Eastern Pennsylvania and Southern New Jersey, wires New York that three more Gotham Productions have been selected by the Stanley Company of America for first run bookings in the city of Philadelphia.

"Money to Burn" continues to be the outstanding Gotham hit of the season and this drama of romance and adventure in South America was accorded the unusual honor of being engaged for an entire week at the big 4,000-seat Earle Theatre.

The booking has been set for the first week in February.

Two Gotham productions will be represented on Market street, Philadelphia, the last week in December. "King of the Pack," playing at the Globe Theatre and "The Block Signal" at the Earle Theatre.

Two additions were made to the Gotham sales organization during the past week. M. C. Howard was assigned the management of the Washington exchange to replace F. J. Shepard, resigned, and Ben Abrams going to Washington as member of the sales staff. Ben is a brother of Jerry Abrams.

Harrison Ford, the P. D. C. star who was such a success in "The Nervous Wreck"

Big Feature Syndicate In Laugh Month

Further indication that Laugh Month—January, 1927, has become a big, national idea, is found in the fact that King Features Syndicate, Inc., the biggest newspaper syndicate in the country, has tied up with the National Laugh Month Committee and is behind Laugh Month 100 per cent.

King Features Syndicate serves hundreds and hundreds of newspapers, and readers of their material mount up into many millions. King Features is the syndicate that issues such comic strips as "Bringing Up Father," "Katzenjammer Kids," "Happy Hooligan," "Abie the Agent" and scores of other comic strips and pages, and humorous columns.

The organization is circularizing every one of its accounts with special Laugh Month material—letters, broadsides, thumbnail mats, etc. This means that almost two thousand daily newspapers in the United States will receive special syndicated material on Laugh Month.

Fox News Reel To Paramount

Announcement from Short Subject Sales Manager Fred C. Quimby of Fox Films, contains the information that the first news reel contract signed by Paramount executives provides for the presentation of Fox News at the new Paramount Theatre, recently opened.

Some months ago Samuel L. Rothafel placed his signature to a Fox News contract for his new Roxy Theatre, soon to be opened, and that contract, like the Paramount, was the first for news reel service.

Christie Studios Are Busier Than 'Phone

They are busier than ever at the Christie studio. Bobby Vernon has just completed work in his latest, "Sure Fire," set for release December 26. Frances Lee, William Irving and Andy Clyde are in the cast.

Jimmie Adams' "Shell Shocked," with Vera Stedman, Eddie Baker and George Burton, is another.

We gave you the advance dope on all the others in the special Christie section of the last issue of Moving Picture World.

Many Exhibitors Announce Plans for "Laugh Month" Participation

Kathryn McGuire, who scintillates in Lupino Lane comedies.

Joseph M. Seider Places His Okeh On "Laugh Month"

Joseph M. Seider chairman of the Administrative Committee of the Motion Picture Theatre Owners of America, has this to say of the Laugh Month campaign:

"Anything that causes people to laugh ought to make them happier, and happy people are always good citizens.

"Laughter is relaxation; that means renewal of energy. Therefore National Laugh Month can be made really constructive as well as amusing. Moves of this kind can be made of advantage to our industry.

Piquant Joan Renee of Leo Maloney Westerns for Pathe dons a sou'wester.

The National "Laugh Month" Committee Offers Exploitation Suggestions for All Joining in Great Campaign

SCORES OF EXHIBITORS are going to try to capture prizes in the Laugh Month Exploitation contest this year, according to indications reaching the headquarters of the National Laugh Month Committee. Attracted by the possibility of winning cash awards for themselves as well as increased business and prestige for their theatres, dozens of exhibitors already have signified their intention of putting on exploitation campaigns boosting Laugh Month in general and short subjects in particular during January.

An example of the tenor of the majority of letters and entries already received is the communication of Haring & Blumenthal, with offices at 1440 Broadway, New York, and controlling several first-run theatres in Northern New Jersey. David Schaeffer, of that organization, writes:

"We want to state that not only do we endorse Laugh Month as a great box-office attraction, but also as a great move to impress the importance of short subjects on the public.

We participated 100% last year, through which efforts we captured one of the first prizes offered for the best exploitation campaign. We will try to double our efforts this year, if same is possible."

Make Plans Now

The Committee points out that the exhibitor who intends to participate in Laugh Month should begin laying his plans now, if he has not already started. In connection with this thought, several exploitation ideas, most of which are elaborated upon in the Laugh Month presssheet, are suggested as requiring immediate attention by the showman.

The exhibitor should plan to dress the inside of his house for Laugh Month. He can clothe his ushers or usherettes in clown costumes, and they can carry on their belts a small show-card placard announcing the big comedy carnival. He can have his sign painter make "HA" and "HO" compo boards cutout signs in various sizes, from a foot high to six or seven feet high, in assorted colors. These he can hang about the theatre anywhere he sees fit, spreading them around liberally, and standing the biggest ones in selected spots on the floor. These signs can be moved outside the theatre and around the front when the proper time comes.

On his screen he should start running the Laugh Month trailer or slide. The trailer is not long enough to become tiresome even if run for two weeks or more. In itself it contains a good laugh.

He can begin work on other exploitation. Suggested ideas are the use of "Laughing Records." They are known as the "Okey Laughing Records" and can be obtained at almost any phonograph store. The Columbia and Victor people also issue laughing records. These can be placed in a phonograph with a repeat attachment and the apparatus set up behind a cut-out poster of a laughing face. Both the one-sheet and the three-sheet Laugh Month posters are adaptable to this stunt.

There are many angles to the idea of conducting laughing contests. One in particular is the stunt of offering an award to any man or woman who can sit through your show without laughing. This is a good gag for the audience as well as for the exhibitor. Another angle is to conduct a laughing contest on your stage, offering awards to the folks having the most natural laugh. If you can put this over it will prove a "wow." Still another phase is to "plant" one of those high-pitched, shrieking laughers in your audience. This is really worth while in getting your audience worked up to laughing heartily.

A "Clown Carnival" is productive—and funny. Get the kids of your town to dress in home-made clown costumes, or in any outlandish garb that suits their fancy, and offer free tickets for the funniest get-ups. If possible, get the kids to parade through the main streets of your town to the theatre.

The comedy "Amateur Night" is a "Natural" for Laugh Month. Merely allow anyone who wants to try three or five minutes in

(Continued on page 508)

Christie Comedy Week Lures 7,000 Theatres

Showmen Throughout Country Participate In Sweeping Tribute To Producers Of Short Comedy Pictures

TABULATION of the final results of Christie Anniversary Week, now being prepared by Educational Film Exchanges and the Christie Studio, indicates that Christie Comedies were given one of the most sweeping tributes ever tendered a motion picture producing company. More than 7,000 theatres testified to their high regard for Christie product by showing one or more of the two-reel comedies from the Christie Studios during the week of November 14. Practically every exchange and key city in the country was included with one or more first run bookings of the current releases. Forty-five Christie two-reelers played first run in the exchange cities alone.

No attempt was made to have the same comedies play simultaneously all over the continent, but the bookings were set for the newest comedies available in the Educational Exchanges to the various accounts. Specially prepared Christie anniversary one-sheets were featured by thousands of exhibitors with the names of the comedies with which they were celebrating the occasion.

Visits 400 Theatres

As a foreruner of this fifteenth anniversary observance of Christies' establishment in 1911 of the first motion picture studio in Hollywood, Pat Dowling, publicity and sales director at the Christie Studios, invaded the field and visited more then 400 theatres from New York to San Francisco. The diminutive foreign automobile used by Dowling in making the transcontinental trek attracted attention to the booking drive by its unique appearance and excellent performance. Educational Exchanges participated not only in the territory visited but also in all other sections of the country. Dowling visited every city on or near the Lincoln Highway in making the trip from August 31 to October 21.

Nearly every Educational Exchange was divested of working prints on Christie subjects during the Christie Week celebration. Reports show that the largest number of bookings were of "Uppercuts," featuring Jack Duffy; "Dummy Love" and Wife Shy," starring Bobby Vernon; "Beauty A La Mud" and "Shell Socked," starring Jimmie Adams; and "A Dippy Tar" and "A Briny Boob," starring Billy Dooley.

The press, including motion picture trade journals and telegraphic services to newspapers throughout the world, joined the exhibitors in recognizing the establishment by the Christies of screen production in Hollywood, and the subsequent growth of split-reel entertainment into the present high grade of two-reel Short Features.

Bruce Scenic

Marvelous cloud effects features the current Bruce Scenic Novelty subject which is entitled "Sunbeams"—"The Rainbow" "Moonlight." Weird, yet beautiful views are produced in shots showing the sun shining at odd angles through variously formed clouds.

"Howdy Duke"

Lupino Lane's second new comedy for Educational, which will be ready for showing during Laugh Month, has been completed. It has been titled, "Howdy Duke" and presents the versatile screen funster in his funniest role, according to preview critics.

Lucille Hutton peeps out from behind her parasol. She's one of the charming Educational mermaids.

Monty Banks Picks Gem In Leading Lady

When the Pathe feature comedy, "Atta Boy" was filmed, Monty Banks, the star of the picture, insisted that a certain type of appealing young woman be given the leading feminine role.

After consideration of a score or more Hollywood screen beauties, Monty and the others responsible for the success of the picture, selected Virginia Bradford, a daughter of the South, who hails from Tennessee.

As a result, Banks and the young woman brings to the screen a comedy that in every detail is a story of youth. Those who have seen the young actress declare her work in "Atta Boy" is a pleasant relief from the generally accepted type of comedy.

'Tis a Cold World, But—

It appears to be an empty stocking, but Artist Michelson, of Pathe, fills it to overflowing in one of Aesop's Film Fables.

Star Praises Roach-Pathe Gown Creator

Priscilla Dean, who has been associated as a stellar player with several producing organizations, is one of the strongest boosters today for the policy of the Hal Roach studios regarding costuming, settings, photography and other technical qualities in the making of their new type Pathe comedies.

Particularly does she praise the character of the gowns created for her by Will Lambert, designer at Roach's, whose work is without a parallel in comedy studios.

"In no feature production have I ever found more clever ideas or more beautiful designs in clothes," said Miss Dean. "Lambert is one of the most original designers of women's clothes today. I have never worn screen clothes which I liked better."

Hamilton's Next

Lloyd Hamilton proves just exactly how much comedy can result from a series of gags built around a Ford in "One Sunday Morning," the latest Educational-Hamilton Comedy in which he is starred. This comedy has been prepared for December showing. Virtually every scene uses the Ford as the basis for the fun-making.

Jack Duffy Loaned

Jack Duffy, featured player in Educational-Christie Comedies, has been loaned to another company to furnish some of the comedy relief in "No Control."

Showmen Plan For Laugh Month Features

(Continued from page 507)

any effort he cares to employ to make the audience laugh. This is a great gag, especially if you can get a good announcer and if, in your house, the mention of local names means anything to you.

The foregoing are only a few ideas that the showman can start working on NOW. If he desires, he can divide Laugh Month into four big weeks—"Comedy Week," "Sunshine Week," "Fun Week," "Happiness Week"—and he can adapt individual stunts and angles to each different week. Other labels he can tack on the Laugh Month idea are "Great Laugh Carnival," "Monster Joy Jubilee," "Big Fun Frolic," "Laugh and Grow Fat Celebration" and many others.

There are scores of good exploitation angles to Laugh Month.

Fox Special in "Toyland," in Varieties

A special Christmas feature will be presented in the Fox Varieties reel released November 28 for the holiday season.

This picture will show animated dolls and other toys filmed in the vicinity of Nurenberg, Germany, by Russell Muth, who spent more than a month gathering material.

Fox News will carry another feature in its Christmas issue, which Weber Hall made in the large New York department stores. He has caught many human interest bits showing children operating mechanical toys of many sorts.

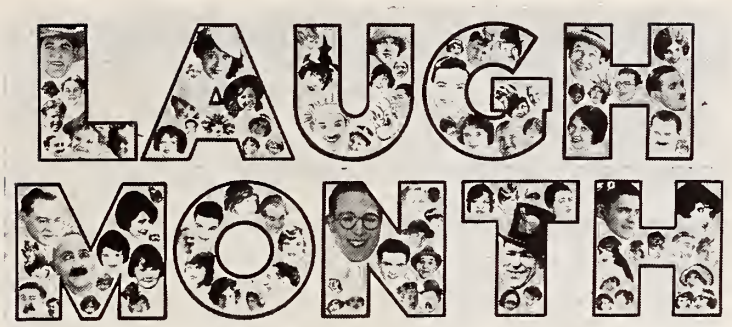
"The Wisecrackers"

Lorraine Eason, of "We're in the Navy" and "What Price Glory" fame, Thelma Hill, Al Cooke and Kit Guard, who have the four-handed leading roles in F. B. O.'s new two-reel comedy series, "The Wisecrackers," are now shooting on the second episode under the direction of Del Andrews. An excellent supporting cast has been assembled for the current chapter of H. C. Witwer's series.

"Funny Face"

Production work has been completed on the next Educational-Juvenile Comedy which has been titled, "Funny Face." "Big Boy" again is featured as the "leading man" in this laugh vehicle which has youngsters as the principal players.

Audrey Ferris, one of the clever players in Educational Cameo comedies.



They're all Pathe players who provide the world with laughter.

Wally Wales In Ripping Western, a Pathe Film

WALLY WALES, star of "Ace of Action," a thrilling Western feature production distributed by Pathe, is one of the fastest rising in public favor, of the new school of younger Western heroes.

Wales was born on his father's ranch, the Rio Del Sorrento, in Southern Texas, twenty years ago. Gifted with handsome features, his life in the open, and his love for athletic sports, have given him a perfect physique. Wally in his boyhood days was educated by private tutors, and, later, at the University of Wisconsin, made an enviable reputation for himself in all branches of athletics, and also won the Phi Beta Kappa for advanced scholarship.

Making Laugh Novelty "Funnier," "Topics'" Task

Charles McDonald, editor-in-chief, "Topics of the Day" (center), with his staff, selecting jokes for the January Laugh Month release of this Pathe subject.

EVERY MONTH is laugh month for the Pathe "Topics of the Day," but as an added contribution to the approaching January, dedicated as the 1927 Laugh Month, a special meeting was called by Editor-in-Chief Charles McDonald for the purpose of making the January releases of Topics exceptionally funny.

As the editorial staff always selects the cream of the world's wit and humor, a difficult task is faced—that of making Topics funnier. Few suggestions were forthcoming, but it was agreed that at least an effort be made by concerted action on the part of each reader to submit for the final selection, a greater number of jokes than is usually required. In this manner, topics chosen for the release each week will be selected from about 500 jokes submitted, instead of the usual 350.

It cannot be said that, in making every month for the past eight years a laugh month, Timely Films Incorporated, producers of Topics of the Day, have had an easy task. The success of this unusual motion picture release is due largely to the experience and earnestness of the organization and to the fact that its work is systematized to no lesser an extent than any business of a more mechanical or commercial nature.

That the weekly Topics of the Day releases to be shown during January, 1927, Laugh Month, will present the best jokes available is assured by the enthusiastic cooperation evinced by each individual member of the Topics of the Day staff. An additional 100 papers will be added to the mail bag that ordinarily, each day, brings the editorial offices 600 publications from all over the world

Lupino Lane Selects New Funny Story

Lupino Lane, star of his own series of comedies for Educational, has selected for his next vehicle a comedy which he believes is better suited to his talents than anything else he has attempted since entering motion pictures. He will be cast as the genteel gentleman of the road who obtains employment as utility man in a tank-town theatre. In the course of his duties, the former Ziegfeld Follies star is pressed into service as a leading man, acrobat, strong man and toe dancer. The comedy has been titled "Drama De Luxe."

Kathryn McGuire will appear again as his leading lady, while Wallace Lupino, Glen Cavender and Bob Kortman take the principal supporting roles.

Asher Signed

Max Asher, who had one of the principal roles in a recent feature production which had the navy as its locale, has been signed by Al Christie to appear in the forthcoming Educational-Billy Dooley Comedy now in production under the direction of William Watson. Vera Steadman, who has appeared in Christie sailor comedies in the past opposite Dooley, will appear as his leading lady.

Tuna and Bass

Jimmie Adams, who is starred in a series of comedies bearing his name for Educational, has been spending a brief vacation between pictures out on the Pacific near Cataline fishing for tuna and bass.

"Big Boy," the clever little star of Educational juvenile comedies.

Accessories Ready for "Laugh Month" Showman

THE National Laugh Month Committee announces that a full line of special Laugh Month accessories is now available to exhibitors who will participate in Laugh Month—January.

In connection with its announcement of the accessories available, the committee states that exhibitors will be supplied with any or all of the special Laugh Months mats free. Cuts of these illustrations, which are adaptable for use in newspaper ads, heralds, theatre programs, etc., will be furnished exhibitors at cost.

All accessories are illustrated and described fully in the Laugh Month press sheet, which is being mailed to every exhibitor in the country this week. This press sheet contains material with which an exhibitor can plan and execute a complete campaign, including newspaper advertising, stunts, publicity, contests, etc.

The accessories include mats and cuts, banners, cloth pennants, three-sheets, one-sheets, trailers, slides, buttons and window cards.

Special Mats Ready

There are fifteen special Laugh Month mats. If the exhibitor wants mats at once he can obtain them without cost from the Western Newspaper Union, with offices at 210 South Desplaines street, Chicago; 239 West Thirty-ninth street, New York, and 500 Howard street, San Francisco. The exhibitor should write to the office nearest him, requesting that the mats be sent.

The flashy Laugh Month banners are printed on canvas in two colors. They are ten feet long by three feet deep, and are equipped with five eyelets for hanging. The cost is $1.25. The cloth pennants are 29 inches deep, printed in assorted colors, and have eyelets for hanging. The price is 12 cents each. Three-sheet posters in color sell for 27 cents each, and one-sheets for 15 cents each. Banners, posters and pennants should be ordered from the Sweeney Lithograph Company, Belleville, N. J.

Trailers boosting Laugh Month (a laugh in themselves) will be furnished free on request by regular users of the service of National Screen Service, Inc. The cost of the trailer to non-users of service is $1.00. Regular users may merely request the Laugh Month trailer of their booker; others can obtain them from National Screen Service, Inc., at any of the following addresses: 126 West Forty-sixth street, New York; 845 South Wabash avenue, Chicago, or 1922 South Vermont avenue, Los Angeles.

A special de luxe trailer will be supplied to those theatres requesting it. National Screen Service, at nominal cost, will incorporate into this de luxe Laugh Month trailer the theatre's complete billing for any given period during Laugh Month. Merely send along your Laugh Month billings (the wording you want) with your order to National Screen Service, Inc.

Laugh Month Buttons, a great bet for the kids, with a laughing face printed in maroon on a white background, may be obtained from the Bastion Brothers Company, Rochester, N. Y., at the following prices: 500 for $4.50; 1,000 for $8;; 2,500 at $7.75 per thousand; 5,000 at $7.50 per thousand; 10,000 at $7.25 per thousand.

Slides will be furnished for 15 cents each by the Excelsior Illustrating Company, 216 Sixth avenue, New York.

Window cards are available through the Ellray Printing Co., 5 East Twentieth street, New York City. They are 5 cents each in lots of ten or more and 7 cents each in lots of less than 10.

Sparkling Comedies On Pathe's Dec. 26 Program

Roach's "Forty-Five Minutes From Hollywood," Sennett's "Flirty Four-Flushers," And Novelties Listed

EXCELLENT Laugh Month entertainment is afforded in the two-reel comedies presented by Hal Roach and Mack Sennett in the Pathe Short Feature Program for the week of December 26th. The former offers "Forty-Five Minutes from Hollywood," and the latter, "Flirty Four-Flushers." Other releases of the week include the Sixth Chapter of the Pathe Serial, "The House Without a Key"; "With the Wind," one of the Grantland Rice Sportlights, Topics of the Day Number 52, "Where Friendship Ceases," one of Aesop's Film Fables; Pathe Review No. 52, and two issues of Pathe News, Nos. 2 and 3 of the 1927 series.

"Forty-five Minutes from Hollywood," is one of the Hal Roach Star Comedies with Glenn Tryon in the featured role and the following in the cast—Rube Clifford, Sue O'Neil and Charlotte Mineau. It was directed by Fred. L. Guiol.

"Flirty Four-Flushers" is a Mack Sennett comedy with Madeline Hurlock and Billy Bevan in the leading roles with a supporting cast including Vernon Dent, Ruth Taylor, William Blystone and William McCall. It was directed by Eddie Cline.

"The House Without a Key" has for its sixth chapter an episode entitled, "Sinister Shadows," in which Allene Ray and Walter Miller, the co-stars, are in danger of their lives. Charlie Chan, Chinese detective, does his best to protect these two, who never give a thought to danger when running down a clue that may possibly lead to the murderer of Dan Winterslip, for Cary cannot believe that her father committed the crime, and John, too, is eager to prove that his uncle was not killed by the father of the girl he loves. This serial was adapted by Frank Leon Smith from the popular Saturday Evening Post story by Earl Derr Biggers.

Show Icy Greenland

Pathe Review No. 52 presents: "Voyaging with MacMillan to Greenland": With the veteran Arctic explorer on one of his famous expeditions; Kent, England: A Pathecolor study of the first established kingdom of the Saxons; "Laboring for Life": Harvesting with the Chinese where rice spells life to 350,000,000 human beings. "With the Wind," the current Grantland Rice release of the Sportlight Series is a picture of rare beauty covering sailing as the sport of the barefoot youth and the millionaire.

"Where Friendship Ceases" is one of Paul Terry's funniest creations of the Aesop's Film Fable Series; Topics of the Day No. 52 offers the latest wit and humor from the press of the world; issues Nos. 2 and 3 of Pathe News on the 1927 program complete the weekly releases.

Farina is to be official package opener for "Our Gang," the Hal Roach youngsters of Pathe fame.

Mabel Normand Explains Title

Mabel Normand, inimitable Hal Roach comedienne, is somewhat perturbed because there are people unacquainted with the definition of a "nickel hopper." You see, Miss Normand's newest Pathe comedy is based upon the adventures of "The Nickel Hopper." It is a December release.

"It's the percentage girl in a public dance hall who gets 2½ cents per dance, and who may, if her feet hold out, successfully negotiate 105 dances in one evening."

Timely Reviews of Short Subject Productions

By C. S. Sewell

"A Blonde's Revenge"

(Pathe—Two Reels)

Once again, Ben Turpin has the role of a gay chap with the ladies. This time he is running for office and a rival candidate tries to frame him, using his stenographer., Another candidate's wife visits him as does the wife of his backer, portrayed by Thelma Parr, pictured here. The three appear at the same time and there is a series of farce comedy complications with considerable slapstick as their respective husbands and sweethearts as well as cameramen camp on their trail. With great elation Ben goes to see some movies prepared for his campaign but his stenographer has done her work well and the record of his flirtations are flashed on the screen, he beats a retreat with his backer right after him. This is a good comedy idea that has been amusingly developed and should please generally.

"School Days"

(Pathe—One Reel)

FARMER AL is a school teacher in this Aesop's Fable cartoon, and his pupils are little doggies, cats and piggies. They are a mischievous gang and keep the school in an uproar. A cop coming to investigate, gets hit and there is a mad chase ending at a swimming hole with one of the little animals knocking a hornet's nest down on Al's head. Then the chase begins all over again. Up to the high amusement standard of this series.

"The Little Pest"

(Universal—One Reel)

This is a Blue Bird comedy starring Neely Edwards, and no showman can hardly ever go wrong on this comedy star. Jay Belasco has directed a fast-moving skit, in which an infant relative is left in care of Neely, and if audiences don't howl at the nonsense of either Neely or the kid, or both, then there's something wrong with your audience, that's all. Consuelo Dawn is the girl.

"Top Notchers"

(Pathe—One Reel)

POINTING OUT THAT every line of sport has its "top-notcher" who serves as a popular idol and draws the crowds. Grantland Rice in this Sportlight shows a number of them in action, including Babe Ruth for baseball, Red Grange for football, Gene Tunney for boxing, Suzanne Lenglen for tennis, Bobby Jones for golf, and Tommie Hitchcock for polo. Sport fans especially should like this one.

"Rooms for Rent"

(Universal—Two Reels)

Andy Gump takes more than his usual quota of hard knocks in this Gump comedy, and, with a real lion and a chap dressed in a lion's skin, Andy's fate, in the closing sequence, seems to be in doubt. The "story" tells of Mrs. Gump seeking to rent out a room, and Andy's efforts to bring in someone to occupy the room. Andy finds a warring couple, the husband being of the murderously jealous type. Joe Murphy, pictured here, is standard fund as Andy, and Fay Tincher keeps the pace as "Min," with Jackie Morgan as "Chester." This comedy will stand up alongside any "Laugh Month" offering.

"Too Much Progress In Pipe Rock"

(Universal—Two Reels)

This comedy admirably maintains W. C. Tuttle's fun among the folks in "Pipe Rock," with Ben Corbett pictured here and Pewee Holmes featured, under Vin Moore's direction. All of the old friends are back with us, but Pewee and Ben start or finish most of the laugh stuff. It being April 1, anything might happen. Old Benson decides to fool the folks by making believe he has lost some bonds. Pewee further hides the bonds but a monkey takes them from Pewee's hiding place. The fun is fast and furious. Dorothy Kitchen, the New York girl selected to play in pictures as a result of a contest, is again seen in this comedy.

"AKey-HoleCruise"

(Educational—One Reel)

VIEWS OF VARIOUS portions of the earth are shown in this Hodge Podge through the medium of having a kid apparently looking at them through a keyhole. As usual the scenic shots are embellished by animated cartoon and art work. Among the subjects are the Sphinx and unusual shots of the pyramids, wild animals, the Frozen North, Bridal Veil Falls, and a Japanese gunboat in action. Especially interesting are the novel close-ups of the pyramids.

"Have Courage"

(Educational—Two Reels)

In his familiar character of a boob gob, Billy Dooley is seen on shore leave at a French port in this Educational Comedy. Starting a flirtation with a pretty woman portrayed by Yola D'Avril, pictured here, he is challenged to a duel. With his pal, Eddie Baker, they visit another girl whose sweetheart is a policeman and get in bad when Eddie puts ink in the coffee. Billie manages to collect about a half a dozen challenges for duels and, in an amusing scene he uses a cannon to rout the bunch. It "kicks" Billy over a cliff. A good, fast-moving comedy with amusing gags. Natalie Joyce and Vernon Dent assist in the fun-making. As usual with a Dooley comedy, there are quite a number of scenes on a United States battleship.

"Barnum Was Right"

(Educational—One Reel)

POOR HIGH-HAT HAROLD, the villain of this series of Life cartoons, comes to an untimely end in this number, being consumed by a lion, leaving Mike and Myrtle free to continue their romance. There is considerable clever and amusing stuff in this reel which, of course, deals with circus life. For instance, Harold fills an elephant with gas instead of water and the animal floats away like a balloon with Harold and Myrtle suspended on a trapeze. Harold's cigarette punctures the balloon and he falls into the lion's cage, but Mike saves Myrtle.

"The Battling Kangaroo"

(Fox—Two Reels)

Three kangaroos add a decidedly novel and amusing touch to this William Fox Animal Comedy in which Lige Conley, pictured here, and Mildred June, have the leading human roles, with Al Kaufman as a K. O. pugilist. Mildred needs $1,000 and Liege seeks to win it for her by fighting Kaufman but is knocked all over the place. He accidentally gets hold of escaped kangaroos. There is a chase and a lot of slapstick gags, including a sequence where the animals break through the floor of a taxi and the machine jumps up and down on the road and finally wrecks a hotel. Lige backs one of them against Kaufman and the animals, dressed as a human being, wins as hilarious a prize fight as you can imagine. An excellent slapstick comedy.

"Buster's Sleigh Ride"

(Universal—Two Reels)

This is a Stern Brothers comedy, with Arthur Trimble and Doreen Turner in their customary roles, with the dog Tige, doing his stuff with more than the customary display of canine intelligence. Buster, Mary Jane and Tige inflate an air mattress, and fall asleep on it. Their bed carries them aloft, to the cold North, and on a snowy mountain top things begin to happen, and they happen all the way down to the last jolt at the bottom, when the kids wake up. And there you are.

"Pathe Review 50"

(Pathe—One Reel)

CRUDE METHODS of harvesting and threshing grain still in use in the Philippines are shown in the first section of this Review, while another installment of Pillsbury's series of flowers in Pathecolor, this time the iris lily is the second number. The final section of this interesting reel presents some beautiful photographic views of a desert oasis taken by the Count De Prorok expedition to Northern Africa.

"The Fire Brigade" Illuminates Central

(Continued from page 476)

leans. Extraordinary demonstrations occurred en route. Fire departments turned out en masse to stage colorful welcomes. Captain Calderwood of the Los Angeles Fire Department piloted the car as it crossed the country.

Simultaneous with its arrival in New Orleans was the arrival of Mr. Mayer and a party that included his family, May McAvoy, Bert Woodruff, Hunt Stromberg and other celebrities. A sky-high demonstration greeted them. Mayor O'Keefe was a host of hosts, and the public interest was almost unbelievable.

A special preview of "The Fire Brigade" occurred at the State Theatre on the night of October 17, as readers of Moving Picture World know. The following day Mr. Mayer was told by the fire chiefs' convention that he could depend on the cooperation of every department in the country in putting "The Fire Brigade" before the American people. They cheered Mr. Mayer to the echo.

This, then, is the history of the picture which Broadway will see for the first time on Monday. Metro-Goldwyn-Mayer has no doubts at all about the picture. They visualize it as one of the biggest hits the company ever has produced, including even "The Big Parade" and "Ben Hur."

Undoubtedly the company knows what it is talking about, because rival executives, whose ears have been close to the ground, are anxiously awaiting the opening. They will study the technical production of the picture, they will render homage to Mr. Mayer for his inspiration and to Mr. Mayer and Director Nigh for its development—and they'll tell Pete Smith, exploiteer, that any time he wants a job he needn't fear starvation.

French Chanticleer Is Expected to Crow

(Continued from page 484)

mentioned in this article, to take over and reorganize the rather badly battered Societe des Cineromans, largest of the Pathé Consortium's subsidiary producing organizations.

And to him in no small measure is due say the wise ones, the present revival of the French film industry. He has—in association with Louis Nalpas, who is in direct charge of all his film activities, as his artistic and commercial director—not only literally put le Societe des Cineromans on its feet, but has planted those feet way out ahead.

At Joinville le Pont, a suburb of Paris, the Societe des Cineromans has the finest studio in Europe, if not the largest, as modern and uptodate. I am told, as any in Hollywood. Alongside of it is being built another of equal size, under the supervision of M. Nalpas, at a cost of 15,000,000 francs, which will be completed next summer.

Are Making "Casanova"

Here they are making a super-production, "Casanova," based on the dramatic life of the famous diplomat and lover, a picture for which Premier Mussolini of Italy gave M. M. Sapene and Nalpas permission to rope off the historic Place di San Marco in Venice for a week or more, in order that some of the scenes might be taken without interference by the public.

Sapene's single policy, it is said, since entering the picture business has been to make good pictures. The cost is a secondary consideration.

When he began, he is reported to have said: "The United States does not want our pictures—*now*—so we will not try to make them for it. But we will keep on making them—five, ten, twenty a year, as many as we can make well—until they come to us and say they want them."

Apparently, "they" are beginning to say they want them already, for no less than four of Louis Nalpas' productions from le Societe des Cineromans are now in this country. Universal has two of them, "Michael Strogoff," which has just been released and is now showing at the Cohan Theatre on Broadway, New York City, and "Les Miserables" a massive photodramatization of Victor Hugo's immortal story.

The other two, "Nitchevo" and "Fan, Fan, la Tulipe," were recently brought to America by Edward Auger and are now being edited and titled for the American market.

From all accounts Sapene, personally, is a most remarkable man. He is big, physically and mentally. He radiates personality. His interests are tremendously wide and varied and his resources enormous. His energy is dynamic. He is said to be close to sixty, but with the vitality and vigor of an athletic man of thirty.

Has Original Personality

A prominent American film executive, a big man, himself, in the industry, who saw much of Sapene last summer, told me: "His is a personality, different and more many-sided than that of any man I know.

"I don't know who to compare Sapene with in the industry. He is tremendous. Perhaps I can't describe him better than to say, that I was at a conference in Paris at which half a dozen of our big motion picture executives were present and several Frenchmen. Sapene, the only one of the lot who couldn't speak English, absolutely dominated the whole roomful.

"He made the rest of us seem as insignificant and unimportant as so many tailor's dummies, while he ran the show. And none of us seemed to mind. We all took it as a matter of course.

"Sapene is a big man—but quite different from any of the big men that I know in America."

Then he added: "Give Sapene a couple of years more and he is going to make us sit up in the matter of production—he and Nalpas. I don't believe he has really started."

Sapene and Nalpas make a strong team and they are setting the production pace for France, just now beginning to feel again, after a dozen years, that the old Chanticleer may have a lot of life left in him yet. They are both strong partisans and admirers of the United States and both recognize the need of a closer relationship between this country and France, in their respective film industries.

They deserve the cooperation of those who see a short distance ahead of their noses and who realize the direction in which the film business is tending outside of our own territorial limits. And one way or another, I am inclined to think they are going to get it, if only because they are developing and fostering a market that one day we will need, just as later we are going to need their pictures and production ideas.

Two men—the heads of two great American producing and distributing companies—already have had the vision to see, what I have only hinted here. To name them might embarrass, so I shall save their names for a later article.

Physician Urges Use of Motion Pictures in Science

Dr. Joseph Franklin Montague

FIRM in his belief that motion pictures could be utilized for medical education, Joseph Franklin Montague, of New York, is waging a determined effort to arouse interest in the proposal in scientific and film circles.

Dr. Montague is a member of the Bellevue Hospital Medical College Clinic. In a paper which recently received wide attention, he stated:

> "I have been able to conceive and produce about 55,000 feet (nearly eleven miles) of motion picture film portraying most vividly every known variety of intestinal and rectal disease that can be shown in pictures. Cases are shown, instruments demonstrated and every modern method of treatment is shown by means of moving pictures. Any and all surgical operations are capable of being shown by this means. Not only are actual pictures of the operation employed, but by the use of animated diagrams, the most intricate procedure and operation may be shown in great detail, and in a manner whose clearness is not possible of obtainment by any other method."

In conclusion, Dr. Montague expressed the hope that before long the schools of medicine and surgery would adopt motion pictures as an invaluable adjunct to their studies.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Illinois

Moving Picture World Bureau, Chicago, Ill., Dec. 15.

THE new loop theatre proposed for 23 West Monroe street, will be built by a company to be known as the 23 West Monroe Street Corporation and they in turn have leased the 2,000-seat theatre that is to be a part of the 29-story building for 30 years to the National Playhouses, Inc., which is the successor of the Cooney circuit.

Edwin Silverman, manager here for Warner Brothers, has charge of the second Vitaphone show at the Woods Theatre and Barrett Cupp is handling the publicity for the feature, which is drawing good business.

Another legitimate theatre here will be turned over to the movies with the coming of What Price Glory to the Garrick Theatre on December 26. It is predicted that within six months that a third of the legitimate theatres here will house moving pictures.

The Paley Amusement Company has been organized here by Jacob Paley, Harry P. Munns and F. Paley, with headquarters at 673 West Madison street. The new circuit will have the Empire Theatre on West Madison street and the Rose Theatre on Milwaukee avenue to start with and other houses may be added from time to time.

Several changes have been made in the Chicago offices of Famous Players-Lasky; Will Hamm, head booker, being promoted to special booking representative, Will Washburn going to the Milwaukee branch sales staff, J. O. Kent coming from Detroit to join the Chicago sales staff and Harry Neil taking over the Washburn territory here. Will Danzinger comes from Canadian headquarters to represent the Harold Lloyd Corporation in this territory and Eugene Smith has been made head booker.

N. Hartzman has taken over the Lawndale Theatre at 3679 West Grand avenue from Sol Best and will make some improvements n the house.

Andrew Karzas circuit has sold the Lexington Theatre property at 63rd street to Charles Fecher and Fred J. Norman, who have operated the theatre for some time past.

Harold Weiss is now with the Fitzpatrick and McElroy circuit in the booking department of that growing organization.

Joseph McKeown has resigned as manager of the Cosmo Theatre of the National Playhouse circuit and is now connected with the Majestic Theatre of the Orpheum circuit.

Clem C. Fore, K. H. Hulquist, B. Hulquist and Z. B. Ford have organized the Fifth Avenue Theatre, Inc., at La Grange, Ill., a west side suburb, and will take over the management of that house, which is at 29 South Fifth street, in that city.

The Hollywood Theatre Company, who plan to build a huge movie house on West North avenue, have increased their capital stock from 250 shares non par value to $250,000 and work is expected to start at an early date on the new enterprise.

Peoria

Henry C. Stickelmaier has been made resident general manager for the eight movie theatres taken over at Peoria, Ill., by the Great States circuit from the Theatre Operating Company.

Hughart Ropes First Honor For Butte in Pathe "Roundup"

DYNAMIC personality figured in the leadership which William H. Hughart, manager of the Pathe Butte branch, gave to the "Great Scott Roundup," to win first honors for his range. It is the same prestige for initiative and resourceful salesmanship that won him the presidency of the Montana Film Board of Trade. In all the intermountain country, where there is just one hydro-electric site after another, "Bill" is recognized as a "live wire" in the motive system of the movies.

He started in Salt Lake ten years ago with Pathe, and came back to his first love in the Butte office after a varied experience that led him, always advancing, through responsible positions with various companies. He was interrupted in this climb during 1918-1919, when he was extremely busy with Uncle Sam and the Allies, in a khaki uniform, paying more attention to emergency rations and projectiles than to films and projectors. When the war had its fadeout after the armistice, he returned to the call of the movies' front line, covering much of the Pacific coast sector for the World Film Corporation and greater Features, Inc. His first transportation orders to Butte brought him to the Fox offices; then he moved as manager to the First National Butte branch. When the booking offices were transferred, leaving Butte as a shipping station, he was secured as manager for Associated Exhibitors, Inc., and for the past year has been back with Pathe as local manager.

Read Newsy Bits about your live-wire friends in these pages.

Montana

Moving Picture World Bureau, Butte, Mont., Dec. 15.

RUMOR has the story of the possible entry of W. J. Sullivan, manager of the Rialto Theatre, in the race for mayor of Butte at the next spring election. "Billy" Sullivan, as he is called by the home folks, is one of the most popular citizens of the Mining City.

Dave McElhinney, local manager of the P. D. C. exchange, is making a tour of the key cities winding up the year's business.

Albert Finklestein, representing General Manager Harry Arthur, Jr., of North American Theatres, has been in Butte for the past several weeks out of the Seattle offices. He has been getting in personal touch with the exhibitors here and with the general public.

Frank Murphy, booker-manager of the Famous Players' local exchange, received a telegram from his home in Denver to the effect that his father is very ill. He is closing up his sales work as speedily as possible in readiness for the holidays that may call him to Denver.

A number of the exchange men are busy this week out of the city and making their bookings in anticipation of going home for the holidays. C. R. Wade, manager of the M.-G.-M. exchange in Butte, has his family in Minneapolis and hopes he can be Santa Claus to his own kiddies, but if he goes home it will be a run and jump game, for he says business is pressing. Clarence Severson, local manager of Universal, plans a hurried trip home to Wolf Point to see his winsome daughter at Christmas time.

Great Falls

At Great Falls, a special matinee was given Saturday morning at the Liberty Theatre in response to the general demand for a peep at Red Grange. Every child was given a Red Grange candy bar and other souvenirs were distributed.

Salt Lake City, Utah

Gloria Ann is the pre-Christmas present that came to the home of Mr. and Mrs. W. J. Heineman in Salt Lake City. W. J. Heineman is manager of the Salt Lake City Universal exchange.

Anaconda

Albert Nadeau, general manager of the chain of Washoe Amusement theatres at Anaconda, was in Butte for a few days and while here he stated that Margaret Theatre was rapidly nearing completion and that he hoped by the first of the year that it would be ready for the public.

Harry Arthur, Jr., and Mrs. Arthur with Mr. and Mrs. G. Kirley of Seattle were in Butte the last week of November. Mr. Arthur, Jr., is on a tour of inspection of the 37 theatres in the group in the Northwest territory of the North American Theatres. Mr. Kirley is the treasurer of the company in the Northwest section, with headquarters in Seattle.

Miles City

At Miles City, Hi Knutson has recently opened his new theatre in the Miles Block. The theatre is one of the most up-to-date playhouses in the state and in addition to the general attractiveness of the beautiful playhouse he has installed a new Robert-Morton orchestral organ.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., Dec. 15.

MISS PITTSBURGH, 1925 (Mildred Walker), who recently played to big business, appearing in person at local picture houses, has gone to the West Coast, where she will be given a screen test at the Cecil B. De Mille studios.

The Pittsburgh branch of Famous Players-Lasky, has deserted Film Row, and moved to its own building at Miltenberger street, corner of the Allies Boulevard, seven blocks from Film Row. Famous is the only exchange not located among the rest of the offices.

"Pete" Alderman, for fifteen years in the theatre business in Pittsburgh and one of the most popular managers in this section, has taken on a new line, and is now Western Pennsylvania and West Virgiia representative for the Air-O-Pure System.

George Wilson, for a long time a salesman at the local Universal exchange, and who recently resigned his position there, has joined the Standard-Federated exchange in the capacity of special representative.

Exhibitor visitors along Pittsburgh's Film Row the past few days included O. J. Sybert, Moundsville; Jack Maple, Point Marion; Louis Stoll, Monaca; John Stahl, Homestead; William R. Wheat, Sewickley; Peter Pegadiotes, Apollo and Farrell.

Miss Mary Toth, inspectress at the Columbia Film Service, suffered a bad cut on one of her fingers while in pursuance of her duties one day the past week. A careless "operator" had used three shoemaker's tacks in patching together broken pieces of film, and Miss Toth unfortunately suffered her injury as a result.

Film Row has been saddened to learn of the recent death of Herman Browarsky, at the age of 47 years. Death followed an operation. At one time he was a salesman for the Selznick exchange.

Budd Rogers, vice-president of Gotham Productions, was a recent visitor in the Steel City, conferring with Manager James H. Alexander, of the Columbia Film Service, which exchange has the Gotham franchise here.

Youngwood

Harry Petz, owner of the Pearl Theatre, Youngwood, was a recent Pittsburgh visitor. He was accompanied by Harry Petz, Jr. This was Junior's first trip to Film Row, and his dad is beginning to teach him the good old theatre racket.

Warner Bros.' Pittsburgh manager, Harold Dunn, has traded in his Auburn sedan, and now drives a Packard sedan. Oh, for the life of an exchange manager!

Miss Lottie Baer, veteran exchange employee, is again back on Film Row, this time in the capacity of booker at Film Distributing Company.

Lee Marcus, F. B. O. sales manager, spent a few hours in the city Sunday a week ago. While here he chatted with local Manager A. H. Schnitzer and his sales force.

Exhibitors are warned not to book the Official Dempsey-Tunney Fight Pictures from any person in Western Pennsylvania other than Harry F. Grelle, local distributor for these films. Any exhibitor who is approached about the rental of these films by any person not an authorized employee of Mr. Grelle, will perform a great favor by wiring him at once.

Ambridge

Ben Nadler, of Ambridge, was on Film Row several days ago.

Chicago Bandits Floored When Girl Floors Cash

Chicago, Ill., Dec. 15.—The quick wit of Miss Norma Bachman saved the box office till when bandits appeared suddenly at her little wicket and with guns pointed at her, demanded the regulation "come across." Instead, Miss Bachman flung the money to the floor and herself did some quick gymnastics as the bandits fired; her luck held, the shot went wild, the bandits fled, the receipts were gathered up by their rightful owners and Miss Bachman is still trying to say she did nothing special—but her friends say otherwise!

Canada

Moving Picture World Bureau, Ottawa, Cana., Dec. 14.

A SATURDAY morning matinee with a double-header programme was the feature at the Regent Theatre, Ottawa, Ontario, on December 11. Manager Ray Tubman provided a show for children, the admission being 15 cents. The place was packed.

The new band of the 38th Highlanders of Ottawa, Ontario, offered its first public concert in the Columbia Theatre, a neighborhood house of Ottawa owned by P. J. Nolan, on Sunday, December 12. This was one of the first special stunts ever conducted for the Columbia.

During the week of December 6 Manager Ray Tubman of the Regent Theatre, Ottawa, was standing on top of the world in the manager's bonus competition of the Famous Players Canadian Corp., being in first place in the Eastern Division of the contest.

Toronto

A special feature during the weeks leading up to Christmas at some 75 theatres of Famous Players Canadian Corp., Toronto, has been the campaign for the sale of script books, consisting of books of admission coupons in varied denominations good at face value at any of the Famous Players theatres.

Ohio

Moving Picture World Bureau, Cincinnati, Ohio, Dec. 13.

CINCINNATI exhibitors, as well as those in nearby towns, report business unusually good for this season of the year, very few of the houses having experienced the usual holiday slump.

Hamilton

James Schwalm, of the managerial staff of the Rialto Theatre, Hamilton, Ohio, has returned from a two weeks visit in Pittsburgh, Pa., whither he was accompanied by his two children.

Coldwater

Chas. Jenkins, Coldwater, Ohio, has closed his Rex Theatre, having leased the building for post office purposes.

Mansfield

Burglars forced the lock on the office door of the Ritz Theatre, Mansfield, Ohio, and although the office was ransacked, nothing was missing. Manager Harry Roberts is unable to account for the occurrence.

Michigan

Moving Picture World Bureau, Detroit, Mich., Dec. 15.

VITAPHONE is to open in Detroit December 9. The Shubert-Lafayette Theatre has been taken over by Warner Bros. and Paul Ashcraft is here in advance of the opening.

Ground has been broken on Detroit's largest community theatre, the Hollywood, which is being erected by Ben and Lou Cohen at Fort and Ferdinand street. It will seat 4,000 people and will cost more than $1,500,000, the owners assert.

James O. Kent, who returned to Detroit recently from Pittsburgh to travel the state for United Artists, left last week for Chicago, where he will become associated with the Paramount sales department.

Oscar A. Doob, advertising manager of the Kunsky-Balaban and Katz theatres in Detroit, spent Thanksgiving Day in Chicago.

Harry W. Ross, division manager for Paramount, and George W. Weeks, assistant to Sidney Kent and recently appointed supervisor of Paramount's new short subject department, were in Detroit for several days last week.

Washington

Moving Picture World Bureau, Seattle, Wash., Dec. 13.

CONSIDERABLE interest is felt among exhibitors as to the consummation of the deal between Pacific Theatres, Inc., operators of a chain of splendid suburban houses in Seattle, and Universal, which has been dickering for the chain for a number of months. H. W. Bruen and Frank Edwards, officers in Pacific Theatres, are in New York at the moment and an announcement is anticipated at any time. It is believed the deal will be a complete sale.

The Old Tacoma Theatre, which is just about completed after a thorough remodeling, may be operated by the owner, Harry A. Rhodes, as a popular priced vaudeville and picture house.

Spokane

Lew Keeler, manager of the Liberty Theatre, Spokane, has again inaugurated Saturday morning matinees for small children. Mr. Keeler also offers money prizes to the youngsters who participate in the song and dance contest. A selected program is offered.

Mrs. R. J. Zell, chairman of the motion picture committee of Spokane Council, P. T. A., spoke at the council meeting in Spokane recently, on the rosy outlook of the better grade of family pictures. Lew Keeler, manager of the Liberty Theatre, also spoke.

Forks

Bob Anderson, owner of the Olympic Theatre, Forks, Wash., was a Seattle visitor last week. Mr. Anderson was en route to Arlington, where he is interested in the purchase of the American Theatre, operated by Carroll Barney.

Murphy at New Granada

Chicago, Ill., Dec. 15.—The appointment of Harold E. Murphy as director of publicity in charge of advertising and exploitation for the Marks Brothers Theatres, Inc., was announced by Mr. Louis L. Marks, president. At present Mr. Murphy will concentrate on the new Granada Theatre, located at Sheridan and Devon.

N. Y. Labor Wants Federal Admission Tax Off

San Francisco

Moving Picture World Bureau, Berkeley, Cal., Dec. 13.

THE annual meeting of the San Francisco Film Exchange Board of Trade was held at the headquarters of the organization, 100 Golden Gate avenue, December 6, when officers were chosen, as follows: President, Charles Muehlman, manager, First National Pictures, Inc.; vice-president, G. C. Parsons, manager, Metro-Goldwyn-Mayer, and executive secretary, Milton A. Nathan. The board of governors consists of three officers, with the addition of G. C. Blumenthal, manager of the Educational Film Exchange, and Carol Nathan, manager of Universal.

Mike Coyne is leaving the San Francisco branch of United Artists the first of the year as manager and is to be succeeded by Fred Gage.

Frank Harris, former Pacific Coast district manager for Pathe, was a recent visitor at San Francisco on his way to New York. He will shortly join the Harold Lloyd Corp.

H. Peters, formerly of the San Francisco branch of Pathe, has left for Los Angeles, where he will take over the post of Pathe feature sales manager.

Markowitz Bros., of San Francisco, have arranged to take over Godard's Theatre, Sacramento, which has been conducted for some time by T. & D. Jr. Enterprises, Inc.

Among the recent visitors on San Francisco's Film Row have been J. J. Wood, the athletic exhibitor of Redding, Cal.; J. A. Harvey, Jr., of Watsonville, Cal., and W. C. Wheeler, formerly a film exchange manager of this city, but now an exhibitor of Willits, Cal.

Ernest Gluckauf, of San Francisco, is planning to go to Europe shortly to act as the resident representative of the Imported Pictures Corp.

Joe Enos, who has managed Market street moving picture houses for years, is trying a new brand of work and is now with the West Coast Amusement Company as field manager.

De Soto Silva, formerly with the Fox Exchange, San Francisco, is now with the F. B. O. as poster clerk.

Berkeley

Clarence Laws, manager of the California Theatre, was one of the speakers at a Better Films meeting of members of the Second District, California Congress of Parents and Teachers, held early in December.

San Mateo

Harry F. Wetherby, assistant manager of the San Mateo Theatre, acknowledged that he was a ham actor, following his alleged confession of having framed up a fake robbery. He was recently given a bag containing $265 and instructed to pay off the vaudeville artists. A few minutes later he returned with a black eye and a bump on his head, explaining that he had been socked by a bandit, who made away with the cash. The police launched an investigation and discovered the bag, with the money intact, hidden behind a steam pipe in the boiler room.

Mayfield

The California Theatre, recently opened by James W. Barlow, has been purchased by B. B. Jones, formerly of the Orpheum Theatre, Lakeport.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., Dec. 15.

THOMAS BURKE was re-elected president of the Minneapolis Film Board of Trade at its annual meeting last week. Burke is manager of the First National Exchange in Minneapolis, and has been board president since Jack O'Toole resigned that office last summer. W. H. Workman, M.-G.-M., and Ben Friedman, Columbia, were chosen for the board of directors, while other officers included A. B. Leak, of Famous Players, vice-president, and Ralph Brandon, of Educational, executive secretary.

The Grand Theatre of Minneapolis tried a revival week recently with success. The following attractions were each shown for a day: "The Miracle Man"; "The Three Musketeers"; "Male and Female"; "Forever"; "Passion"; "Way Down East" and "The Merry Widow."

The Minneapolis city council's license committee has recommended that a license be granted the Lake Amusement Company for a theatre at 2504 Lake street.

Granite Falls

The first Sunday moving picture show was presented in Granite Falls, Minn., on December 12 as the result of the recent election, when voters expressed their approval of Sunday presentations.

West Union, Iowa

One more theatre has been added to the chain owned by Pace, Bouma & Cohen with the purchase of the Princess Theatre at West Union, Iowa. The company now controls eight theatres.

Melvin, Iowa

The Lyric Theatre at Melvin, Iowa, has been reopened by Reichs & Knapp. It was formerly owned by Adolph Hokuf.

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., Dec. 15.

THE old Colonial Theatre, suburban house of Kansas City, popular since the days of nickle shows, is to be razed and a new and larger theatre constructed in its place, it was announced this week by Dr. R. H. Simmons, owner of the property, and H. H. Barrett, manager, who took out a new ten-year lease at $4,200 annually. The theatre will be increased from 660 seats to 1,020 and will have all modern conveniences.

About fifty representatives attended the Paramount meeting of branch managers, salesmen, bookers and others at the Kansas City Athletic Club, Kansas City, last Saturday. Sales problems and future plans were discussed.

Sedalia

Frank Cassel has been named as manager of the Sedalia Theatre, Sedalia, Mo., a Universal chain house. Mr. Cassel formerly was Associated Exhibitors branch manager and Paramount salesman in Kansas City.

Virtually all the work of erecting the huge steel beams in the $4,000,000 Loew's Midland Theatre, Kansas City, which will have a seating capacity of 4,000, has been completed and work on the new house is progressing rapidly.

Moving Picture World Bureau, Albany, N. Y., Dec. 15.

THE New York State Federation of Labor has adopted a resolution which will be sent to the Congressmen asking that they support legislation to bring about a removal of the Federal admission tax. The resolution declares that such tax is burdensome to the wage-earner patron of the theatre.

The screening of the fire prevention film which took place last Friday at the Mark Strand in Albany, attracted practically everyone from the exchanges. The Albany Film Board had previously requested in a bulletin that all managers and employees be present. In many of the exchanges the only person remaining on duty was the telephone operator.

J. Wilson, of New York City, has been named as the new manager of the Tiffany exchange in Albany. Ben Smith has been appointed to the Bond exchange in handling the smaller towns. Harry L. Levy, of Buffalo, replaces Milton Caplon at the Warner Brothers' exchange, Mr. Caplon having gone to Indianapolis to assume the management of the Tiffany exchange there. Joe Schleiger has been named as assistant booker at the F. B. O. exchange.

Alec Sayles, manager of the Leland in Albany, is as busy these days as the proverbial bee in handling the distribution on Christmas Eve of over $10,000 worth of clothing and shoes to the poor children of the city. The idea originated six years ago with Mr. Sayles and has become one of the big features in Albany each year.

Syracuse

Amos Leonard, of Syracuse, a Pathe salesman well known over the territory, has a baby daughter who arrived during the past week. Mr. Leonard was so jubilant that he proceeded to wire his friends in several cities.

Cooperstown

William Smalley, of Cooperstown, has arranged to give midnight shows on New Year's Eve at seven of his theatres. He will use vaudeville along with the pictures. Mr. Smalley has issued a Christmas coupon book which is finding a ready sale. He also announces that he will erect three new theatres in the Spring.

Julius Berinstein, with theatres in Elmira, Troy, Albany and other places, has the sympathy of his many friends in the recent loss of his mother at the family home in Elmira. Mrs. Berinstein was seventy-one years of age.

Schenectady

James Roach, manager of the Farash houses in Schenectady, was in an automobile the other night that left the road between Schenectady and Saratoga and after lurching into the field, tipped over. Mr. Roach escaped unhurt. In connection with his theatrical duties, Mr. Roach announces that his ushers at the State and Strand Theatres will shortly blossom forth with new uniforms of gray.

The VanCurler, in Schenectady, will close on December 18. It is said that a lack of bookings and poor business is the cause. Frank Breymaier, the manager, will be transferred to the Barcli. The VanCurler will probably be turned into a business block. At the Lincoln, in Schenectady, there is a new marquee that is attracting much attention.

Vermont

The theatre in East Highgate, Vt. run by Paul LaPan, is closed for the time being on account of an epidemic of measles. The Garden Theatre in Hinesburg, Vt., and the theatres in Westerlo and Clarksville have closed for the winter. Reade's Theatre in Kingston is closed for two weeks for repairs.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Harry Storin Gets Valuable Presswork Through Using Boy Scouts As His Staff

HARRY F. STORIN, of the Leroy Theatre, Pawtucket, R. I., made such a success of his toy matinee last December that this year he has amplified the idea and is getting twice the kick and several times the publicity from the idea. It's a combination of the old benefit idea with the Boy Scout executive stunt borrowed from Boys' Week when, in many cities where the public officials gave over their desks for the day to the rising generation.

This year the Boy Scout organizations of Pawtucket organized a drive to obtain toys and clothing to be given the poor on Christmas Day, and Storin naturally tied in to that idea by offering the Leroy for a benefit on the morning of December 18.

At that time the entire house will be staffed by boys selected from the Scout body. The regular staff will stand by to render aid, if required, but an effort will be made to let the boys do it all themselves. Boys will sell the tickets and other boys will take them. A staff of ushers has been recruited and scouts will aid the stage hands in making the sets. There even will be a boy manager, though Storin probably will keep the passes locked up until he gets the job back.

The entire proceeds will go to the Boy Scout Fund and provide the money with which to augment the usual donations of used clothing and toys.

Papers Give Space

The local papers are heavily behind the movement, and are giving daily front page stories to the drive. Storin hooks into these and not only gets the publicity, but is thanked by the grateful reporter who has the matter in charge.

Rehashing the same story day after day for several weeks is a tiresome assignment, but Storin lightens the work by giving something new to talk about. Sketches of the various boy officials who will replace the theatre's workers will give plenty of fresh material, and provide variety, all of which is as good for the newspaper as it is for the Leroy.

In addition to the boy staff, there will be a vaudeville show, supplied entirely by child volunteers, and this, too, will bring its own presswork that is of direct domestic interest, while the Kiddie Revue is always a big winner.

Storin points out that this stunt will enable him to bring to the attention of the public various departments that as a rule are ignored in the public prints. He can dilate on the projection room, the service and a lot of other matters that generally are ignored by the papers, and he can make it interesting because it concerns some well known local boy.

Incidentally he figures that he may be able to locate some child entertainers who may be useful in some other offering.

Starting in on the idea merely with the idea of helping out a local movement, Storin finds that the house is reaping a rich reward.

A Y.M.C.A. Prologue

When The Strong Man played the Majestic Theatre, Shreveport, La., the Y. M. C. A. gymnastic team of sixteen members put on a show three times a day just to advertise the Y. and they put up a smart performance that was a real treat.

Good Stunts Were Used on Kid Boots

E. R. Rogess, of the Tivoli Theatre, Chattanooga, got out a novelty card for Eddie Canton in Kid Boots. In the upper right hand corner of a card he printed a green circle and cut out the centre. This was headed "A hole in one, the shining dream of every golf fiend." Then it went on to sell the golf angle in Kid Boots.

On the same line a sporting goods store dressed a window with golf equipment and a glass bowl of balls. Tickets were offered to all who could estimate the number of balls in the jar, blanks being given all applicants. More than 3,000 blanks were filled out, but only 32 persons were correct. Each received a pair of tickets to the picture.

For the house front a 32-foot figure of the star was used, making a splendid flash.

Not a little business was brought in by a special postal to the 1,400 members of local golf clubs. These were signed by Eddie Cantor.

Several window displays of sports suits and dresses and a preview was given on Sunday for those who could go out and sell the picture to the rest of the town.

In Correction

Hal H. Carleton, of the Prince Edward Theatre, Sydney, Australia, writes that it was John E. Kennebeck, acting for Paramount, who imported the Indians so successfully used in the campaign on The Vanishing Race; the Australian renaming of The Vanishing American. As it was Mr. Carleton who sent the story in he was given more credit than he asks for, and he is passing it along to Mr. Kennebeck. He assisted in putting the stunt over after the Indians were landed.

PUTTING OVER THE BLACK PIRATE IN CLEVELAND FOR A THREE WEEKS' RUN

The treasure chest in the foreground was a hook-in to a savings bank business drive, and was guarded by a life size cutout of Fairbanks in real costume. The paintings are enlargements from photographs. The box office was dressed to suggest an old ship cabin. The other cut shows one of the several book displays. A stunt man made frequent appearances.

Make Your News Stands Permanent Advertisements

Lay Some Bricks

Getting good results from hardwood "bricks" given newsboys to hold down their papers in a breeze, the Uptown Theatre, Los Angeles, has changed them into permanent ads. At the request of the boys the bricks were elongated to the width of a newspaper. The original bricks for Take It From Me were the size of the usual building brick. The longer ones were first used for Poker Faces, but as 300 are in use, the house prints a block strip to be pasted to each size of the face.

These strips gain the attention of every newspaper buyer as well as passers by and have a strong advertising value

Farrar Proffered Advice to Lovers

Steve Farrar, of Harrisburg, Ill., put over a slicker for Colleen Moore in It Must Be Love.

He started a column of advice for the lovelorn by "Beatrice Barefacts" and got the paper to call editorial attention to its new department.

That got everyone turning to Steve's advertisement, and when they got there, they read it through, though it palpably was an advertisement. The big point was that it was a clever idea, so it was read and remembered.

Steve has been pretty busy lately, staging a harmonica contest and a Take-a-Chance week cut down to one night.

We don't hear from Steve very often these days, but we gather that he is on the job about seven days a week; which is plenty.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

The "money act" for this week was Ben Bernie and his Hotel Roosevelt Orchestra, this being a return engagement of these radio and stage favorites. Besides this musical organization there were three other presentations, the topical review and the feature photoplay. The latter was "The Blonde Saint," First National production with Lewis Stone and Doris Kenyon. The picture itself ran for 1 hour and 12 minutes, while the complete show ran 6 minutes over 2 hours. The musical end of the performance took up 46 minutes.

Jacques Pintel, pianist, was given a chance to uncover his talent. The orchestra, under the direction of Willy Stahl, played Liszt's "Thirteenth Hungarian Rhapsody" and Pintel had an original piano cadenza arranged by Stahl. Appropriate lighting effects for the fabrics and draw curtains and floods on the musicians were provided by Managing Director Edward L. Hyman. Eight minutes.

Following up the overture came Eldora Stanford, soprano, on the apron of the orchestra stage in the aria, "Some Day He'll Come," from Puccini's "Mme. Butterfly." She was spotted by a white light and the effects used on the overture, including magenta and soft green, were held over. As an encore number the singer did "Only a Rose," by Friml. Seven minutes for this number.

One artist here whose popularity seems never to wear out is Harry Breuer, xylophonist. This week he manipulated the sticks through a medley of popular tunes, which included "A Night in Araby," "Tonight You Belong to Me" and "Mary Lou." He was spotted from the dome by an amber light and the lights for the overture were held over but subdued. Breuer's number took 3 minutes.

Ben Bernie and his Hotel Roosevelt Orchestra held the position preceding the feature photoplay. They appeared in full stage on a specially built platform 2 feet off the stage. There were two pianos on the platform. The opening disclosed a front drop of the exterior of the Hotel Roosevelt, this drop proving to be a transparency through which the orchestra was visible as the lights dimmed up behind the curtains. Backing up the whole set was a black cyclorama in front of which were golden lattices covering the whole opening.

Bernie's repertoire included the late popular selections, which he has had especially arranged. Among them, "Because I Love You" was done as solos by cornet, trombone and vocalists, with a chorus of "Falling in Love," worked in to break up the two choruses of "Because I Love You." A highlight for "My Sweetheart" was the playing of the chorus by three saxophones in waltz time. To close up the presentation with a bang, Bernie brought on a young man who did the fastest "Charleston" ever put on exhibition at this theatre and to show that he is up on all the latest stuff, encored with "Black Bottom." This presentation took up 1 hour and 12 minutes.

Added Selling Talk To Radio Broadcast

Because radio figures in the Chadwick production of Devil's Island deals with a radio episode, the Colonial Radio Corporation is co-operating through its local dealers with the producers.

A street wagon has been built which catches whatever may be on the air and deals it out to the crowds collected in front of the perambulator. At the end of a selection the operator cuts in a short message about the picture and the theatre at which it is playing, suggesting that this is a part of the regular radio program. This gives the sales talk more importance than if it were known that it emanated merely from the wagon.

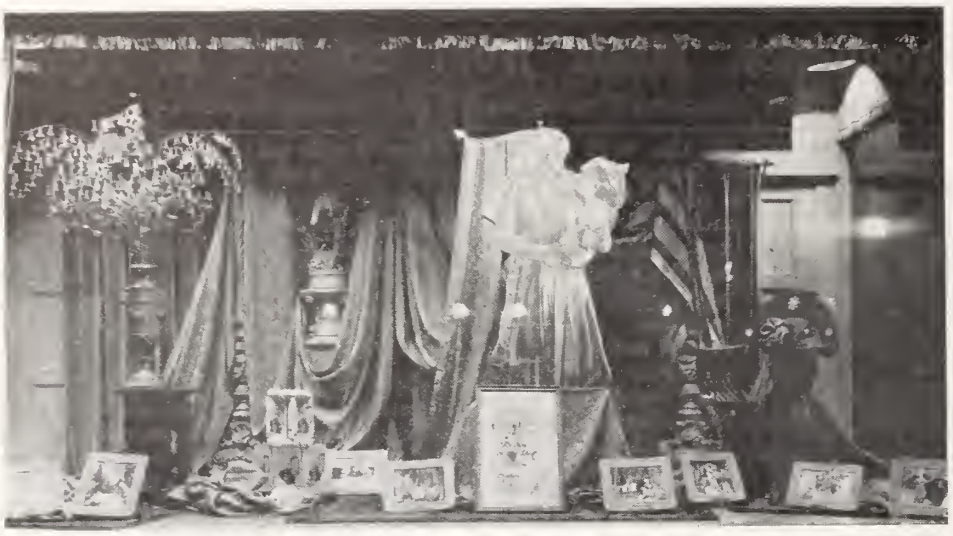
For the New York run more than 50,000 fake automobile summonses were put out, while in another city a group of convicts were put out, presumably from Devil's Island. It was effective, but by no means new. Forty years ago convicts perambulated the streets for The Black Flag, if you can remember that far back. It still got enough interest to call for police intervention.

Devil's Island is being put over with a variety of stunts, but they all seem to click.

A TREY OF HEARTS AND THE ACE AT ASHEVILLE, N. C.

H. M. King, Jr., of the Imperial Theatre, designed this very attractive display for It Must Be Love. As these heart shapes will be useful for other titles, part of the cost can be written off this release.

Mixed Five Bad Girls With Three Bad Men



IT WAS EASY TO GET VALENTINO INTO A STORE WINDOW

John Scanlon did this for the Alhambra Theatre, Torrington, Conn., and added a cutout to the display of stills. It's a fine example of good window dressing. Note the book display over to the left. The store sold hooks.

Sold on Relics

Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., had a loan display of relics of the Spanish American War to advertise Across the Pacific, including a full uniform of those times. Backing this up, the Spanish War Veterans were his guests one evening, marching to the theatre in a body.

He effected a tie up with the Naval Recruiting Service and used a mechanical display across the top of the lobby.

Get the Full Effect of Your Bill-Board Publicity! Use Ensign Dates

*Three popular sizes 7x28 (50 for $2.00; 100 for $2.50); 9x42, (50 for $2.50; 100 for $3.00); 28x42 (25 for $4.00; 50 for $5.50).

Your own copy printed on non-fading stock, in any color ink. Printed and shipped day order is received, parcel post special delivery. We have hundreds of satisfied customers among the Motion Picture managers in Michigan, Ohio, Penna., Ky., Ind., and Illinois. Union work and label. Send us your copy. You'll be surprised.

THE ENSIGN COMPANY
BATTLE CREEK, MICHIGAN

*Prices on other sizes, hangers, street car signs on request. We do all kinds of block letter work.

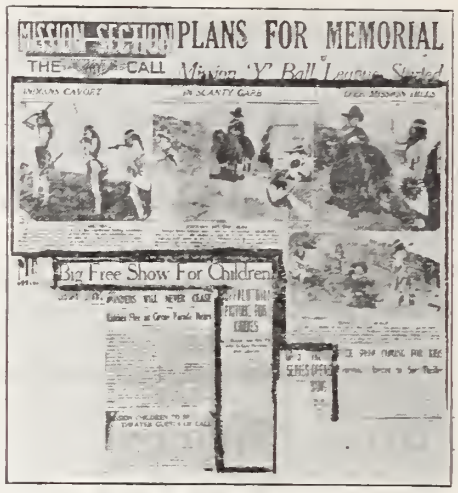
Five Bad Girls For Three Bad Men

At the Kansas Theatre, Wichita, the five girl ushers looked about as tough as they make them during the run of Three Bad Men. They wore sombreros and neckerchiefs and packed six-guns on their hips in approved Western style and while they probably would have run from a mouse, they looked the part and helped the picture over.

The box office was made over into a log hut, with a neat row of guns tacked too high for small boys to reach, and the hut was flanked by three sheets. Milk bottle hangers were used by a dairy company and a cooperative page carried cuts in each advertisement. The page helped to loosen up the news columns for special stories.

San Francisco Paper Played Up a Serial

It's not an easy matter to persuade a big city newspaper to help along on a serial, but M. S. Vidaver, of the Mission and Fillmore theatres, San Francisco, hooked the Call to "Fighting for Buffalo Bill" the Universal serial.



THE NEWSPAPER LAYOUTS

The Call published a special edition for the Mission district, and Vidaver knew he could crash with some good stuff, so he borrowed some Indian equipment from a local store, took four boys over to a vacant lot and let them "play Indian" while he worked the camera. Then he used the pictures to sell the Call on sponsoring the initial matinee and the Call saw the value to the circulation department and got behind the scheme with a story a day for a week. Only four of the stories are shown in the cut, but there were seven all told.

You can get even the big newspapers if you offer them something they want in exchange for what you are after.

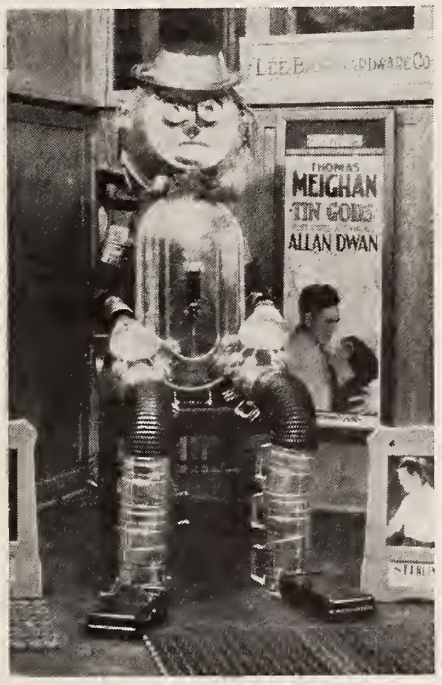
A SIMPLE WAY OF MAKING A CAGE FOR CIRCUS PLAYS

Barry Burke, of the Palace Theatre, Dallas, used these banners to advertise a distribution of animal crackers for the Publix presentation, Circus Week, giving more than 3,000 packages to children at matinees.

Scanlon's Time Cards Help to Sell His Tickets

This Tin God Was Effectively Good

G. R. Stewart, of the Sterling Theatre, Greeley, Col., sends in a photograph of the Tin God designed by Mrs. Stewart for the Meighan picture. It gives a good idea of the construction.



MRS. STEWART'S IDEA

The big point in this construction is that adhesive (friction), tape was used instead of solder, so that the goods could be put back in stock after use. Other managers who used the same idea had to pay for the material.

The face is a dishpan with cake cutter eyes and an oval cutter for a mouth. The nose is a funnel.

The body is a washboiler cover with pipe arms, soap dish hands and spoon fingers, while the legs are flour sifters with stovepipe elbow knees and covered baking tins for feet.

It is cleverly done and will get a lot of attention in any window.

A STRIKING POSTER PREPARED BY F. B. O.

Even in the black and white this 24-sheet has considerable vigor, but in colors it is a knockout and will fade any competing bills. Made for the Burbridge picture.

Local Stuff

King Vidor used to live in Galveston, so when he played La Boheme at the Queen Theatre, Eddie Collins offered prizes for the best letters telling about him. Local pride won, as usual.

MAKING PATHE HAPPY IN SALT LAKE CITY

The display given Theda Bara in a Hal Roach two reeler at the Paramount-Empress is level with the five-reel feature, for George Editor Carpenter knows show values and realizes that a two-reeler can draw money.

Scanlon's Schedule Helps Ticket Sales

John J. Scanlon, of the Alhambra Theatre, Torrington, Conn., sends in a card which he gets out twice a year, or rather which he persuades a local merchant to get up for him. He has been using it for several years and both he and the merchant are satisfied with the results.

Like most theatres, the showing times vary with the season and also by days, the showing times on holidays being different from the weekday schedule.

These cards, which are small enough for the vest pocket, are printed with the complete details. One card is issued with the commencement of the fall season and the other gives the Summer schedule.

The house get about two-thirds of the space and the merchant the remainder, but the merchant pays for the cards and Scanlon distributes them. They are sent mostly to persons who are not in touch with the local paper, but they are handy for reference and most cards are preserved.

Fashion Shows Help to Sell Fig Leaves

Fig Leaves is a made-to-order title for a fashion show hook-up and all over the country managers have been making important money from the combination.

Recently the Capitol Theatre, Altoona, Pa., hooked the picture to a local store which not only supplied the dresses and models for the show at the theatre, but gave a generous section of its window display for a week in advance.

Every package that went out that week carried an artificial leaf with a red tag stating that it was the original leaf worn by Eve in the Garden of Eden and inviting the reader to come to the Capitol and see what Modern Eves are wearing. The reverse side carried the store. The green leaf and the red tag made a combination not to be ignored.

The result was that the house was packed and both sides of the show won favor.

Hooked a Vacuum Cleaner to Tramp, Tramp, Tramp

HOOKING A VACUUM CLEANER TO TRAMP, TRAMP, TRAMP

There is nothing about cleaners in the Langdon comedy—if you except the—cyclone—but W. S. Perutz, of the Rialto Theatre, Chattanooga, tied the picture to the power company and got a fine co-operation idea.

Worked Many Ideas on Langdon Comedy

Demonstrating that a stunt does not have to be closely related to a picture, W. S. Perutz, of the Rialto theatre, Chattanooga, tied Tramp, Tramp, Tramp to the Tennessee Light and Power Company.

The latter puzzle was used with a Hoover cleaner as the first prize, and each envelope was good for the cleaning of one rig. That looked like something for nothing, but naturally the company was only too glad of an opportunity to demonstrate the device. They gladly gave a large window display and came in on a cooperative page.

This page was nicely handled and gave considerable of a push to the business.

Fifty Boy Scouts were guests of the house at each of the showing for three days, each squad making a parade to the theatre in time for the five o'clock show.

Four shoe stores were given 1,000 heralds each, with their ads on the back, and these were put out by the stores, while a taxi company donated their spare tire cards to the idea that riding was better than the Tramp, Tramp, Tramp.

Railroad Stuff for A Runaway Express

Getting railroad atmosphere for The Runaway Express was not as simple in Charlotte, N. C., as it is in many places. James Cartledge, of the Alhambra theatre, had to unwind a lot of red tape to procure the loan of a spare switch from the railroad, and it took a lot of argument to persuade the store keeper to let go a dozen fusees, but they were obtained along with several signal lanterns, and served to decorate the house very colorfully.

The 6-sheet was divided so that the breaking dam was on one side of the lobby and the train on the other. Then men shown in the cut are not a lobby ballyhoo but are ushers in the overalls they wore the three days before the showing; which is the proper time to costume the ushers.

At night the switch was placed at the curb, with the lamp lit, showing red up and down the street and green in the direction of the lobby. At times a red fusee would be touched off, to get extra attention.

They played to three good days with about $100 over the best previous record for a Saturday night.

Had 'Em Guessing

Griffith in Wet Paint was the attraction at the Rialto theatre, Lincoln, Neb., when the lobby was being redecorated, and the patrons seemed to think that the "wet paint" signs used by the painters were part of the lobby display.

A lot of finger marks had to be painted over, but the extra business more than covered the extra paint.

Two For Mary

Sam Hammond used two bolsters for Lovey Mary at the Egyptian theatre, Greenville, S. C.

The first was a treat to the local orphan asylum, with bannered busses and refreshments. The other bullseye was a rural lobby that was based on a latticed fence. It looked so inviting that the patrons swarmed into the theatre.

Palm Beach Regatta

Staging a pair of motorboat races put over The Palm Beach Girl to increased receipts at the Strand theatre, Knoxville.

The event was held the Saturday before the picture opened. Boats of more than 80 horsepower went over a twelve-mile course for prizes of three, two and one months' passes, while craft of from 8 to 15 horsepower competed for a silver cup. All entrants saw the picture.

There is no novelty to a masked man on the street, even if he does wear evening clothes in the daytime, but Rodney Bush put over The Social Highwayman with just that stunt for the Galax theatre, Birmingham, and it worked as well as ever.

Another out of the archives as an old safe in the lobby with a prize to anyone who opened it.

On Commission

At a recent Kid Matinee at the Imperial theatre, Jacksonville, Fla., Charlie Morrison made a proposition to the youngsters to give a free admission to each child bringing ten other children to the Wednesday or Thursday matinee of The Cat's Pajamas.

About 75 youngsters got busy and some not only brought children but adults. As the adult admission was three times that charged for children, the youngsters demanded credit for three kids on each adult. They got it, of course.

SWITCHING THE PATRONS INTO THE ALHAMBRA

James Carledge, of Charlotte, N. C., got the loan of a switch for curb decoration. For the lobby he split the 16-sheet very cleverly. With the use of signal fuses and lanterns he made a Saturday night record.

Got a Striking Bally With a Signed Football

Big Special Stunts Helped Fig Leaves

In Birmingham, Ala., Walter S. Crosbie, of the Ritz Theatre, had the help of the Fox expoiteer in putting over Fig Leaves with an extra bang. They worked to such effect that a new record was hung up.

The first gun was the enclosure of natural fig leaves in envelopes printed with "What Modern Eve Used to Wear" and a reference to the coming of the picture. Backing this 1,500 telephone calls advised subscribers to be sure not to miss the showing of the picture.

The day before the picture was due an eighty-foot banner was flung across the front of a building close enough to the theatre to make a pointing fist appropriate. This was a hotel emptied before demolition, and it gave a fine flash.

As this was the initial showing in the south, the Mayor consented to be at the station to welcome the film, and the celluloid arrived in a special box painted blue and decorated with fig leaves. This was loaded into an auto with ostentatious care and taken to the theatre, where the can presently appeared in the lobby filled with fig leaves.

The Mayor occupied a box at the first evening showing and gave his approval to the picture and a style review in which seven local girls modeled fall fashions. The leader of the models was the "Miss Birmingham" of this season.

The opening day the queue extended to the next block, and business held throughout the engagement.

Sold the Lions

G. R. Stewart, of the Sterling theatre, Greeley, Col., not only used the man and lion perambulators on Hold That Lion, but weekly luncheon of the Lion's Club and cahe had the lion end of the team invade the voort about the room while a friendly member yelled "Hold That Lion."

GETTING A KICK OUT OF RED GRANGE DOWN IN TEXAS

C. W. Taylor and his exploitation man, Morris Vaughn, framed this stunt for One Minute to Play. The star and title are lettered, but sink into the background in the photo. It helped the R. and R. Theatre to extra sales.

A Signed Football Helps Quarterback

Presenting a football, ostensibly signed by Richard Dix, for use in a local football game got a lot of attention to The Quarterback at the Rex Theatre, Spartanburg, S. C.

Manager James H. McKoy made the presentation just before the game was started and it served to jazz up the proceedings considerably. During the rest period boys carried a banner around the field and the cheer leaders for both teams made verbal announcements in the intervals.

Both teams were guests of the Rex that evening, and as much of the town as could get in went along to see the fun.

With a tie-up with a sporting goods store and football ushers for ten days in advance of the showing, the picture went over handsomely.

Historical Society Approves Frontier

Bruce Godshaw, Chicago exploiteer for Universal, made a real score when he sold the Chicago Historical Society on a specia matinee of The Flaming Frontier at the Randolph Theatre.

The officials approved the accuracy of the play and were glad to accept the invitation for a special morning performance.

It holds Saturday lectures at various centres for the school children, and the tickets were prorated these centres and awarded the youngsters who had the best attendance records for the regular series.

These naturally went back and told their fellows, who came in later on regular admissions, but this additional sale is of slight value compared to the stamp of the society's approval.

A NOVEL MECHANICAL BANNER FOR LON CHANEY IN THE TRAP AT CHARLOTTE, N. C.

James Cartledge, of the Alhambra, arranged this display so that the trap door was continually opening and closing. At night the head was lighted with a green baby spot. To get attention, a stick was placed against the motor so that it would sound as though the noise were being caused by the opening and closing of the doors.

Title Should Be Given Emphasis Above Picture

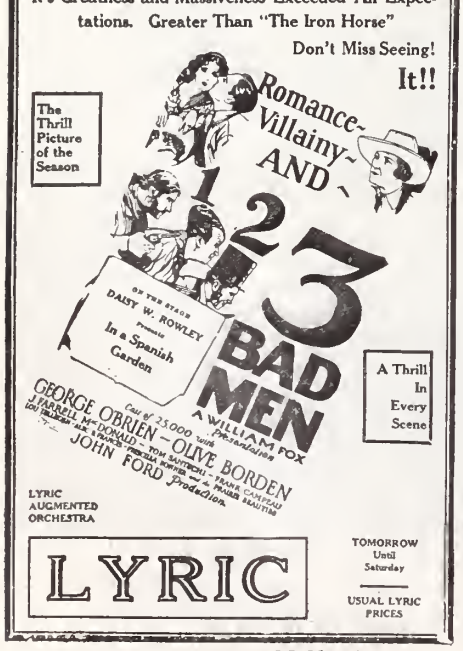
Good Title Display Better Than Picture

A pair of three tens from the Lyric Theatre, Birmingham, Ala., gives emphasis to the fact that prominence is largely a matter of display. Both are the same size and yet one has double the display value of the other. The one with the large L was used the day before the opening, making the "It's here!" a trifle premature.

USED THE DAY BEFORE

Here the title stands well up, with the three title characters in a row to carry on the suggestion. With a fairly open spacing, this gives a splendid smash.

The second example is used for the second day of the run, and does not carry as much punch.


3 Bad Men Arrived and Took Birmingham by Storm. It's Greatness and Massiveness Exceeded All Expectations. Greater Than "The Iron Horse"
Don't Miss Seeing!
It!!
The Thrill Picture of the Season
Romance-Villainy-AND-
1 2 3
BAD MEN
A WILLIAM FOX Production
Daisy W. Rowley Presents
In a Spanish Garden
GEORGE O'BRIEN—OLIVE BORDEN
JOHN FORD Production
A Thrill In Every Scene
LYRIC AUGMENTED ORCHESTRA
LYRIC
TOMORROW Until Saturday
USUAL LYRIC PRICES

NOT AS PROMINENT

This seems to have been based on a two-column mat, set cornerwise in the space. Used as a two, this would have given a big display for the space, but set into the three it loses in prominence very materially. If you will cover the surrounding material so that only the mat section shows, you will find that the space then becomes almost as prominent as in the other example and the one and two seem to drop back into their proper place.

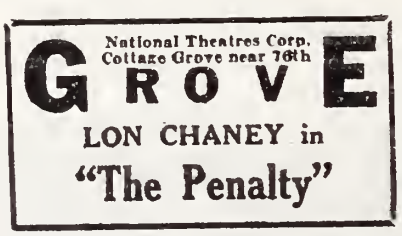
Used as the centre of a large display, these figures come up to give 123 Bad Men, which is too many to be interesting. Employing the cut as a three-column, it would have paid to rout out the first two figures to gain greater prominence for the "three." As it stands, these two figures detract from the display value of the three, where they do not have this effect when used in their proper measure.

A better treatment of this mat would have been to cut off the top portion and the unnecessary figures, setting the remainder of the cut squarely on its base with white space or small panels on either side. Even so small a matter as framing the cut with one point rule would have helped the display.

Probably with the picture so well put over in the advance the matter was comparatively unimportant, but even at that it is important always to get the best possible result in the space you are paying for. If a little extra care will sell even a dozen extra tickets it all helps.

One Inch Single Sells Succinctly

There is not very much to this one inch single from Chicago, which we reproduce in the original size, but if this one-inch sells, then it is all that is required.



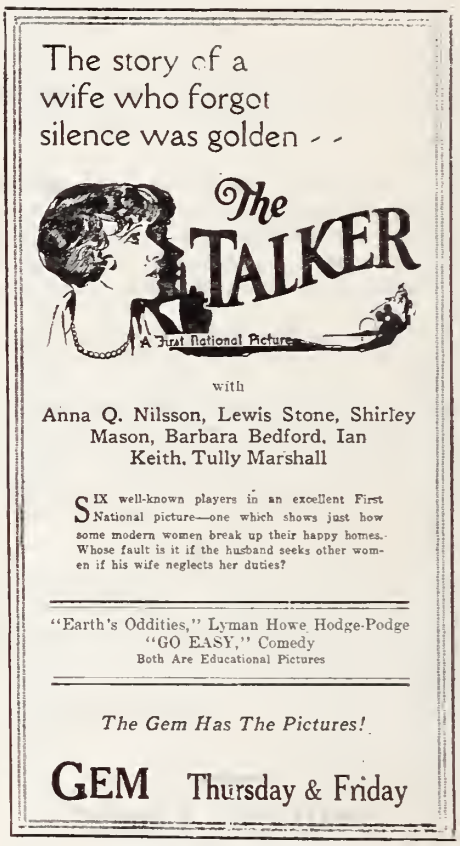
BRIEF BUT EFFECTIVE

It does not tell much, but it gives star and title, and it does well enough where heavy line rates make large spaces almost prohibitive. In some small towns you could get at least an eighth of a page for what this single inch costs in Chicago.

Small Cut Carries Plenty of Display

Eldrid Fisher, of the Gem Theatre, Pineville, Ky., does not figure that he has to have a lot of cut. In a two-eights for The Talker he uses only the title cut, with a portrait of Miss Nilsson, and makes that carry ample display. By using white space, he gets an inviting space with a minimum of cut.

The printer has made a nice set-up for this, with each bank of type helping the others. There is a good top line, a listing of the well-known players, and five lines of six point going more fully into details, all so invitingly done that it is vastly more effective than it would have been had an effort been made to use larger faces in the mistaken idea that these would carry more appeal.


The story of a wife who forgot silence was golden - -
The TALKER
A First National Picture
with
Anna Q. Nilsson, Lewis Stone, Shirley Mason, Barbara Bedford, Ian Keith, Tully Marshall
SIX well-known players in an excellent First National picture—one which shows just how some modern women break up their happy homes. Whose fault is it if the husband seeks other women if his wife neglects her duties?
"Earth's Oddities," Lyman Howe Hodge-Podge
"GO EASY," Comedy
Both Are Educational Pictures
The Gem Has The Pictures!
GEM Thursday & Friday

PRETTY DISPLAY

In most instances type is merely the vehicle for your idea and not a self-seller. An argument in 18-point is no more convincing than the same words set in a ten, and the ten point may be easier to read.

Second Week Space Sells Boheme Well

Loew's Columbia Theatre, Washington, sells La Boheme in its second week to even

LILLIAN GISH—JOHN GILBERT
IN THE GREAT CLASSIC OF ROMANCE
LA BOHEME
Another great week of the picture that has enthralled Washington! A gorgeous screen version of the world-famous opera that millions have known and loved! Directed by the noted King Vidor.
HELD OVER BY POPULAR DEMAND! 2nd GREAT WEEK!
A Metro-Goldwyn-Mayer PICTURE
DOORS OPEN TODAY AT 1 P. M.
LOEW'S COLUMBIA THEATER

FOR A SECOND WEEK

Strong Black Design Yields a Good Single

greater advantage than the opening, though something went wrong with the cut. Generally cuts are a safe bet in Washington, but this one failed to come through.

For the second week the sales talk has to do with the first week's success and this is conveyed in a few lines of especially well written copy. There is an absence of adjectives that suggests that the copy writer felt that he did not have to exaggerate about the hit; that the success was so well marked that it has only to be alluded to. The result is far more convincing than too extravagant praise.

Good Single Made From a Fox Stock

This single column space based on a Fox stock cut, is from the Grand Theatre, Terre Haute, Ind., and not only sells Fig Leaves but in a five-inch measure makes a specific appeal for two other program features. It is shown in original size.

GRAND-Today
YOUR LAST TWO DAYS TO SEE THIS BEAUTIFUL PICTURE.
Have You Heard the Popular Jack O'Grady Varsity Entertainers?
Bring the Children to See the Animal Comedy.
WILLIAM FOX presents
FIG LEAVES
SUNDAY
"BACHELOR BRIDES"
ROD LA ROCQUE"

A NEAT SINGLE

No more than this is needed, and this might even have been cut an inch without materially spoiling the effect. It is a good ad if it sells tickets, and this probably did that very nicely, followng an earlier sales campaign. There is no sense in wasting two column spaces where ones will work unless you want to help the publisher pay his bills.

Selling Lines Are Best Kept Well Up

Possibly John Gilbert is a better seller in Detroit than Lillian Gish, but even at that we think the Pantheon Theatre made an error in keeping her name down, even though the type set gives her almost as much prominence as the hand lettering for Gilbert.

MOTION PICTURE EXCELLENCE
Louis VALENTINE
THE PICK OF ALL PICTURES
Continuous 11 A.M. to 11 P.M.
NEVER SO MANY STARS
in One Gay, Thrilling Picture of Parisian Life!
Starts Today
John Gilbert
AS THE DASHING POET LOVER AND
LILLIAN GISH
Exquisitely fragile as "Mimi"
SUPPORTED BY
Renee Adoree — Roy D'Arcy — Karl Dane
AND OTHERS IN
"La Bohème"
A 93 FILM AT LOEW'S PRICES
Afternoon 15c, 25c
Evening 25c, 40c
Come Early!
NOTHING else like this romance of romances has ever flashed across the screen! You will rejoice in the joys of Mimi and Rodolphe, as played by Lillian Gish and John Gilbert, you will be moved mightily by this epic of love and sacrifice. Direct from its tremendous Broadway success!
A MARVELOUS METRO MADE BY THE MAN WHO DIRECTED "THE BIG PARADE" KING VIDOR
HAL ROACH COMEDY CHARLIE CHASE in "TELL 'EM NOTHING" MUTT & JEFF — MUSIC
COMING RUDOLPH VALENTINO in "THE FOUR HORSEMEN"

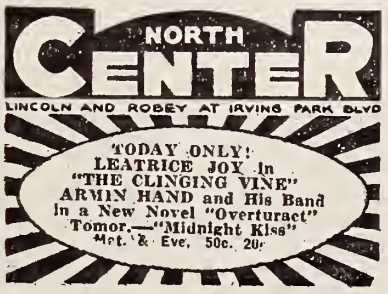
SLIGHTING MISS GISH

Possibly this was made through cutting and pasting, which made it necessary to hold Gilbert large, since he is a part of the star design above, but the name would have worked as well set in type, with the name cut from the star.

From another angle it does not look well to mix type and hand letters in a single section. This is not up to the Valentine's best work.

Design Saves Space For a Small Single

The North Centre Theatre, Chicago, uses an inch and a half single for its Sunday



DESIGN SAVES SPACE

ads and saves money by giving most of this to a design. Getting away from the rest of the page with this border, it is able to put over Leatrice Joy in The Clinging Vine, a musical attraction and the underline.

Where not too many houses use the same idea, the design is ideal for a small space, since this gives the necessary attraction value at the least possible cost. Using the oval, the design actually takes but three lines from the height, getting most of the display from the slanting lines to the corners. This is an exceedingly useful device.

More Type Lines Might Help Here

If you will compare the type inset in this space for the State Theatre, Pittsburgh, with the general hand lettering, you will probably agree that this is far more legible. Apparently the State is trying to get extra display through the use of a lighter space than its neighbors, but the same effect can be gained through the use of some hand lettering and more light faced type.

WARNER BROS present
"MY OFFICIAL WIFE"
with IRENE RICH and CONWAY TEARLE
STUART HOLMES · · · JANE WINTON
MIDNITE FROLIC TONITE · · ·
NEXT WEEK
The NATION'S IDOL
HAROLD "RED" GRANGE
"ONE MINUTE TO PLAY"
MIDNITE FROLIC TONIGHT INCLUDES
WARNERS' NEWS
JOHNNY INGRAM SOLOIST
COMEDY "AND GEORGE DID IT"
RALPH HARRISON AND HIS MIDNITE SONS IN A Specially Arranged Program
WARNERS' STATE
FIFTH AVE · · · DOWNTOWN

LIGHT FOR CONTRAST

The idea is sound policy, but the lettering is a little too irregular to serve its purpose. This space puts over My Official Wife nicely, but it might be a trifle more distinct.

Animates an Eleven

For The Quarterback at the Riviera Theatre, Knoxville, Fred W. Brunelle used a shadow box showing a football field with a huge crowd of spectators. In front of the backing an endless belt carried a set of figures toward one of the goals. It was effective in helping to sell tickets.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

"Corporal Kate"

Vera Reynolds and Julia Faye Give Life to Tale Of Two Girls Who Did Their Bit in the Big War

GIVING A THOUGHT to the women in the World War, "Corporal Kate" tells the adventures of two girls whose work in a barbershop gets them in contact with a pull which in turn gets them a chance to go to France to entertain the soldiers. They have framed up a very amateurish and conventional song and dance act, but they make up in personality what they lack in artistic finish and then land in a rest billet with a stable for their home.

Kate early wins the attention of Jackson Clark, a society man, and Becky conceives a hopeless passion for the same engaging soldier. The complication is supplied by the appearance of Evelyn, an old friend of Jackson's who is engaged to an officer in the flying corps, but whom Kate supposed to be Jackson's sweetheart.

For his sake she guides the girl in a retreat, due to a German invasion, and loses an arm in the process, but of course it all turns out so that they live happily ever after.

Starting as comedy, the action back of the lines drops to farce and at times to horseplay, but with the German onslaught turns to stark tragedy with Julia Faye contributing a splendid bit of acting in a death scene that is gripping because there is so little artifice. She does not flop around in the traditional death throes. She just lies there and lets the life tide ebb happy in the arms of the man she has made her idol. For the moment she steals the play, but it swung back to Miss Reynolds in time for the clinch.

Once past the development of the plot, the story moves with speed and humor and there is a rough and tumble between the two girls and the inevitable hardboiled Sergeant that will get a laugh anywhere.

The military atmosphere is done with the fidelity of a war drama, and not even the big hits give a more realistic battle picture than the destruction of this town. It is absolute realism.

Miss Reynolds is attractive in the title role and Kenneth Thompson makes a soldier any Red Cross girl would be interested in, while Harry Allen aids the comedy with his impersonation of the Sergeant.

"Corporal Kate" is lacking in literary values. It will not make much of an appeal to the highbrows. It is not even a very good development of the story, but it is going to please those who like entertainment even though it may fail to satisfy the critics. It has audience appeal in abundance and should get over.

Vera Reynolds in
"Corporal Kate"
A Paul Sloane Production
From story by Zelda Sears and Marion Orth
A Producers Distributing Corp. Picture

CAST:

Kate	**Vera Reynolds**
Becky	**Julia Faye**
Evelyn	**Majel Coleman**
Jackson	**Kenneth Thomson**
Williams	**Harry Allen**

Length—7,460 Feet

Kate and Becky, two girls working in a barber shop, use pull and are sent to France as entertainers. Up in the front lines, one loses her heart and her life, the other loses her heart and an arm but wins a husband. Fine comedy and human interest story of the woman's side of the World War.

"Stranded In Paris"

Bebe Daniels Is Seen to Fine Advantage in a Snappy Story of an American Girl Abroad

BEBE DANIELS, ably abetted by Ford Sterling and a well chosen cast, gets full value out of a nicely complicated story of a girl who wins a round trip ticket to Paris and loses the return half almost immediately on her arrival. To make matters worse, the man she meets on the boat cannot locate her since the pension at which she expects to stop has been demolished.

She gets a job with a dressmaker on sheer nerve and through an error is mistaken for the Countess Pasada at a fashionable health resort. To complicate matters, the Count turns up and spends the night in her suite —in the bathtub.

Meanwhile her sweetheart's sister sends for him and he arrives in time to gather the impression that Julie is looser than ashes, a belief fostered by the Countess, who chases Julie all over the place with a revolver.

The middle action of the play is a succession of fresh complications cunningly devised and nicely directed. It keeps the action mounting in ever-accelerating action until the desperate Julie commandeers a tally-ho and gives chase to the departing Robert with a deckload of character witnesses. The four horses run away and Robert experiences a sudden change of heart, preventing a fatal accident, but piling up the coach.

Miss Daniels has the best role that has fallen to her lot in a long time and she takes advantage of every opportunity. Her pantomime when she endeavors to explain to the gensdarmes that she has been robbed and succeeds only in creating the impression that she has lost her dog is a delightful bit of work, and she handles naturally a sequence in which she creates the impression of intoxication, though in reality she is partly etherized, having sought refuge from the Countess on the operating table.

It is all clean fun handled in excellent taste, and one of the fastest farces of the season. It is stressed, but not too wildly improbable, and the runaway makes an exciting and dramatic finish with a punchy fadeout.

Ford Sterling, as the Count, is not permitted to walk away with the situations. He is given ample opportunity, but does not get a chance to steal the screen. Mabel Julienne Scott, as the Countess, is another able seconder and there is a poodle that contributes not a little of the fun. James Hall, as the hero, has little to do, but does that well, and the general support is entirely satisfactory.

Even George Marion, Jr., contributes somewhat to the success of the story by writing sub-titles instead of forced jokes. There are only a couple of palpable wise cracks. The story does not need the aid of comedy titles. It is good in its own right.

Adolph Zukor and Jesse L. Lasky Present
Bebe Daniels in
"Stranded in Paris"
Based on play, "Jenny's Escapade," by Hans Bachwitz and Fritz Jacobstetter
Directed by Arthur Rosson
A Paramount Picture

CAST:

Julie McFadden	**Bebe Daniels**
Robert Van Wye	**James Hall**
Count Pasada	**Ford Sterling**
Therese Halstead	**Iris Stuart**
Countess Pasada	**Mabel Julienne Scott**
Herr Rederson	**Tom Ricketts**
Mrs. Van Wye	**Helen Dunbar**
Mrs. Halstead	**Ida Darling**
Pettipan	**George Grandee**
Schwab	**Andre Lanoy**

Length—6,106 Feet

Julie wins round trip to Paris but loses return half and gets a job. She is mistaken for a countess at a fashionable resort and the arrival of her supposed husband complicates matters, but she extricates herself. Clean farce comedy with fast fun.

"The White Black Sheep"

Richard Barthelmess Stars in Picturesque and Colorful Story of British Forces in Palestine

CONTINUING WHAT APPEARS to be a fixed policy of making each of his pictures an entirely different type from its predecessors, Richard Barthelmess' newest production for First National. "The White Black Sheep" is a story of the British forces in Palestine, with the star in much of the footage appearing in Arabian costume.

The story is really melodrama and concerns the rehabilitation of a young Englishman who accepts disgrace to shield a woman and eventually wins glory and his father's forgiveness by frustrating a revolutionary plot of the natives. There is also a romance between the hero and a native girl who aids him all through his troubles, including imprisonment and torture when he is in the hands of the plotters and is posing as a deaf and dumb man.

Director Sidney Olcott has given this story a large scale production with a number of big sets and several spectacular scenes in which large numbers of natives and soldiers are seen, such as the descent of hundreds of native horsemen on the fort and their capture through a ruse. Barthelmess gives a sincere performance but has had roles that suited him much better. Patsy Ruth Miller is excellent as the native girl, an unusual type for her.

The production is colorful and picturesque and while the story is not marked by any heights of drama or thrills with the exception of the torture scene which is somewhat gruesome, it will probably find favor with the average audience and please Barthelmess fans.

Inspiration Pictures presents
Richard Barthelmess in
"The White Black Sheep"
Directed by Sidney Olcott
A First National Picture

CAST:

Robert Kincairn ..... **Richard Barthelmess**
Zelie ..... **Patsy Ruth Miller**
El Rahib ..... **Gino Corrado**
Kadir ..... **Albert Prisco**
Yasuf ..... **Erville Anderson**

Length—6,798 feet.

Accepting disgrace to save a woman, Robert, a young Englishman, joins the army in Palestine and aided by Zelie, a native, he succeeds in getting information that results in thwarting a native rebellion, and makes Zelie his wife. Colorful dramatic story with plenty of action.

"Prowlers of the Night"

Fred Humes Makes Second Appearance as Star of Universal Series of Blue Streak Westerns

FRED HUMES, WHO GAINED popularity as a star of two-reel westerns makes his second appearance in the stellar role of features of this type in the Universal Blue Streak Western "Prowlers of the Night."

As is usual with Westerns, the story follows along familiar lines with minor variations of well-known formulas that have proved their audience value, the appeal being dependent largely on action and thrills, of which there are a plentiful supply in this offering. There is gunplay, fist-fighting and an exciting if not an altogether plausible climax where the hero, posing as a bandit, enters the gangs' hangout and when discovered fights his way to freedom with a good thrill in a scene on a cliff ledge with the girl.

Humes gives a good account of himself and the story holds the interest. The leading lady, a newcomer, Barbara Kent, is attractive and gives a good performance. She has the marks of a real "find." The supporting cast is entirely adequate with Slim Cole an effective villain, and there are some very attractive exteriors. Altogether, "Prowlers of the Night," should prove a satisfactory program attraction, with audiences that like Westerns. It has snap and plenty of action.

Carl Laemmle presents
"Prowlers of the Night"
Starring Fred Humes
Directed by Ernst Laemmle

CAST

Jack Norton ..... **Fred Hume**
Anita Parsons ..... **Barbara Kent**
Al Foster ..... **Slim Cole**
George Moulton ..... **John T. Prince**

Length—4,390 feet.

Jack, a sheriff is wounded and helped by Anita, who appears to be mixed up with the bandit gang. He finally trails them to their hide-out, rescues Anita, who has been forced to aid them, and captures the gang. Stirring action western.

"Going Crooked"

Exciting Crook Melodrama Has Well-Sustained Suspense and Abundance of Action and Thrills

PATRONS who like exciting action and emotional melodrama will find it a-plenty in "Going Crooked," a William Fox production adapted from John Golden's successful stage play of the same title.

The story concerns the romance of a girl crook and an assistant district attorney and the plot includes a clever pearl necklace robbery by the girl disguised as an old woman, a daring holdup and theft of a valuabe diamond, the framing of an innocent lad for murder, the last minute proof of his innocence, resulting in his being literally snatched from electrocution.

This picture goes the whole gamut of emotions from comedy relief to strong drama which a strongly pathetic mother love scene where the boy is sentenced. There is an oriental atmosphere to the thieves' den with regular serial trimmings including trick devices, sliding panels, etc., and a villain who is supposed to have a fake hand.

There is plenty of excitement all the way through, with the action moving a fast pace and the suspense maintained at high pitch. Bessie Love gives a fine performance of the leading role with Oscar Shaw effectively handling the opposite role. Gustav Von Seffertitz is an exceptionally villainous villain whie Edwin Kennedy contributes comedy as the detective.

"Going Crooked" is an exceptionally good picture of its type.

William Fox presents
"Going Crooked"
Featuring Bessie Love
Based on John Golden's play.
Directed by George Melford.

CAST:

Marie ..... **Bessie Love**
Banning ..... **Oscar Shaw**
Mordaunt ..... **Gustav Von Seffertitz**
Detective ..... **Edwin Kennedy**
Rogers ..... **Leslie Fenton**
Mother ..... **Lydia Knott**
Crook ..... **Bernard Siegel**

Length—5,425 feet.

Marie, a girl crook, falls in love with Banning who has convicted Rogers of a murder. Believing him innocent he sets a trap and finally catches the real murderer and hearing Marie's story forgives and marries her. Thrilling crook melodrama with strong human interest.

"Love 'Em and Leave 'Em"

Real Stage Success Is Put Over on the Screen With Excellent Acting and Careful Direction

WORKING with one or last season's real stage successes, Frank Tuttle has made an entertaining and somewhat different screen play from the story of a big department store. Possibly shop people will find inaccuracies in both stage and picture versions, but the atmosphere is convincing if not accurate, and the director has worked in a surprisingly large amount of comedy relief that really is amusing and not merely farcical interruption. There are scores of clever bits that materially aid the general effect including a capital fadeout.

But it is not direction alone. Evelyn Brent, in the lead, is not a typical store girl, but she plays with deftness of touch and with Osgood Perkins stages a fight that rocks Milton Sills on his throne. Perkins is a race track tout who is holding out on Mayme's sister the result of a successful bet. The money will save the girl from disgrace as a defaulter of the store club's funds. Mayme gets it and he comes after it, with the result that they fight all over the room and Miss Brent does a football tackle that would gain her a place on any varsity eleven. Louise Brooks has the more colorful role as the flapper sister and makes full use of her opportunities. Lawrence Gray, as the hero, is agreeable.

"Love 'Em and Leave 'Em" is decidedly good entertainment for the average patron.

Adolph Zukor and Jesse L. Lasky Present
"Love 'Em and Leave 'Em"
A Frank Tuttle Production
Based on play by John V. Weaver and George Abbott
A Paramount Picture
CAST:

Mayme Walsh	**Evelyn Brent**
Bill Billingsley	**Lawrence Gray**
Janie Walsh	**Louise Brooks**
Lem Woodruff	**Osgood Perkins**
Miss Streeter	**Marcia Harris**
Mr. Schwartz	**Arthur Donaldson**
Miss Gimple	**Elsie Cavanna**

Length—6075 Feet

Mayme and Janie are employees in a large department store. Janie uses club funds to bet on the races and throws suspicion on Mayme. Mayme gets the money back and wins the sweetheart Janie stole from her, but Janie wins the boss. Amusing comedy drama.

"Rose of the Tenements"

Shirley Mason and Johnny Harron Featured in Human Interest Story of Slums and War

AN ADDITION TO THE list of interracial romances, but furnishing a variation from the flood of Irish-Jewish stories, is the F. B. O. picture "Rose of the Tenements" which has an Italian-American angle. Shirley Mason and Johnny Harron are the principal players.

Heart-interest with effective touches of pathos are the keynotes of his picture, with Shirley Mason giving an appealing portrayal of the strongly sympathetic characer of an Italian orphan who raises a little foundling and then falls in love with him but hides her love and sees him fall into the lure of a designing foreign spy. The action takes place during the war and she is powerless to keep "her boy" from following false ideals and consorting with pacifists and spies. Eventually he sees the light and enlists and realizes his real love for his "Little Mother."

Joseph P. Kennedy presents
"Rose of the Tenements"
With Shirley Mason and Johnny Harron
Based on "The Stumbling Herd,"
By J. A. Morosco
Directed by Phil Rosen
CAST:

Rosie Rosetti	**Shirley Mason**
Danny Lewis	**Johnny Harron**
Emma Goldstein	**Valentina Zimina**
Willofsky	**Kalla Pascha**
Tim Galligan	**James Gordon**
Mickey	**Frank McGlynn, Jr.**
Mrs. Kohn	**Mathilde Comont**

Length—6,678 feet.

Rosie, an orphan, raises Danny, another orphan, but when war breaks out he falls under the lure of enemy propagandists. Finally he sees the light and enlists and realizes he really loves Rosie and she returns his love. Good heart interest story and romance.

The story proves moderately interesting and the picture ranks as a pleasing audience attraction. The situations follow along rather obvious lines and much of the appeal is due to the excellent work of Miss Mason and Johnny Harron in a convincing but unsympathetic role as the weak-easily led lad Valentine Zimini and Kalla Pasha give good performances as the foreign propagandists, and the atmosphere of the East Side slums and patriotic fervor of war days is capably handled. Frank McGlyn, Jr., gives a good portrayal of an East Side bully and scrapper and there is a good snappy fight.

"Call of the Wilderness"

Conflict Over Gold Discovery Is Keynote of Film in Which Sandow, a Police Dog, Is Star

SANDOW, A WELL-KNOWN police dog star is the featured player in the Associated Exhibitors production "Call of the Wilderness" in which Louis Sargent and Edna Marian have the leading human roles with Max Asher supplying comedy relief as a shiftless negro.

The story concerns a rich chap who is disinherited and goes West settling on a homestead on which a prospector has found gold. There is a clash over the rights ending in the villains attempt to drive Louis away and failing, he wrecks his auto pinning Louis underneath. The dog brings the girl to the rescue and then chases the villain to his death over a high cliff. The closing scene shows Sandow acting as nurse to the young couple's kiddie.

The story is built up along familiar lines and is practically devoid of suspense. There is a sprightly opening and much of the succeeding footage is concerned with moderately amusing comedy supplied by Max Asher as a lazy colored driver of a balky flivver. The climax with the auto wreck develo· only a mild punch and altogether this picture ranks as mediocre program entertainment.

The players are capably cast, but the canine star has little opportunity to appear to advantage, but what he does he does well. Sargent makes a likeable young hero and Miss Marian an attractive heroine.

Van Pelt Brothers present
Sandow, the dog, in
"Call of the Wilderness"
Directed by Jack Nelson
An Associated Exhibitors Production
CAST:

Sandow	**Himself**
Andy Horton	**Louis Sargent**
The Girl	**Edna Marian**
Horton, Sr.	**Dyndey Degray**
Red Morgan	**Al Smith**
Joe	**Max Asher**

Length—4,218 feet.

Attracted by a girl, Andy secured a homestead and incurs the enmity of Morgan, who has discovered gold on the land. Morgan wrecks Andy's auto but the girl comes to his rescue and Sandow chases Morgan over a cliff. Good dog story with amusing comedy touches.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

BETTER MAN. Star, Richard Talmadge. not as fast as some of the other ones by Dick and the story wasn't particularly clever. Tone O.K. Fair appeal. Special no. Draw general class, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DOUBLING WITH DANGER. Star, Richard Talmadge. Not much action stuff till the last reel which has plenty and some light comedy. About his best. Tone fair, appeal 85 per cent. Sunday no. Draw general class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

FIGHING BOOB. (5 reels). Star, Bob Custer. A real good western and about up to the standard of Custer's pictures. Think everyone was well pleased; had some good comments. Ran this on Saturday night and had a fair crowd, but had competition so didn't make much above expenses. Tone good, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

FLAME OF THE ARGENTINE. (5,004 feet). Star, Evelyn Brent. Pretty fair show. All of Brent's pictures are good. Tone O.K., appeal fair. Sunday yes, special no. Draw town, rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

HAIR TRIGGER BAXTER. Star, Bob Custer. A few of our fans liked this but most of them said, "Awful." We ran it in a double feature program and so got by. The salesman told me that Kennedy was not releasing anything weak so this is one he must have missed. We are trying to get up nerve enough to book another Custer as we bought the series. Tone good, appeal 40 per cent. Sunday, special no. Draw farm class, town 400. Admission 10-25. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

HANDS ACROSS THE BORDER. (6 reels). Star, Fred Thomson. Good western action picture which seemed to please. Fred is a mighty active boy and that is what people want. Those long drawn out fights where the hero nearly gets licked don't go down. They want to see the hero give him one good wallop and finish him. Tone good, appeal 90 per cent. Sunday, special no. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

HANDS ACROSS THE BORDER. (6 reels). Star, Fred Thomson with Silver King. Good at box office. Picture pleased. We like to see Silver do his stuff. Draw general class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre 150 seats), Loyalton, South Dakota.

IF MARRIAGE FAILS?— (6 reels). Star, Jacqueline Logan. Nothing to it. About as poor a picture as F. B. O. has ever sold us. Weak, silly story about a married man making love to a fortune teller. This type of story just simply will not go over in a small town and is a business killer as it gives the self-appointed critics something to rave about. Jacqueline Logan has done better—so has Clive Brook. Tone weak, appeal none. Sunday no, special never. Draw general sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

KING OF THE TURF. (6,210 feet). Star, Kenneth Harlan. Good, but fell flat here. Played Laddie ahead of it and Forlorn River behind it—and they got the biz. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

KING OF THE TURF. (6,210 feet). Star, Kenneth Harlan. A good race track picture. Will go over where this type is liked. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

The Index to Reports from July to December will run next week. Together with the previous Index, in the final June issue, this gives you a complete index to every report on a galaxy of box office bets, some of which you may have missed. And, maybe, a few gentle warnings!

Watch for it, preserve it, consult it.

First National

BLUEBEARD'S SEVEN WIVES. (8 reels). Star, Ben Lyon. A very good program picture: went over very well and think most all of my patrons were well pleased as it makes a change from the other classes of pictures. Ran this as a Saturday night show and had a very nice crowd and receipts were just a little more than usual. Tone good, appeal 90 per cent. Sunday, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

BORN RICH. (7,511 feet). Stars, Bert Lyteil, Claire Windsor. This feature, used with Dempsey-Tunney Fight pictures and gave excellent satisfaction to good business. I, however, credit the fight picture for the draw. Tone none, appeal 60 per cent. Sunday, special no. Town 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

CLASSIFIED. Star, Corinne Griffith. This is a splendid pcture and will go over anywhere. Think most of those who saw it were well pleased. Did not do the amount of business that I should. but made a little money anyway. Tone fine, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265), Lamont, Oklahoma.

CLASSMATES. (5,982 feet). Star, Richard Barthelmess. A good picture that, somehow, fell flat to my mind in the last two reels. Nice paper on this assures a good attendance. Guy C. Sawyer, Town Hall, Chester, Vermont.

FOREVER AFTER. Stars, Lloyd Hughes, Mary Astor. One of the best little pictures I have had in months. It will please 100 per cent and should do more business than most all of the big specials. I say step on this one now, while the football season is on. It has plenty of hokum and they eat it up. Again I say that if you pass this up lightly you will be the loser. Tone, Sunday O.K. Appeal 100 per cent. Special, yes, conditions stated above. Draw from industrial town, 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

GRAUSTARK. (5,900 feet). Star, Norma Talmadge, with Eugene O'Brien. Miss Talmadge never fails to please in the pictures I have shown her in; so if I make announcement of her name, regardless of the picture, the fans—and some who are not fans—would come. They loved her in Graustark. Guy C. Sawyer, Town Hall, Chester, Vermont.

HER HUSBAND'S SECRET. (6,190 feet). Star, Patsy Ruth Miller, also Antonio Moreno. Fair program picture with society stuff predominating. Guy C. Sawyer, Town Hall, Chester, Vermont.

HER SECOND CHANCE. Star, Anna Q. Nilsson. A good program picture that will get by as such, but don't promise too much for this one. Special, no, appeal 75 per cent. Draw from industrial town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

IN EVERY WOMAN'S LIFE. (4,258 feet). Old and shop worn. Just got by and that was all. Some liked it. Extra added attraction was Harvey Clark, the mental marvel—he helped to create some of the business. Tone not much, appeal 60 per cent. Sunday, special no. Draw general class, town 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

Fox

DIXIE MERCHANT. (5,126 feet). Star cast. Fair horse racing picture with J. Farrell McDonald doing some good acting. Tone good, appeal 70 per cent. Sunday yes, special no. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

FIGHTING BUCKAROO. (5 reels). Star, Buck Jones. We need more westerns like this. Drew a capacity house and they are still telling me how good it was. Tone good, appeal 95 per cent. Sunday yes, special no. Draw farm class, town 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

FIGHTING HEART. (7 reels). Star, George O'Brien. One day to fair business and I think it's a good small town picture, although rental was entirely too high for this size town for a one-day run. Tone good, appeal fair, Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FIRST YEAR. A good comedy drama for the married folks. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

THE FOOL. Star, Edmund Lowe. Really a wonderful picture that brought forth praise from all who saw it, but it did not draw well. Probably could be easily exploited in larger centers, where people have heard of the stage play. Edmund Lowe's portrayal of the minister was excellent. Fine tone, strong appeal. Sunday, special yes. Draw all sorts, town about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THE FOOL. A fellow might as well go to a wake for enjoyment—that's all I can say for this picture here. The least said the better. Tone good, appeal hardly any. Sunday yes, special no. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

GENTLE CYCLONE. Star, Buck Jones. Very good show: drew very good business on Friday and Saturday. Good photography; good print. Lots of comedy. Tone O. K., good appeal. Sunday yes, special no. Draw farm, rural class, town 896. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

GENTLE CYCLONE. Star, Buck Jones. Not up to the other Jones pictures from Fox. The story was amusing, though, and there was a good sprinkling of comedy; but the gang wants Buck to "buck" up against a bloodthirsty villain and do a lot of rough riding. Tone O. K. Appeal fair. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GENTLE CYCLONE. Star, Buck Jones. Jones is a little off in this, but we have had so many good ones from him we can't kick. Too gentle. Tone good, appeal fair. No for Sunday or special. Draw farm class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

GILDED BUTTERFLY. Star, Alma Rubens. Just a strip of program celluloid. Some said yes, others no, when we asked if

Dave Quits Game, But Won't Shake Gang

Dave Seymour, old-line showman and the man who built the Pontiac Theatre Beautiful, Saranac Lake, N. Y., to prosperity (it has just been acquired by the Schine circuit) has this to say to us:

"Retiring—got enough, maybe. Fine old game; but don't turn your head or somebody might switch the cards.

"I shall keep posted, and now that I will have leisure, will shoot in some tips from time to time on pictures I see, latest ones.

"I have received many letters thanking me for my opinions: that really touches one when he lays aside the Underwood." DAVE.

it was liked. Call it fifty-fifty and give it the benefit of the doubt. Tone O. K. Appeal weak. Sunday yes, here, special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

IRON HORSE. Star, George O'Brien. Played this after our opposition house, yet did a good business. You know the picture is good. Mitchell Conery, Columbia Theatre, Rensselaer, New York.

Metro-Goldwyn

CONQUERING POWER. Stars, Rudolph Valentino, Alice Terry. An old picture and rather dark but quite interesting. It was the second time for me, as I ran it several years ago, and had forgotten about it or would not have booked; but even at that I did better on it than the average on the nights it ran. Tone good, appeal fair. Sunday yes, special no. Draw town, farm class, town 600. Admission 10-30, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

DEVIL'S CIRCUS. Star, Norma Shearer. A good picture and Norma is a good drawing card. Appeal 80 per cent. Admission 15-25, 15-35. Floyd G. Ward, Ward Theatre, Stark, Kansas.

GO WEST. (6,326 feet). Star, Buster Keaton. A dandy comedy drama. Play it if you have not done so already. Floyd G. Ward, Ward Theatre, Stark, Arkansas.

HIS SECRETARY. (6,423 feet). Star, Norma Shearer. A good, clever comedy. Pleased a hundred per cent. Tone, Sunday good. Special no. J. H. Heick, Allen Theatre, Allen, Kansas.

LA BOHEME. Stars, Gish-Gilbert. What a picture—for the right class. Miss Gish's and Gilbert's acting is wonderful. With a better title it might have broken even. Sad ending which hurts picture. Nice and clean for Sunday. Tone good, appeal fair. Special of its kind. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LOVEY MARY. (6,167 feet). Star, Bessie Love. This is a nice little program; not big, but pleasing. Would have gone better under name of Mrs. Wiggs of the Cabbage Patch. An Irish mixup and, of course, some fair comedy. Tone O. K. Appeal, 75 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

MAGICIAN. (6,960 feet). Star, Alice Terry. Cost me "plenty" and lost me "plenty." Played this one day and it sure flopped. Rex Ingram and Miss Terry don't mean a thing at box office. Poor appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MARE NOSTRUM. Star, Alice Terry. If you have the music this one will go over. Some thought it wonderful. Business good. Tone O. K. Good appeal. Special yes. Draw town, country class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

MONTE CARLO. (7 reels). Star, Lew Cody. A very entertaining comedy drama. Pleased our audience. Mitchell Conery, Columbia Theatre, Rensselaer, New York.

WAR PAINT. Star, Tim McCoy. This is a fair western picture, but the Indian stuff, while good in this picture, has had its day years ago. Hence, no business. Tim McCoy did fair acting and might prove a drawing card later, but lay off this Indian stuff and puts him in good action stories. Tone O. K. Appeal 50 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

Paramount

ALOMA OF THE SOUTH SEAS. (8,544 feet). Star, Gilda Gray. This is a fair picture and Gilda Gray should get money most anywhere. This feature flopped for me, due to extreme bad weather both days: however, it pleased, and feel sure it will go over most anywhere. The dances and some of the love scenes are a bit raw, but are very well handled. Appeal 90 per cent. Draw from town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

NELL GWYNN. Close your house and go home—don't show it. Town 3,000. Fred Carney, Star Theatre, Marked Tree, Arkansas.

NEW KLONDIKE. (7,445 feet) .Star, Thomas Meighan. Better than Irish Luck but still inferior to Manslaughter and Back Home and Broke, the two Meighan pictures my patrons will always remember. Lila Lee is good. Would like to have seen Lawrence Wheat as the pal. Guy C. Sawyer, Town Hall, Chester, Vermont.

NIGHT CLUB. (5,731 feet). Star, Raymond Griffith. These Griffith pictures draw well and please. They are not specials, but are not sold as such. The Night Club compares favorably with his former releases. Guy C. Sawyer, Town Hall, Chester, Vermont.

OLD HOME WEEK. (6,780 feet). Star, Thomas Meighan. Better than any of Meighan's pictures since Back Home and Broke. Lawrence Wheat makes an ideal side partner for Meighan. Our patrons always like him in Meighan pictures. Lila Lee as good as usual. Pleased 85 per cent and drew better than ordinary attendance. Guy C. Sawyer, Town Hall, Chester, Vermont.

PONY EXPRESS. (9,929 feet). Although hailed as a second Covered Wagon it failed to deliver as such. It is worth an increase in admission and will please them, but is too long. Less footage is desirable. Ricardo Cortez, Betty Compson and Ernest Torrence head the exceptionally good cast. Guy C. Sawyer, Town Hall, Chester, Vermont.

QUARTERBACK. Star, Richard Dix. One dandy picture. It has all you can ask for in a football picture. Is a good story without the football game and this side of the picture makes it the best bet for the football boys; they all eat it up. Tone O. K. Appeal athletic. Sunday, special yes. Draw from town 3,200. Admission 10-20-30. Chas. Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

QUARTERBACK. (7,134 feet). Star, Richard Dix. This one sure brought the cheers: every one enjoyed it, although business was not what we expected. Tone O. K. Good appeal. Sunday, special yes. Draw town, country class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

QUARTERBACK. Star, Richard Dix. After all is said and done you can leave it to Paramount to make the "above all" of gridiron pictures—and this one is without question the daddy of them all—it has everything for real entertainment and Dix sure surpasses his former efforts in this role. Opened first night big but fell down second night because of election returns via. Mr. Radio; election nights of years past used to be good—but now, since they can sit around the old fire, eat pop corn and apples and "listen in" on red hot returns, it spells disaster at the box office. Joe Hewitt, Strand Theatre, Robinson, Illinois.

RUGGED WATER. (6,012 feet). Joseph C. Lincoln story. A first rate sea picture with Warner Baxter very good. The picture has drawing power in small towns and will please the crowd. Guy C. Sawyer, Town Hall, Chester, Vermont.

SAY IT AGAIN. (5,577 feet). Star, Richard Dix. A very fine picture that pleased all. Some excellent comedy work in this that was good for a great many laughs. Dix, you are there! Tone, appeal good. Not special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

SEVEN KEYS TO BALDPATE. (6,045 feet). Star, Douglas Maclean. Did not like this picture as well as Introduce Me or Going Up but it seemed to please our audience, and they got lots of laughs out of it. Good box office business. Draw town, country class, town 860. Admission 10-25. Oren J. Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

SPLENDID CRIME. (6,009 feet). Star cast includes Bebe Daniels. Good one of Bebe Daniels, best that I have seen. Well acted, interesting from start to finish. Tone, appeal good. Sunday yes, special no. Draw town, farm class, town 600. Admission 10-30, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

TEN COMMANDMENTS. This is the third time I have run this wonderful picture: I advise every small towner to run it at least twice. Draw town, rural, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats) Montpelier, Idaho.

TIN GODS. Star, Thomas Meighan. Very well acted picture which pleased everyone. Good story, but do not like to see Tommy cast in this style of character. Tone fair, appeal good. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

TIN GODS. Star, Thomas Meighan. Better than any of Tom's late pictures, but still not up to the standard of the pictures that once made him popular. However, if he can make two or three more pictures, as good as, or better than, this—I believe that he will regain much of his lost popularity. Business was a little better than average due to the fact that it held up during the run instead of dropping. I suppose the picture can be given credit for this. Tom is a good actor and it is a shame that poor pictures have hurt him so. Tone, Sunday O. K. Appeal good. Special—??? Draw all types, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

THAT'S MY BABY. (6,905 feet). Star, Douglas MacLean. A good comedy; drew well and they liked it. Not a special—but it isn't sold as such. Better than most program comedies. Guy C. Sawyer, Town Hall, Chester, Vermont.

TOO MANY KISSES. Star, Richard Dix. A fair comedy drama that is not as good as some of the other Dix pictures. Guy C. Sawyer, Town Hall, Chester, Vermont.

VANISHING AMERICAN. Zane Grey story. A mighty fine picture but a disappointment at the box office. Weather may have kept some away but at any rate it did not do the business that many of the less advertised Zane Grey productions have done, even after extra advertising. Guy C. Sawyer, Town Hall, Chester, Vermont.

VARIETY. Star, Emil Jannings. Very good.

It did not draw big but it's a big picture and will please. I call it a real special. Draw town, rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

VOLCANO. (5,452 feet). Star, Bebe Daniels. A fine show with some very good scenes of a volcano in action. Bebe is very popular here. Tone, appeal good, not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WILD HORSE MESA. (7,154 feet). Zane Grey picture. Yes, Jack Holt was, as usual, the hero. A good picture that drew well but does not equal the features with Rex, King of Wild Horses. Good accessories on this picture. Guy C. Sawyer, Town Hall, Chester, Vermont.

WOMANHANDLED. (8,705 feet). Star, Richard Dix. A first class western comedy drama with many laughs. Not as good as Lucky Devil but all right, just the same. Guy C. Sawyer, Town Hall, Chester, Vermont.

YOU NEVER KNOW WOMEN. (6 reels). Star, Florence Vidor. This is a dandy picture and the star is making friends with it. The entire cast is good and the story is interesting. Tone and Sunday O. K. No as special. Town 3,200. Admission 10-30. Chas. Lee Hyde, Grand Theatre, Pierre, So. Dakota.

YOU NEVER KNOW WOMEN. (6 reels). Star cast. A very good picture; pleases the masses. Did big business and deserves it. Tone and appeal good. Sunday no, special yes. Draw mixed class, city 40,000. Admission 10-50. Johnny Jones, Orpheum Theatre, Quincy, Ill.

Pathe

BLACK CYCLONE. (5,038 feet). Star, Rex, Devil horse. These novelty films are great business getters but they hang it onto me in rental. Worth a slight increase in admission (if exploited right). Guy C. Sawyer, Town Hall, Chester, Vermont.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. The best of the Lloyd pictures. They came and came and came, and laughed and laughed—and laughed. And when they went out they asked when we would have another Lloyd picture. Nice print. Guy C. Sawyer, Town Hall, Chester, Vermont.

HOT WATER. (5,000 feet). Star, Harold Lloyd. The last two reels of this comedy are as funny as anything ever shown on our screen. They caused an uproar. Very good. Guy C. Sawyer, Town Hall, Chester, Vermont.

SATAN TOWN. Star, Harry Carey. Fair action picture which drew well for me. Ran it with The Green Archer (which see). H. L. Beudon, Grand Theatre, Port Allegany Pennsylvania.

STOP, LOOK AND LISTEN. Star, Larry Semon. A surprise here: supposed to be weak but pleased good crowds for two nights. Tone O. K., appeal 70 per cent. Special no. H. P. McFadden, Reel Theatre, Natoma, Kansas.

WHY WORRY? (6 reels). Star, Harold Lloyd. Was surprised in this picture. Remembered reading so many adverse criticisms on this one I expected something not so good. It did a nice business for me and they liked it. So why should I worry? The picture is old but the print was perfect. Guy C. Sawyer, Town Hall, Chester, Vermont.

Producers Dist. Corp.

UNKNOWN SOLDIER. Star, H. B. Walthall. This was an unusual offering for Armistice Day and therefore our box office was made happy. Buy it and play it any day and make yourself some money. Tone good. Appeal 75 per cent Sunday doubtful, special yes. Draw all classes, town 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

Uses and Sends

"Enclosed is list of comments on some pictures I have run. I certainly appreciate the Straight From the Shoulder Reports section of your magazine and I use them as a guide in booking most of my pictures. Keep them coming!" J. H. Robinson, West Eminence Theatre, West Eminence, Missouri.

UP IN MABEL'S ROOM. Producers and directors—look his picure over and you see what the public likes—stars easy to look at, direction almost perfect, good story for comedy situations. Producers, don't let up and you will be beating the drum in the forefront of the big parade. Oh, yes! The name is very catchy, which is forty per cent. of the value, at least. Tone O. K. Appeal 95 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

VOLGA BOATMAN. (10,600 feet). Star cast. I was disappointed in the patronage to this picture. I thought the picture was really perfect though one woman told me she thought it was awful, and that the Boatman song was fierce. L. E. Parsons, Parsons Hall, Marcellus, New York.

VOLGA BOATMAN. (10,600 feet). Star cast includes Wm. Boyd. Of all the big pictures—and we have seen them all—this will top any of them. A masterpiece from a master director. Be sure and give them good music. Tone O. K. Appeal 100 per cent. Sunday, special yes. Draw town and country class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

VOLGA BOATMAN. (10,600 feet). Star cast. A one hundred per cent. improvement over DeMille's Road to Yesterday which took a big flop here. This one went over very nicely. An exceptionally good picture. Boyd does some fine work. Appeal good. Special yes. Mitchell Conery, Columbia Theatre, Rensselaer, New York.

WHISPERING SMITH. Star, H. B. Warner. One of the best westerns I ever had in my house and will please most any audience. One that the better class will also like. Promise them the best western they ever saw in this one, then go after it and you will be well satisfied with the results. Special no, appeal 90 per cent. Draw from industrial town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

United Artists

EAGLE. (5,756 feet). Star, Rudolph Valentino. A good picture; thought I was paying too much for this one but I was not, as I played it at time of Valentino's death. Full house, no standing room. Draw from town 400. Admission 15-35, 25-50. Floyd G. Ward, Ward Theatre, Stark, Kansas.

LITTLE ANNIE ROONEY. Nothing extra but good picture. Fine for children. Floyd G. Ward, Ward Theatre, Stark, Kansas.

SPARROWS. Star, Mary Pickford. While the picture is good and Mary does good work, as do the others, still it did not get the business and it did not please above the average above the average film. Film rental sunk this; we lost money. Draw town, rural, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

WILD JUSTICE. Features Peter the Great (dog). A good dog picture that drew extra business. Pleased 85 per cent. Guy C. Sawyer, Town Hall, Chester, Vermont.

Universal

BORDER SHERIFF. Star, Jack Hoxie. A good western. The best Hoxie we have played. Pleased the crowd and drew a full house on a rainy night. Guess that is all one could ask for. Tone good, appeal 90 per cent. Sunday yes, special no. Draw farm class, town 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

CALIFORNIA STRAIGHT AHEAD. (7,238 feet). Star, Reginald Denny. No chuckles in this one. Just plain laughs! One continuous roar. Tone good. Special no. Town, 1,000. Admission 25. L. Parsons, Parsons Hall (325 seats), Marcellus, New York

CALIFORNIA STRAIGHT AHEAD. Star, Reginald Denny. If you have not played this one, do it, as it is a money maker. An excellent racing picture. Floyd G. Ward, Ward Theatre, Stark, Kansas.

COHENS AND THE KELLYS. Star cast. Here is another picture that can be used as a pattern for directors, producers and the public. It will satisfy anybody. You can boost it as hard as you like. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

COHENS AND THE KELLYS. (7,374 feet). Star cast. Good comedy and lots of it. One of the best comedies I have run. They all seemed to like it. Show it by all means. Tone, appeal good. Sunday, special yes. Draw town, farming class, town 600. Admission 10-30, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

THE DEMON. Star, Jack Hoxie. Poor story and direction slow. Would like to see Jack play the lead in one real picture. Think he would make good. But the stuff he plays in and the direction are very ordinary. Just westerns. Tone O. K. Appeal 60 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

FLAMING FRONTIER. 8,828 feet). Star cast includes Hoot Gibson. Just a good western with Custer's last fight: not as good as the ten Custer fights in the past. Program picture for Saturday, that's all. Johnny Jones, Washington, Orpheum Theatres, Quincy, Illinois.

FLAMING FRONTIER. (8,828 feet). Star cast. The best picture of the type that we have ever played. The Scarlet West and Last Frontier were but poor in comparison, like imitations. However, the fact that Hoot Gibson played the lead kept many of my best customers away as they could not imagine him in anything but a shoot-'em-up western. Play it. Tone excellent, appeal 95 per cent. Sunday, special yes. Draw farm class, town 400. Admission 10-15. Ross S. King, Opera House (250 seats) Barnes City, Iowa.

HER BIG NIGHT. (8 reels). Star, Laura LaPlante. "Give us more like this one" is the remark that came from many of the patrons. Miss LaPlante certainly fills the bill in this one. New print. Tone, appeal good. Sunday yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Warner Bros.

ACROSS THE PACIFIC. (6,945 feet). Star, Monte Blue. A big (he-man) historical Warner Classic. Monte Blue does some wonderful acting along with Myrna Loy. Action galore, and the eight reels seem like five. Should please most anywhere. Good appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MAN UPSTAIRS. Star, Monte Blue. This pictured drew me the smallest crowd in six months. Nothing to it. Tone O. K., appeal none here. Sunday, special no. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
North Star (Strongheart)	Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500

BRAY PRODUCTIONS

Table Manners	Nature special	Oct. 16..	1,000
Oh Monkey Be Good	Sunkist comedy	Oct. 16..	2,000
Pete's's Haunted House	"Hot Dog" cartoon	Oct. 16..	1,000
Punches and Perfumes	Fistical culture com.	Oct. 16..	2,000
On the Farm	McDougall Alley	Oct. 23..	2 rls
For the Love O' Pete	Lantz cartoon	Oct. 23..	1 rl
Getting Hitched	McDougal Alley	Oct. 30..	2 rls
Velocity	Novelty	Oct. 30..	1 rl
Fighting Fool (L. Sargent)	Fistical Culture	Nov. 6..	2 rls
Transportation	Screen magazine	Nov. 27..	1 rl
Nize Monkey	Sunkist comedy	Nov. 29..	2 rls.
At the Beach	McDougall Alley	Nov. 29..	2 rls.
Trail of the Monk	Lantz' cartoon	Nov. 29..	1 rl.
Monkey Huka	Sunkist comedy	Dec. 4..	2 rls.
Luke Warm Daze	McDougall Alley	Dec. 4..	2 rls
Blue Black	Fistical Culture series	Dec. 11..	2 rls
Comma Butterfly	Nature Special	Dec. 11..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000

Dollars That Help 6,492 Exhibitors

DEPENDABILITY assures leadership — that's why Moving Picture World is glad to send an exhibitor a dollar for writing a letter telling of a major error in this Chart. With 6,492 exhibitors as subscribers, we owe this service to our leadership in the circulation field.

Producers give us footages and other pertinent information when we review pictures. Sometimes after that they change the length of the films and don't tell us of the changes. That is how some errors creep in here; though not our mistake, we gladly pay for correction.

We appreciate the interest our exhibitor friends take in telling us about these errors and to save other exhibitors we gladly give out our dollars for the trouble our friends take in writing. It's worth it to have that sort of friends helping us to retain the dependability leadership.

	Kind of Picture	Review	Feet
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540

Waldorf

Enemy of Men (Revier)	Drama		5,507
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,471
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Merserean)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	

EDUCATIONAL FILM CORP.

			1926	
Congress of Celebrities	Hodge-Podge		Apr. 10	1,000
Felix Weathers the Weather	Sullivan cartoon		Apr. 10..	1,000
Nobody's Business (Hamilton)	Comedy		Apr. 24..	2,000
Tonight's the Night (Bowes)	Cameo comedy		Apr. 24..	1,000
Lest We Forget	Free to exhibitors		Apr. 24..	1,000
Felix the Cat Uses His Head	Sullivan cartoon		May 1..	1,000
Broken China (Vernon)	Christie comedy		May 8..	2,000
Felix Misses the Cue	Sullivan cartoon		May 8..	1,000
The Vision	Technicolor drama		May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy		May 22..	2,000
Shore Shy (Dooley)	Christie comedy		May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy		May 22..	1,000
Gimme Strength (Adams)	Christie comedy		May 29..	2,000
Neptune's Domain	Hodge-Podge		June 5..	1,000
Going Crazy (Conley)	Mermaid comedy		June 5..	2,000
Felix Braves the Briny	Sullivan cartoon		June 12..	1,000
His Private Life	Lupino Lane comedy		June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy		June 12..	2,000
Hodge-Podge	Lyman Howe subject		June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy		June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy		June 19..	2,000
Bear Cats	Juvenile comedy		June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy		June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy		June 26..	2,000
Nothing Matters (Hamilton)	Comedy		June 26..	2,000
Creeps	Mermaid comedy		June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon		June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy		Jnly 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy		July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon		July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy		July 3..	1,000
Hodge Podge	Lyman Howe mag.		July 10..	1,000
Chase Yourself (Adams)	Comedy		July 10..	2,000
Who's My Wife	Jack White prod.		July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon		July 17..	1,000
School Daze	Sullivan cartoon		July 24..	1,000
Honest Injun (Arthur)	Comedy		Jnly 24..	2,000
Who Hit Me? (St. John)	Comedy		Jnly 24..	2,000
Mister Wife (Burns)	Christie comedy		Jnly 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy		July 31..	2,000
Solid Gold	Jack White comedy		Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy		Ang. 7..	1,000
Move Along	Lloyd Hamilton Com.		Ang. 7..	2,000
Curiosities	Sideshow folk		Aug. 14..	1,000
Daffy Dill (Burns)	Christie comedy		Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge		Aug. 14..	1,000
Felix Misses His Swiss	Sullivan cartoon		Ang. 28..	1,000
Dummy Love (Vernon)	Christie comedy		Ang. 28..	2,000
Kiss Papa (Conley)	Mermaid comedy		Ang. 28..	2,000
Here Comes Charlie	Lloyd Hamilton comedy		Ang. 28..	2,000
Uppercuts (Duffy)	Christie comedy		Sept. 4..	2,000
My Kid (Big Boy)	Juvenile comedy		Sept. 4..	2,000
The Blue Boy	Romance prod.		Sept. 4..	2,000
Open House (Johnny Arthur)	Tuxedo comedy		Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy		Sept. 11..	2,000
Sons of the Surf	Bruce scenic		Sept. 11..	1,000
The Radio Bug (Phil Dunham)	Comedy		Sep. 25..	1,000
Missing Links	"Life" Cartoon		Sep. 25..	1,000
Jelly Fish (Frank Pangborn)	Comedy		Sep. 25..	2,000
Flaming Ice	"Life" Cartoon		Sep. 25..	1,000

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat	Oct. 2..	1,000
Pink Elepnants (Al St. John)	Mermaid comedy	Oct. 2..	2,000
Wife Shy (Vernon)	Comedy	Oct. 9..	2,000
Kiss Me Kate (Phil Dunham)	Comedy	Oct. 9..	1,000
The Humdinger (Johnny Arthur)	Comedy	Oct. 9..	2,000
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy comedy	Nov. 6..	1 rl
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Buriesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,576
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24 .	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Short Subjects			
In the Air	Fat men comedy	Feb. 20..	2,000
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plane Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22.	1,000
Pelican's Bill	Bray cartoon	May 29..	1,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	Aug. 14..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
The Army	Bray cartoon	Sept. 11..	1,000

FIRST NATIONAL

	Kind of Picture	Review	Feet
		1925	
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,578
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12.	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2.	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,068
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27.	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29 .	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25 .	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800

FOX FILM CORP.

Features			
		1925	
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31	5,61[illegible]
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,25[illegible]
East Lynne (Rubens-Lowe)	Famous play	Nov. [illegible]	8,97[illegible]
When the Door Opened (star cast)	Curwood Canadian	Nov 28.	6,51[illegible]
Wages tor Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,60[illegible]
Best Bad Man (Tom Mix)	Action western	Dec 12.	4,89[illegible]
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,708
Short Subjects			
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling for Rest	Varieties	Oct. 10..	796
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Transients in Arcadia	O Henry story	Oct. 31.	2,000
All Aboard	Helen & Warren	Oct. 31.	2,000
Peacemakers	Helen & Warren	Nov. 7..	2,000
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28.	1,000
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
Features		1926	
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23.	5,467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar 27..	6,039
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Midnight Kiss	Comedy drama	Aug. 7..	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Crown of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Short Subjects			
Old Virginia	Variety	Jan. 23..	1,000
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Woman of Letters	Helen and Warren	Mar. 13..	2,000
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
A Polar Baron	Imperial comedy	April 24..	2,000
Too Many Relations	Helen and Warren	May 15..	1,965
Canary Island	Varieties	May 22..	927
Wild America	Varieties	May 29..	960
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	928
Swimming Instructor	Van Bibber	Jnly 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Ang. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls

GOTHAM PRODUCTIONS

Part Time Wife (Alice Calhoun)	Domestic drama	5,950
Shadow on the Wall (Hale-Percy)	Drama	6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama	5,750
Phantom of the Forest (Thunder-dog)	Drama	5,500
Speed limit (McKee-Shannon)	Romantic com.	5,860
Racing Blood	Racing Drama	6,000
Hearts and Spangles	Circus Romance	5,900
Sign of the Claw (Peter, the Great)	Dog picture	6.000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11.. 6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9.. 5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30.. 5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29.. 5,900

METRO-GOLDWYN-MAYER

		1925	
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6.849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6.300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5.915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5.690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4 757
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000

	Kind of Picture	Review	Feet
		1926	
Mike (Sally O'Neill)	Human interest comedy	Jan. 23..	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,008
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110

PARAMOUNT

		1925	
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,928
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
a Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,571
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,033
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,701
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,697
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,000
Cobra (Valentino)	Drama	Dec. 19..	6,897
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,355
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,006
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,627
Enchanted Hill (Holt)	Western	Jan. 9..	6,323
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,676
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,250
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,968
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,888
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,933
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,311
Moana	Sonth Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,563
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,160
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,880
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,465
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,444
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,133
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,003
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,855
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,335
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,366
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,880
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,002
The Runaway (Clara Bow)	Melodrama	May 8..	6,211
Fascinating Youth (Juniors)	Drama	May 22..	6,885
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,100
Rainmaker (Collier, Jr.)	Drama	Jnne 12..	6,005
Say It Again (Dix)	Travesty-farce	Jnne 19..	7,444
Volcano (Daniels)	Thrill melodrama	June 12..	5,466
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,530
Palm Beach Girl (Bebe Daniels)	Farce-comedy	Jnly 3..	6,911
Variety (Emil Jannings)	Drama, short version	Jnly 10..	5,228
Born to the West (Jack Holt)	Western	Jnly 10..	6,004
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,888
Mantrap (Torrence-Bow)	Drama	July 24..	6,007
You Never Know Women (Vidor)	Drama	Ang. 7..	6,006
Padlocked (Lois Moran)	Melodrama	Ang. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,199
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,955
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,700
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,566
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,900
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,633
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23..	11 rls
Don't Give Up the Ship	One Reel special	Oct. 23	
Ace of Cads (Menjou)	Drama	Oct. 30..	7,773
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,111
London (Dorothy Gish)	Drama	Nov. 13..	6 rls
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,571
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,300
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,200
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,100
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,500
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,200
Old Ironsides (special cast)	Super-special	Dec. 11..	10,000
Canadian (Meighan)	Northwest drama	Dec. 11..	7,700

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Tbeda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Bahy Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Bahy	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28..	2,000
Scrambled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4..	.....
A Buggy Ride	Terry cartoon	Sept. 11..	1,000
Fourth Alarm	Our Gang comedy	Sept. 11..	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Cbase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Masked Mammas (Dent-Bevan-Parr)	Sennett comedy	Nov. 6..	2 rls
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	2 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gang comedy	Nov. 29..	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4..	2 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4..	2 rls.
Through Thick and Thin	Terry cartoon	Dec. 4..	1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4..	2 rls.
Hitting the Rails	Terry cartoon	Dec. 4..	1 rl.
Bars and Stripes	Terry cartoon	Dec. 11..	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11..	2 rls
Features			
The High Hand (Leo Maloney)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6..	5,479

PREFERRED PICTURES

Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294

PRODUCERS DISTRIBUTING CORP.

		1925	
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790

RAYART

		1925	
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep. 26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

		1926	
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartune	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	58
Hair Cartoon	Marcus cartoon	May 1..	550
It's tbe Cat's (Ko-Ko)	Fleischer cartoon	May 1..	750
Song Car-tune	"Tramp, Boys are March'g"	May 8..	550
Sweet Adeline	Song Car-tune	June 5..	550

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon (Issue 8)	Marcus novelty	June 12..	850
When Do We Eat?	Novelty	July 10..	1,000
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
eelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

STERLING PICTURES CORP.

		1926	
Love Gamble (Lillian Rich)	Melodrama	July 24..	5,723
Before Midnight (Wm. Russell)	Crook melodrama	July 11..	4,890
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..	5,800
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24..	5,723

TIFFANY PRODUCTIONS, INC.

		Release Date	
Gnat Model From Paris	Society comedy drama	Aug.	15
Lost At Sea	Romantic comedy drama	Sept.	1
The First Night	Farce comedy	Oct.	15
Redheads Preferred	Whimsical comedy drama	Nov.	15
One Hour of Love	Emotional drama	Dec.	15
The Enchanted Island	Romantic drama	Jan.	1
Flaming Timber	Woodland drama	Jan.	15
Squads Right	War farce comedy	Feb.	1
The Steeplechasee	Racing society drama	Feb.	15
The Tiger	Modern drama	Mar.	1
The Song of Steel	Society-business drama	Mar.	15
Husband Hunters	Domestic comedy drama	Apr.	1
Snowbound	Comedy drama of the North	Apr.	15
Wild Geese (Special)	Human drama	May	1
The Squared Ring	Society comedy drama	May	15
The Broken Gate	Emotional drama	Jun.	1
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11..	6,100

UNITED ARTISTS

		1925	
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21..	10,157
		1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,600
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..	8 rls.

UNIVERSAL

Features		1926	
The Escape (Morrison)	Western-action	Apr. 24..	4,500
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Rustler's Ranch (Acord)	Western	June 5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,256
Ice Flood (Harlan-Dana)	Lumber camp melo	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,633
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Short Subjects			
Hearts for Rent (Lake)	Bluebird comedy	June 26..	1,000
Tin Bronc (Cobb)	Western	June 26..	2,000
Four-Square Steve (Cobb)	Western	June 26..	2,000
Buster Watch Tige	Buster Brown	June 26..	2,000
Frame Up (Hume)	Western	June 26..	2,000
Love Deputy (E. Cobb)	Short western	July 3..	2,000
Trapped (Fred Humes)	Short western	July 3..	2,000
There She Goes (Wanda Wiley)	Comedy	July 10..	2,000
Buster's Girl Friend	Buster Brown series	July 10..	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10..	1,000
Buster's Heartbeats	Buster Brown	July 17..	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17..	2,000
Love's Labor Lost (Edwards)	Comedy	July 17..	1,000
Do or Bust (Edwards)	Comedy	July 17..	1,000
Motor Trouble (Chas. King)	Comedy	July 17..	2,000
Mixed Doubles (Puffy)	Comedy	July 17..	1,000
Fire Barrier	Short western	July 24..	2,000
Village Cut-Up (Lake)	Comedy	July 24..	1,000
Under Desert Skies	Short western	July 24..	2,000
Thirteenth Man (Puffy)	Comedy	July 24..	1,000
Op'ry House Tonight (Lake)	Comedy	July 31..	1,000
Who's Next? (Edwards)	Comedy	July 31..	1,000
Thrilling Romance (Wiley)	Comedy	July 31..	2,000
Little Warrior (Sedgwick)	Short western	July 31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7..	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14..	2,000
When East Meets West	Mustang comedy	Aug. 14..	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14..	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14..	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21..	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21..	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21..	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21..	2,000
Don't Shoot (Mower)	Short western	Aug. 21..	2,000
Tiddly Winks (Lake)	Comedy	Aug. 28..	1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28..	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28..	2,000
And George Did (Saylor)	Comedy	Sept. 4..	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept. 4..	2,000
Buster Helps Dad	Buster Brown series	Sept. 4..	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4..	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11..	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11..	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11..	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep. 25..	1,000
Which is Which? (Chas. King)	Excuse Maker	Sep. 25..	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2..	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2..	1,000
The Collegians	Series of 10	Oct. 9..	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16..	....
A Man's Size Pet	Western comedy	Oct. 16..	2,000
Never Again	The Gumps	Oct. 16..	2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16..	1,000
Lots of Grief	Gump comedy	Oct. 16..	2,000
Pinnacle Rider (Mower	Mustang western	Oct. 16..	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23..	2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct. 23..	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct. 23..	1 rl
When Bonita Rode	Mustang western	Oct. 30..	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30..	1 rl
Jane's Engagement Party	What Happened to Jane	Nov. 6..	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6..	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6..	2 rls
Business Worries (Arthur Lake)	Comedy	Nov. 6..	1 rl
Please Excuse Me	Excuse Maker com	Nov. 6..	2 rls
The Big Surprise	Gump comedy	Nov. 13..	2 rls.
Snookums' Outing	Newlyweds comedy	Nov. 13..	2 rls.
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13..	1 rl.
Better Luck	Gump comedy	Nov. 20..	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20..	2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20..	1 rl
Buster Prize Winner	Buster Brown series	Nov. 27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20..	2rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29..	1 rl.
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29..	1 rl.
Last Lap	Collegians No. 4	Nov. 29..	2 rls.
A Close Call	Gump series	Nov. 29..	2 rls.
Snookums' Merry Christmas	Newlyweds series	Nov. 29..	2 rls.
Hen Punchers of Piperock	Mustang western com	Nov. 29..	2 rls.
Trail of Trickery (Cobb)	Northwest drama	Dec. 11..	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec. 11..	1 rl
Around the Bases	Collegians series	Dec. 11..	2 rls

WARNER BROS.

		1925	
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo	Dec. 26..	7,200
		1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,589
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com	Nov. 20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11..	5,810

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by O. T. Taylor

A Presentation Designed For Children

Announcement

WITH this issue of MOVING PICTURE WORLD, Mr. O. T. Taylor formally assumes the department originated by Colby Harriman, but which he was forced to abandon not long ago on account of the pressure of other duties.

Mr. Taylor is a thoroughly practical man from every angle of production and presentation and we believe that under his conductorship this department will become even more important to the live manager than it has been in the past.

Mr. Taylor will appreciate material for helps and hints. No one man knows all the kinks and if you will generously pass along your ideas and discoveries to Mr. Taylor your aid will be much appreciated. He may be addressed at Aberdeen, Wash.

THE quaint old wind mills and the picturesque costume of Holland lend themselves admirably to presentation uses. The seemingly unwieldly wooden shoes used in Dutch dance numbers to humorous music invariably arouse interest.

The songs and dances are so simple and well known that no great difficulty should be experienced in producing this presentation, even should it be found necessary to train amateurs for the parts. Comedy is the dominating keynote and a free and easy stage appearance is more essential than artistry in performance.

This offering should, as its title suggests, be presented with children performers. The parts in the first half especially should be taken by children of 8 to 10 years of age.

The parts in the second half may be played by older children or by adults of small stature impersonating children. Girls may also be impersonating the boys' parts. Possibilities of injecting comedy are unlimited; the bashful beau calling on his sweetheart, girl and boy flirting and many other little comedy touches may be introduced.

The musical numbers suggested are optional and may be replaced with any numbers of similar nature.

The Routine

Music opens with "Sailing," by Godfrey Marks. Drapes part, revealing plain cyclorama or drapes, decorated with two plaques depicting nursery rhymes. As orchestra repeats "Sailing," voices, singing, are heard. Stage is in amber with white spot left to pick up the boat sailing out with sail sweiling in the breeze.

The "boat" is a large wooden tub, equipped with sail and containing two boys and a girl attired in Dutch costumes.

When the boat is one-third on stage the sail flops and the boat stops. Change from spot to flood. One of the boys steps out and attempts to shove the boat. The other boy picks up bow-line and pulls. Their combined efforts fail to move the boat. Introduce

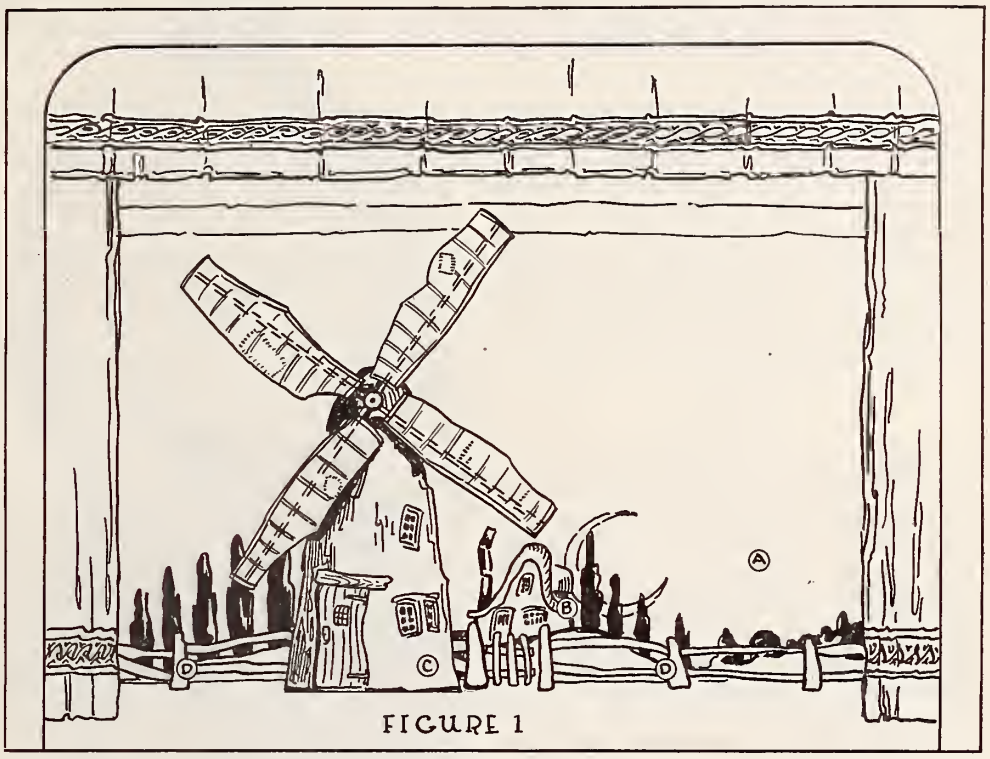


FIGURE 1

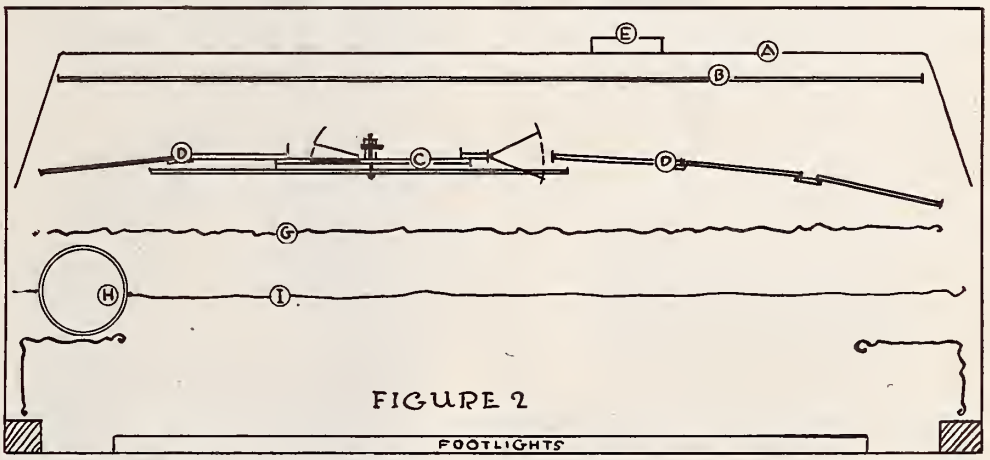


FIGURE 2

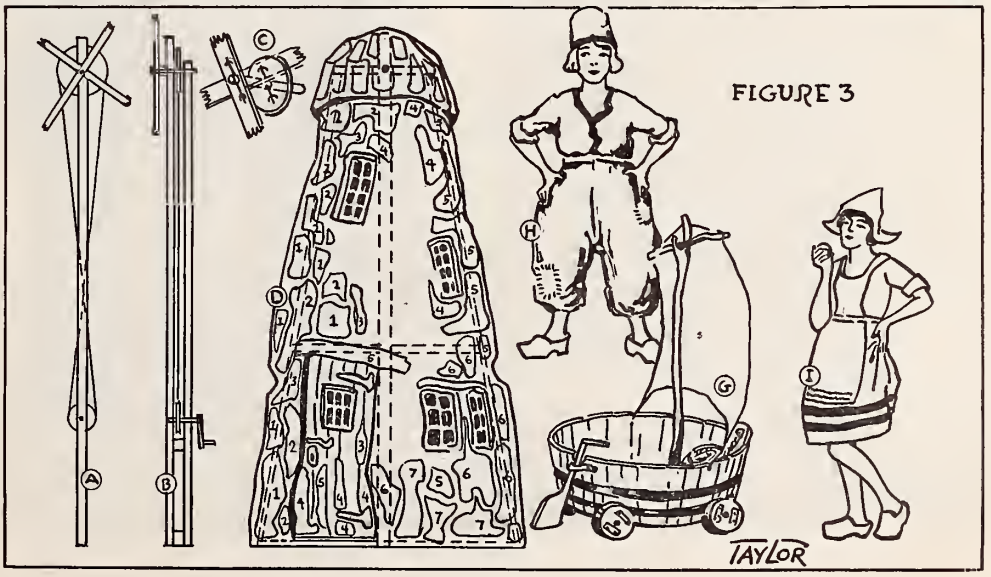


FIGURE 3

Artistic and Effective Ideas For Showmen

(Continued from previous page)

comedy bits as they assist the girl from the boat.

Introduce comedy chatter or song novelty. White lights up slowly. As they finish, the sail fills in, the breeze then flops again as the kiddies scramble aboard. One of the boys picks up a small bellows, he points it towards the sail works it frantically; the sail fills out in the breeze and the boat sails across stage and off.

White lights dim, blue comes up. Music goes into eccentric dance number, "Dutch Warbler." Drapes up revealing set with queer trees, a house and windmill showing against a dark blue sky. The wings of the mill are revolving slowly. A crescent moon is slowly rising on the horizon. The door opens and Dutch boy and girl enters for dance number. Straw spot on dancers. Other Dutch kiddies join in chorus. White lights up slowly as dance finish.

The Set

A ground row of trees and a crooked house, B, is set in front of the plain sky drop, A, against the back of this is hung the moon pan E. A crooked fence, DD, is attached to the wind mill and carried off right and left. The gate may be made practical. The fence posts and rails are cut from wall board and battened up. The windmill construction is shown in detail in Fig. 3. A and B are front and side plans showing mechanism frame which is placed in position as indicated by dotted lines (center) in D, Fig. 3. On a shaft at top of frame are fastened the crossed battens carrying wings, and the belt pulley. Another pulley, with crank attached, is placed about three feet from the floor. The lower pulley should be smaller than the upper one so that the speed of the wings, which should turn slowly, may be easier controlled.

A simple manner of fastening wing battens and pulley to shaft is shown in detail C, Fig. 3. A piece of ½ or ¾-inch pipe serves as shaft. Drill a 3/16 inch hole through the shaft where wings and pulley are to be placed. Run a heavy nail through each hole and fasten securely to wings and pulley by means of staples. Do the lower pulley and crank in a like manner. The pulley must fit tightly on the shaft as this manner of fastening it does not prevent it from wavering if too loose. The mill house and wings are cut from wall board and nailed to frame battens as indicated by dotted lines in Figs. 1 and 3. The door is cut out, mounted on a frame and hinged on back. Windows may be cut out, covered with oiled paper and illuminated.

G, H and I, Fig. 3, show suggestions for "tub-boat" and for boys' and girls' costumes. For sail on boat use some light, airy material such as georgette. A large fan, placed off-stage, will furnish enough breeze to fill the sail. Fine black wire, such as stove pipe wire, attached to the tub and laid across the stage, I, Fig. 2, furnish the motive power for the boat.

PAINTING. The ground row B is done in blues, purples and dark greens with a touch of orange for highlights. Do mill-house and wings in a rather light medium gray and lay in solid colors as numbered on

Handsome Hoot Gibson in "The Buckaroo Kid" for Universal.

mill-house, Fig. 3. 1, medium purple. 2, magent. 3, medium vivid green. 4, medium blue. 5, orange. 6, light yellow. 7, vermilion. Give the wings a similar treatment but leave more gray. Patches in white.

A stripe finished in metallics always appear heavier than if done in colors. This is due to the glitter and radiance thrown out by reflection of the light rays. Hence, if a fine stripe or a light outline suggestion is desired in metallics, it should be reduced to not much over one-half the width allowed for the same stripe in varied colors.

LePage's glue will be found a very satisfactory adhesive to use over kalsomined or porous surfaces. On paper and surfaces with a less absorbent finish mucilage will be found serviceable.

Apply the adhesive surface that is to be covered with metallics. Before the adhesive is set sprinkle metallics on thinly. A large salt-shaker is useful in sprinkling the metallics. For large work have a clean canvas and for smaller pieces one or more sheets of clean paper, old posters are fine for this, spread under the work. After application shake surplus of metallics onto canvas or paper and return the salvaged metallics to container. On outlines, stripes, etc., a greater amount of metallics are more often salvaged than what is actually used.

Flitters are larger flakes of leaf metals, such as aluminum. Flitters are applied, much the same as metallics, by using an adhesive, except that flitters, being larger, are sifted through a screen or merely sprinkled from the container. Flitters are lighter in weight and covers more surface per pound than metallics; they are also less brilliant than the latter.

Bronzes are obtainable in a wide variety of gold, aluminum and copper in addition to colors. In dry or power form bronzes are put up in ounce papers and larger quantities in tins. Ready mixed bronzes are obtainable as gold and silver paints. Especially prepared bronzing liquid is used in mixing powder bronze for general use. This liquid is, however, not recommended for use in bronzing over kalsomined or other porous surfaces as the kalsomine absorbs the liquid and leaves the bronze coating dry and dusty. For this use bronze powder may be mixed with LePage's glue and thinned with vinegar. Or mix in white shellac and thin to working consistency with denatured wood alcohol. Either of these vehicles dulls the luster of the bronze. By sizing, going over the part to be bronzed with shellac, bronze mixed in bronzing liquid may be used without danger of rubbing up. As this procedure entails more work, and as time more often is the essential, the difference in appearance is hardly deserving the added effort.

Stage Music Stands

Orchestras using music stands on the stage will find in the common collapsible stand an excellent substitute for the special built low stand. This is for orchestras doing novelty programs and where the stand is to remain inconspicuous. Adjust the music stand as low as possible. The top should be no more than 30 or 32 inches from the floor; 22 to 24 inches is better.

Hang over the back of the stand, the side showing to the audience, a velvet or silk cover eighteen inches wide by about fifteen long. This cover hides the sheet music and the rack leaving but the standard and legs of stand exposed.

By having a thumbscrew placed in the collar that holds the leg brazes in position the legs may be adjusted parallel with the floor, thus reducing the height of the stand to less than two feet. To have sufficient light to read the music on a dim stage clamp a small hood containing socket and small lamp to upper part of the stand.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

The House of Smiles is a House of Profits

LAUGH MONTH gives exhibitors a big play for public favor because there is an inherent love of laughter in the American people which you can readily turn into dollars by using the effective campaigns devised by Mr. Will Hays' organization and the many efficient exhibitor bodies which are co-operating.

You can drag in the handkerchief dampeners once in a while; but you can hook the chuckle lovers any day.

Use the force of Laugh Month to bring the people into your theatre, to build up public favor; then, when you have it, do something to keep these folks coming your way all the year round. Don't confine your smiles to the screen. Put a smile all over the house.

House of the Smile Sells Tickets by the Mile

Make your theatre the house of smiles. This doesn't mean that you ought to run slapstick or farce every minute of your show. It means to run your house with a cheerful atmosphere, where there is nothing to induce the grouch or the grumble.

You can't do this unless you have perfect projection. Unsteady or delayed pictures, eye-strain, will kill the joy-spirit.

You can't get the smile atmosphere without the utmost in comfort and convenience. Sprung-spring seats, stumble-coaxing floor coverings, tin-pan music, foul air—these sour the disposition and work against you.

Put over Laugh month with a bang! It will help you a lot. And while you're doing it, put over the community service that your theatre renders all the year through.

Make your theatre so much a part of the community that good-will can sell your tickets against the unavoidable opposition of summer weather, outdoor enticements and dad's tendency to stay home after a hard day at business.

While Selling Laugh Month Sell Your House, Too

The salvation of the smaller house is the community tendency to foregather in the mass, to see different folks in the most cheerful surroundings.

Laugh Month will bring them out. Then it is up to you to put across the one place of real community service, the theatre of convenience, comfort and cheery atmosphere.

Be sure your projectors and screen are in perfect condition, that you music is the best they can get, that your seats and everything else that make for comfort are living up to the requirements—then go ahead.

J. H. Hallberg to Distribute Perfected Reflector Arc Lamp

WHEN in the fall of 1922, J. H. Hallberg resigned from the Vice Presidency of the United Theatre Equipment Corporation to become Director of Experimental Research in the Burnett-Timken Research Laboratory, many of his friends predicted his eventual return to the motion picture industry, in which he had always been such a prominent figure.

That this prediction was justified, is evidenced by the recent announcement that Mr. Hallberg has established himself in new offices on the seventh floor of Chickering Hall, 29 West 57th street, New York City, where in addition to the display and marketing of the recently developed Hallberg Reflector Arc Lamp, a new model of the celebrated Hallberg Motor Generator and other projection apparatus, he will maintain an experimental developing and testing laboratory for electrical and optical devices.

Mr. Hallberg's connection with the motion picture industry commenced in the fall of 1907, through a number of patents on electrical apparatus which he possessed, which were found to be of great value in the control of projector arc lamps.

In January, 1908, the famous Hallberg Electric Economizer for alternating current was produced and the device immediately proceeded to save thousands of dollars to exhibitors operating with the alternating current.

Later, the Hallberg A. C. to D. C. Motor Generator, the first constant current machine for Projector Arc Lamps was introduced and became popular by reason of its economy to the exhibitor.

J. H. Hallberg

Economy has always been the keynote of Mr. Hallberg's career—economy in the operating costs of the projection room coupled

(Continued on next page)

Dupe Negatives

Of the finest quality, on special duping stock perfected by Eastman Kodak Co., solely for this purpose. Made by the firm which thoroughly understands its handling through experience gained in three years of continuous use in making millions of feet of the finest dupe negatives ever produced. Why risk printing from original negatives when Dupe Negatives of equal or better quality can be made so cheaply? Dupe negatives, equalizing wide difference of original printing density, 15c per foot for first negative, 8c for additional.

Reduction Printing

From 35 m/m to 28 m/m and 16 m/m by the Pioneer of this Industry.

THE PATHESCOPE CO. OF AMERICA, Inc.

35 West 42nd Street New York

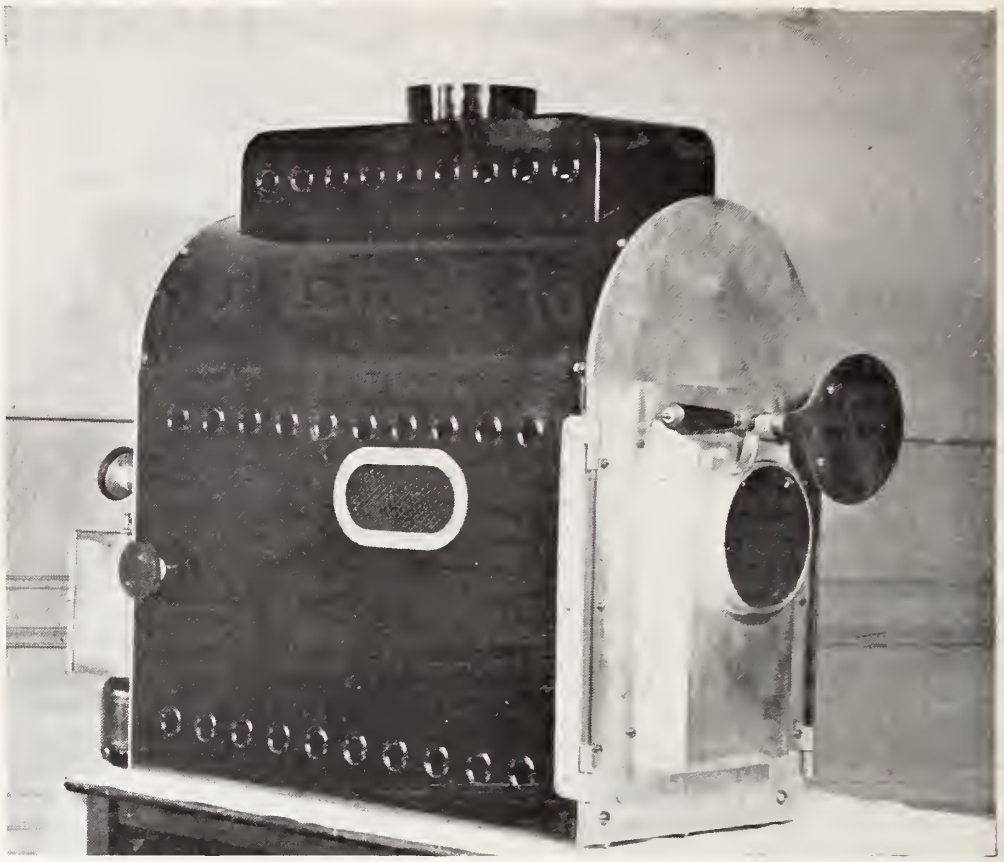
Hallberg Active

(Continued from last page)

with an increase in the effectiveness of projection results.

In 1917, Mr. Hallberg disposed of his business to the United Theatre Equipment Corporation, of which he became vice-president, director and chief engineer and with whom he was associated until his conection with the Burnett-Timken Research Laboratory, as mentioned above.

Mr. Hallberg is the author of Motion Picture Electricity and has been from tinie to time an authoritative and valued contributor to the trade press on technical subjects. His record is such that the introduction of his new products will be looked forward to with much interest by the exhibiting fraternity, for whom he has always been a money saver and by the progressive supply dealers of this country.



J. H. Hallberg Is Coming Back into Picturedom with a Real Reflector Arc Lamp Which Bears His Name

These Folks Are Buying The Best To Be Had In Equipment

by fire some months ago. Special attention will be given to celling and stage. Improvements will cost in excess of $30,000, and does not cover cost of installing new draperies rugs, curtains, etc.

BIRMINGHAM, ALA.—J. G. Whitfield will soon start erecting moving picture theatre for negroes on Fourth avenue, N. Estimated cost, $50,000.

BIRMINGHAM, ALA.—M. M. Marshall, 4304 Eleventh avenuc, will soon start erecting one-story balcony brick theatre, 50 by 100 feet, to be located on Warrior avenue at Annie street.

LOS ANGELES, CALIF.—L. A. Smih, Film Exchange Building, is taking bids for four-story reinforced concrete theatre, store and apartment building, 80 by 144 feet, for United Income Properties, Inc. Estimated cost, $200,000.

EAST HARTFORD, CONN.—Amusement Realty Company has plans by Wise & Upson, Inc., Hartford, for two-story brick and terra-cotta theatre, 85 by 200 feet, to be located at Main and Bissell streets. Estimated cost, $150,000.

HARTFORD, CONN.—J. B. Pearston, 20 Raymond road, West Hartford, has plans by G. M. Gregory, 23 Vernon street, for two-story brick and stone-trim theatre and store building, 70 by 200 feet, to be located on Farmington avenue. Estimated cost, $250,000.

CHICAGO, ILL.—Syndicate, care Dr. O. G. Waskow, 5901 East Circle avenue, has plans by Fred D. Jacobs, 28 West Lake street, for three-story brick and cut-stone trim theatre, store and office building, 144 by 150 feet, to be located at northeast corner Oshkosh and Northwest Highway. Estimated cost, $750,000.

DANVILLE, ILL.—Palatial moving picture theatre and office building will be erected by Great States Theatres, Inc., a subsidiary of Balaban & Katz theatre chain, is announced by Julcs J. Rubens, general manager of corporation. Estimated cost, $2,000,000.

DECATUR, ILL.—National Theatres, Inc., F. W. Hartze, 304 Associates Building, South Bend, Ind., will soon take bids for two-story brick, terra-cotta and reinforced concrete theatre, 60 by 140 feet. Estimated cost, $1,500,000.

COFFEYVILLE, KANS.—J. Tackett has plans by C. A. Henderson, 118½ West Ninth street, for one-story brick theatre and store building, 50 by 140 feet. Estimated cost, $27,000.

EAST BOSTON, MASS.—A. Di Pietro, 424 Hanover street, Boston, plans to erect one and two-story brick theatre on Maverick square. Estimated cost, $170,000.

WATERVLIET, MICH.—J. H. Prentice, 123 West Madison Street, Chicago, Ill., has plans by LeRoy & Newlander, Pratt Building, Kalamazoo, Mich., for theatre and store building. Estimated cost $60,000.

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Busy Builders Buy Best Equipment For Theatres

BIRMINGHAM, ALA.—S. S. Whitfield has awarded contract to L. C. Ellison, 2907 Sixteenth avenue, Ensley, Ala., for two-story brick theatre, 50 by 140 feet, to be erected on No. Fourth avenue, between 17th and 18th avenues.

INDEPENDENCE, KANS.—Elon Robley has leased Memorial Hall and will equip it for moving picture theatre.

LAWRENCE, KANS.—Midland Theatre & Realty Company, of Kansas City, Mo., has awarded contract for new theatre to be completed about September 1, 1927.

WESTBURY, N. Y.—A. B. Whitney Company, Grand Central Terminal, New York, has general contract for two-story brick theatre, store and apartment building, 199 by 96 feet, to be erected on Post avenue, for Westbury Theatre Corporation, J. R. Hill, president. Estimated cost $250,000.

DALLAS, TEXAS.—Palace Realty Company has permit to erect brick theatre at 2323 Hall street. Estimated cost $15,000.

HAPPY, TEXAS.—Farmers Exchange building will be converted into modern moving picture theatre.

PORT ARTHUR, TEXAS.—Sam Soloman has awarded contract to Morris & Litchfield to erect brick theatre at 1518 Houston avenue. Estimated cost $11,000.

DYERSBURG, TENN.—Dyersburg Theatre Company has awarded contract to Forsum-James Company for erection of theatre on Main street, with seating capacity of about 1,000.

GREEN CITY, MO.—Allen Morrison is erecting new moving picture theatre.

GRAND ISLAND, NEB.—E. S. Clarke, York, Neb., has general contract for one-story moving picture theatre, to be erected north of Union Pacific tracks for Blaine Cook, Rialto Apartments, Beatrice, Neb. Estimated cost $60,000.

CLEVELAND, O.—Styblo Brothers, 10613 Union avenue, have contract for one-story theatre and store building, to be erected at 3685 East 131st stret, for Sokol Tyrs Company, care J. Sebek, 3592 East 131st street. Estimated cost 150,000.

KANAKEE, ILL.—Luna Theatre has been added to circuit of Great States Theatres, Inc. House will be closed for extensive improvements.

FORT WAYNE, IND.—Mellers Brothers, of Lima, O., operating chain of theatres, have purchased Riley Theatre at 1014 South Calhoun street from Oscar E. Wobrock. New owners plan improvements to foyer and other parts of building.

WELLSVILLE, KANS.—Improvements are being made to Liberty Theatre.

WILKES-BARRE, PA.—Van Driessen & O'Malley, Pittston, Pa., have contract to remodel Marino Theatre. Seating capacity will be increased to 800.

WOBURN, MASS.—E. M. Dangel, 18 Tremont street, Boston, has plans by G. E. Robinson, Chamber of Commerce Building, for two-story brick theatre, store and office building to be located on Federal street. Estimated cost, $150,000.

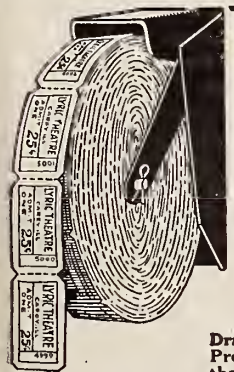
DETROIT, MICH.—Andrew Bzovi and John Motoc, Ecorse, Mich., have plans by C. W. Brandt, 1114 Kresge Building, for two-story brick and stone-trim theatre, store and office building, 225 by 95 feet, to be located at Greenfield and Grand River avenues. Estimated cost, $250,000.

KANSAS CITY, MO.—Tenth & Central Merchants Association has plans by L. H. Dodd, 800 Graphio Arts Building, for two-story brick and tile theatre, store and office building, 90 by 124 feet, at Lowell & Baltimore streets. Estimated cost $65,000.

SHAKER HEIGHTS, O.—Syndicate composed of H. C. Loomis, C. D. Simmons and C. De Witt, Fidelity Mortgage Building, Cleveland, have plans by Phillip Lindsley Small, 1836 Euclid avenue, Cleveland, for two-story brick theatre, 100 by 100 feet. Estimated cost $200,000.

LYMAN, NEB.—Harry P. Johnson has leased community building and will equip it as moving picture theatre. Will be called the Gem.

SEMINOLE, OKLA.—Jake Jones has sold his new theatre under construction to Griffith Brothers Amusement Company.



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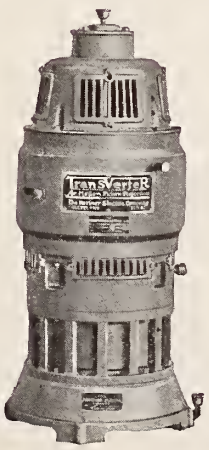

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Better Projection

This Department Was founded in 1910 by its Present Editor—
J. H. Richardson

Better Projection Pays

Orders 36 Handbooks For Canadian Field

H. M. THOMAS, general manager, Western Division Managers of Famous Players Canadian Corporation, invited V. Armand, Canadian Theatre Supply Company, of Winnipeg, Manitoba, to attend the recent convention of the said Western Division Managers as Supervisor of Projection of his district.

Mr. Armand addressed the convention, his subject being co-operation between managers and projectionists, the value of high-grade, efficient projection.

He says: "My address was right along the lines which have been pretty nearly your gospel—a gospel you have preached to us for many years. I concluded the address by suggesting that Richardson's Handbook be in the hands of the theatre manager as well as in the hands of all projectionists. Mr. Thomas has given his consent to the distribution of your books to western managers.

Just Like That!

"While in New York City recently I was, much to my regret, unable to meet you as you were, our mutual friend Herbert Griffin informed me, out of the city just then. I am informed that there will presently be available a new edition of the Bluebook—your handbook—and you may place my order for three dozen (36) of them, forwarding them as soon as possible."

Mr. Armand's letter was a bit long, so I changed his wording, but not, in any particular, his exact meaning. I am sorry indeed to have missed him, but hope next time he's in Gotham I may be able to have a chat with him.

Mr. Thomas has acted wisely, and for the best interests of Canadian Famous Players Corporation. Theatre managers ought by all means to have a Bluebook, if only to enable them to check up on the work of their projectionist. If he needs no checking, he cannot and will not object. If he does need checking up—well then he ought to be checked up, and that's that.

Projection and Receipts

The theatre manager is directly responsible for the box office income. Unless that makes good he may figure he won't either. The projection has much to do with (a) box office receipts, which are directly and largely affected by its excellence or lack of it, and (b) with "overhead" expense, since a very large amount of electric power and expensive machinery may be wasted through inefficient, unintelligent work by the projectionist. Certainly the theatre manager ought to be able to check up at least reasonably well on such things. That is just plain common sense.

I told you in my announcement of the new book that the first 500, which I agreed to autograph upon request, would not last long. There go 36 of the 500 at one clip.

Bluebook School

And now here is another "practical" question, suggested by the editor himself. Recently in conversation with Otto Kafka, president of the American Projection Society, he advised me that the A. P. A. rooms were all cluttered up these days, with a flock of pencils and much argument in the air. He tells me the secretary has to keep his desk double-locked to keep members from swiping all the available paper on which to make drawings which don't convince. And here is what it is all about:

Question No. 551—How many times do light rays cross between the light source and the screen?

This question I give you just as it was stated to me by President Kafka. You may do your own commenting upon the form of the question itself, as well as try to answer it. The results from both ought to be interesting. I shall do my commenting at the time the answers are published.

Question No. 552—Why should rheostats, as a whole, be insulated from earth?

Transverters Add To Installations

THAT the Hertner Transverter gives satisfactory service is evidenced by the number that are being installed. Among those theatres recently equipped with them are the following, and it is only a partial list of recent installations too, mark you well. The Transverter is a high-grade machine which gives satisfaction. This is not press agent stuff, but your editor and friend talking:

Read's Long Branch Theatre, Long Branch, New Jersey; Lewllyn Theatre, West Orange, N. J.; New Brook Theatre, Bound Brook, N. J.; Capital Theatre, Dunkirk, New York; Interocean Forwarding Co., New M P W—McGuire—Dec 13 ... ... York City, N. Y.; Capital Theatre, Montreal, Que., Canada; Read's Kingston Theatre, Kingston, N. Y.; Lyric Theatre, Asbury Park, N. J.; Chrisedge Enterprises, New York City, N. Y.; New Atlantic Theatre, East Rockaway, L. I.; Regent Theatre, Pittsburgh, Pa.; Broadway Theatre, Woodcliff, N. J.; Capitol Theatre, Trenton, N. J.; Capitol Theatre, Jersey City, N. J.; New Capitol Theatre, Lowell, Mass.; Jerome Theatre, Bronx, New York; Broadway Theatre, Long Branch, N. J.; Cameo Theatre, Jersey City, N. J.; Shea Kensington Theatre, Buffalo, N. Y.; Belsize Theatre, Toronto, Ont., Canada; Boston Road Theatre, Bronx, New York; Daly Theatre, Bronx, New York.

What Suggestions For Damaged Screen?

H. B. FRANK, Macomb, Ill., is having trouble which he describes as follows: "Have, or had, a Gardner Gold Fibre screen. Was using vaudeville and an actor got against it, leaving a big spot. I tried to remove it but merely succeeded in ruining the screen surface. Have tried three or four coats on surface but cannot get bright marks and brush marks off. In other words, cannot get a smooth surface. Can you advise me as to what to mix and how to mix it?

"Am using Mazda at a 100-foot projection distance and got a wonderful picture until this happened. Of course I can send it in, but that involves lots of work taking it down. Tried spraying aluminum on with an air brush; then rubbing it on a tacky varnish surface.

"And now here is the best receipt for keeping film soft that I have found in 22 years' experience. To one pint of glycerine add three ounces of Oil of Eucalyptus. Put on blotters and place blotter in both top and bottom of film box. In twelve hours it will soften the hardest film you ever saw. If exchanges would place this in their film boxes once a week it would save them a great deal of money in the course of a year. I have tried it out for eight months. It works perfectly."

Test and Report

That last is recommended to the attention of you all. I see no reason why it should work especially well, but that does not prove that it does not. Try it out and let us know your findings. If it is, as friend Frank says, and there is no kick-back to it, then it should be very valuable indeed.

As to the screen, I'm indeed sorry but can't advise you as to any practical method for re-surfacing your screen with any metallic substance, other than white lead paint, while it is in position. So far as I know it cannot be successfully done.

The trouble with the air brush method is the impossibility of spraying an absolutely even coating. The trouble with friction application is that some spots or streaks get themselves more or less polished, in which condition they are not good screen surfaces and, moreover, do not "fit" with surrounding unpolished surfaces.

There is the possibility that by laying the screen flat, applying a very even coating of size, letting it set to the tacky stage and then sifting on a heavy coating of powdered aluminum, permitting it to lay until the size is dry and then just dumping the aluminum off without any rubbing at all, except dusting off the surplus with a soft brush, you might get fair reslts. I do not guarantee it, however. Making a metalized surface is a job for trained experts.

(Continued on next page)

Bluebook School Answers 540 and 541

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 540—Just why is resistance or its equivalent necessary in a projection arc circuit?

W. C. Budge, Springfield Gardens, New York; C. H. Hanover, Burlington, Iowa; Al Lehman, Glenside, Pa.; Frank Didiak, Fairmont, W. Va.; G. L. Doe, "Bill" Doe and John Doe, Chicago, Ill.; Allan Gengenbeck, New Orleans, La.; Charles Curle, Chattanooga, Tenn.; T. R. Bankerton, Wentzville, Mo.; George E. Lawrence, Sackville, New Brunswick; G. R. Hahn, Memphis, Tenn.; Charles C. Colby, Santa Fe, N. Mex.; T. R. Guimond, Mobile, La.; D. G. Henderson, Quincy, Ill.; T. L. Johnson, Lincoln, Neb.; Gilbert Atkindon, Cleveland, Ohio; Albert Hancock, Dallas, Tex.; William C. Jones, Boston, Mass., and George Barker, Louisville, Ky., all made acceptable answers. Strange as it seems there were in all 114 men who sent answers which were not correct in so relatively simple a matter as this.

Hanover says:

In order to secure any desired amount of light within range of the optical system of the projector, a certain current strength measured in amperes must pass through the arc, and in order to secure just this amount of current, there must be just enough voltage or electric pressure impressed on the carbons to force the required number of amperes against the resistance of the arc. If there be not sufficient voltage, there will not be the required number of amperes of current flowing through the arc. If there be too much pressure, the amperage will be too great.

The purpose of resistance in a projection arc circuit, or its equivalent, is to reduce the voltage impressed upon the carbons to just the amount of pressure necessary to force the required current "across the arc" against its resistance, plus the resistance (to be very accurate) of the wire from the arc back to the generator.

Gentlemen, I don't believe a better, more concise, complete answer could be made to that question. I recommend it even to the serious consideration of those who did answer correctly, though some did so by a very narrow margin. When you have to answer a question such as that, just stop and think. Consider what the rheostat is doing and WHY IT IS DOING IT. That's the answer.

One correct answer reads:

Resistance in a moving picture arc circuit is necessary as a means to control the current, stepping its voltage and amperage down to working requirements.

Um, well, yes, that is correct. BUT—and I think you will agree with me—it comes under the wire by a very, very narrow margin.

Question No. 541—If you have an arc burning normally at 60 amperes and you freeze the carbons, what will happen and why will it happen?

I think G. L. Doe answers this one best, though several others did very well. Doe says:

A projection arc may be either controlled by a rheostat or be supplied by a generator the windings of which supply a constant, fixed amperage against a considerable range of resistance. I believe the rheostat controlled arc is meant by the question.

In either case, however, the ultimate result is the same, except that the constant current generator may be able to handle the matter, whereas the rheostat cannot. The "case" is this: Taking a rheostat controlled arc for example, the current flow is controlled by (a) the rheostat resistance and (b) the resistance of the arc itself. When the carbons of the arc are brought into contact with each other (frozen) the resistance of the arc, which is a very considerable proportion of the total resistance, is entirely eliminated. The result is, of course, a heavy increase in amperage flow, but without any light production whatever, except for a faint glow of the probably red hot carbon points.

The increased flow will (a) overload the rheostat, and (b) probably blow the fuses if the carbons remain frozen for any appreciable length of time.

An excellent answer, as I think you will all agree. One of the most valuable features of this "School" is, as I have already pointed out, the fact that those who work out the answers themselves, whether they send them in or not, are able to compare them with the published reply and see where they failed or were weak. Those who are too lazy or indifferent to try to work out the answers, but look religiously for the correct answer each week, really get little or no real benefit at all.

Naval Man Is In a Bad Jam

J. D. S. CILGONE (as nearly as I can make the name out), U. S. S. Tennessee, writes from San Pedro, Cal., in part as follows: "Am just a beginner in motion picture projection and thought you might help me. Am interested in the questions asked you and your replies; also in better projection.

"I have the job of Movie Operator on the U. S. battleship Tennessee. Have been on the job three months and have learned quite a bit by myself. I have three projectors, the best being a Simplex. It is new and very easy to handle. Have a Powers Six B which is seven years old. It is badly worn and the frame is not in line with the lamphouse. It makes a man's nerves stand up on end when he tries to project a picture and it is not satisfactory because of worn equipment.

"I also have an Acme, which I just plain have to force to run, as the Powers That Be won't buy a new one until the old one is worn out—won't run any longer. I suppose I'll have to be content as long as I am where I am, but when my time is up I propose to become a motion picture projectionist on the outside. Could you give me some advice as to what to study?"

Not True Economy

May I suggest to the officers of the Battleship Tennessee and to all other Navy authorities that, while waste in property and equipment bought with public monies is reprehensible and should not be tolerated, it is NOT TRUE ECONOMY TO RUN FILMS THROUGH BADLY WORN PROJECTORS. That represents a greater waste because it not only very largely depreciates the entertainment value of the photoplays you project, but also it probably will work more or less serious injury to the films themselves, thus injuring the show of every one using them thereafter. Navy projection equipment is kept in the very pink of condition. Nothing less would be tolerated. Motion picture projection equipment should also be kept in the very best of condition.

As to what to study, well Friend Cilgone, while it sounds egotistical it is just a plain statement of fact that the two best things I know of for you to study are the Projection Department of this paper and the Bluebook of Projection, the fifth edition of which will be ready for distribution very soon.

The new Bluebook will have more than 1,000 pages, every bit devoted to motion picture projection and equipment. It will likely cost six dollars and may be had from the Chalmers Publishing Company, 516 Fifth Avenue, New York City.

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The Union Label if you want it

Have been printing Roll Tickets for 10 years and no better can be had at any price.

A Damaged Screen

(Continued from preceding page)

You have ruined the surface now, in any event. Why not try paint, as per directions in Bluebook. By renewing the surface, say once in six months, you will, I am sure, get really better general results than with a metalized surface, which you will naturally, due to its cost, retain in service long after its reflective properties have decreased far more than you imagine. Mix zinc white with turpentine, and just enough boiled linseed oil to prevent it rubbing up. Add just a trifle of ultramarine blue—so that the paint has a blue tint while in the can. That is what I would try if I were you. Apply as many coats as is necessary to secure a good surface.

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Motion picture producers who use Eastman Panchromatic Negative offer you black and white pictures with color corrections that are actually amazing.

These qualities give such pictures—printed on Eastman Positive, of course—an extra appeal for the audience that is a definite boon for the box office.

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Mabel plays a dancing "hostess" in a dance-hall. She gets hers at a nickel a dance. You get yours out of the big deep chest laughs from happy audiences, and the pull of her name on your house front.

F. Richard Jones, *Supervising Director*

Pathécomedy

TRADE MARK

IN THIS ISSUE

Roxy Bids for Aid of New York Independents
Concerning Motion Picture Critics
D. W. Griffith Returning to United Artists

MOVING PICTURE WORLD

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THE BEST CHRISTMAS CARD FOR PATRONS

Metro-Goldwyn-Mayer
expresses its Holiday Greetings
with Pictures!

47

EXHIBITORS HERALD

December 11, 1926

Service Talks on Pictures

"EVERYBODY'S ACTING"

TAKE a good look at this little list of picture players you know:

Betty Bronson
Louise Dresser
Lawrence Gray
Ford Sterling
Henry B. Walthall
Raymond Hitchcock
Stuart Holmes
Edward Martindel
Philo McCullough
Jed Prouty

It is not a list of the ten best players as determined by anybody's contest—it is a list of the principals in Marshall Neilan's "Everybody's Acting." And for good measure, Neilan himself is in the picture for a couple of close-ups. That makes eleven reasons why it's a good picture. Add Neilan as author, Neilan as director and Neilan as idea and gag man—and you have fifteen reasons why the fillum's a gem. And there are more reasons than that.

This is the sort of picture Neilan does best, and does just a little better than anybody else who attempts it.

I'm a little bit batty about pictures like this. They're such good pictures to look at. They are amusement and entertainment at the same time—there's a distinct difference between these two—yet they deliver as strong a lesson as the weightiest twelve-reel preachment and certainly a more useful one.

Marshall Neilan's "EVERYBODY'S ACTING" is one more big reason why PARAMOUNT outclasses the field.

An ideal HOLIDAY PICTURE too!

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

You tell 'Em, old kid—

Tell 'Em What A Showman's Buy They Get In My New Series!

JOSEPH P. KENNEDY
presents

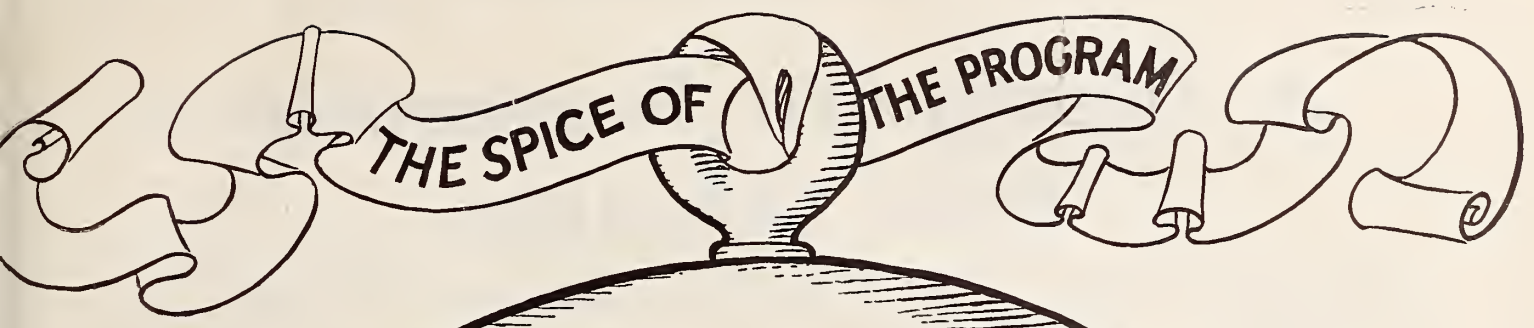
ALBERTA VAUGHN
in
COLLEGIATE

Directed by Del Andrews

FOUR OTHER BIG SHOTS COMING!

Distributed by
GREATER FBO
FILM BOOKING OFFICES OF AMERICA, INC.

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President



LITTLE short of marvelous have been the wonderful progress and prosperity that have marked the forward march of Motion Pictures during the last year. Building constructively and permanently, the industry has reaped as its immediate reward a huge share of the nation's prosperity, while seeing the development of an industrial structure that assures even greater things ahead.

Not the least of the things for which the industry can be grateful is the wide distribution of the prosperity it has enjoyed. The good gifts the year has brought have not been confined to one group or one class, but spread quite generally and quite generously among all.

It has been a rare privilege for those of us who are particularly interested in the Short Feature to observe the unprecedented part it has played in the year's growth. Once considered a lowly "filler," it has taken its place as a real feature—its tremendous strides in 1926 make it today one of the chief topics of discussion everywhere.

Here, too, the forward steps have been permanent gains, steps not likely to be lost. And so we feel assured that the second Laugh Month—January—will usher in another year of great significance for the Short Feature, as for the industry at large. And it is with a feeling of happy anticipation as well as of thankfulness that we extend our sincere greetings to our exhibitor friends and to the whole industry.

E. W. Hammons
President
EDUCATIONAL FILM EXCHANGES, Inc.

A Message To Newspapers— from Exhibitors

The motion picture industry today is the fourth largest industry in the United States.

It contributes in money for newspaper space alone over 10 per cent of its gross business each year, with some companies averaging much higher.

Spending such a large amount of money, the motion picture industry believes it is entitled to the same consideration and same lineage costs as any other local or national advertiser enjoys.

We are taxed on a so-called "amusement rate," the origin of which is very hazy, the excuse even more so, and we pay from 20 to 125 per cent higher rates than commercial advertisers.

Why is there a "special rate" for motion picture advertising?

Newspapers tell us to look at the publicity they give us . . . but that is no answer . . . the whole question of publicity is a "hang over" of the early days of the industry, when an advertising man was a rarity, and the sole reason for a publicity man was his ability to get "free space" and to spend little or nothing for paid space. And the industry is not free of that type of man yet, though he is in a minority.

Today with advertising agencies and trained advertising men directing their advertising policy . . . free space is something they know nothing of. An agency never asks for free space on any other account, why on their motion picture accounts? The sales problems are the same, they are selling merchandise, and in paid space.

Publicity . . . we do not insist that for every two lines we buy you give us one line free . . . our publicity department is there primarily as a SERVICE DEPARTMENT, to furnish you with any news you may require. You could not afford to have a reporter go to each studio and producer's office for news. So we do that for you. It is good business for us, and for you . . . but why penalize us when we are doing some of your work. And you must remember, your editors are not obliged to take it; if the news we send you cannot pass the desk, it is not news, and will not be handled.

"Free Publicity" not a consideration

Do newspapers look at the motion picture industry today as they did 15 years ago? Do they forget that it is a tremendous industry now . . . and must be regarded as such? The amusement rate was justified, perhaps, at that time, but today the motion picture industry is conducted on the same business basis as any large modern newspaper. You cannot compare the activities of a newspaper today with that of one of 15 years ago.

One of the newspaper's greatest assets is its CONSISTENT day in and day out advertisers, the main reason department stores get such a low rate, and there are few advertisers as consistent as the motion picture industry. They are not content with just a card, we go in heavily continually, and practically every motion picture exhibitor in New York City has increased his lineage over the year before, and with competition getting even keener amongst ourselves, we will have to take even more space.

But we cannot increase our newspaper lineage any higher than the average ten per cent of our gross. We do not think that there is any other advertiser, national or local, spending such a high percentage, nor coming anywhere near it. But with keen competition amongst ourselves, not to mention the competition of the radio and of books (both of which the newspapers are fostering to the best of their ability and at a much LOWER rate than motion pictures), we dare not let down on our newspaper advertising. All we are trying to do is to make one dollar represent one dollar of space instead of forty cents' worth.

Like other industries, motion pictures look to paid space for results

We are trying to improve the quality of our appeal, better the quality of our art work, and to increase the confidence of the folks visiting our theatres . . . and that means more and more newspaper lineage.

The whole trend of this letter has been that of one large industry talking to another . . . of one business man talking to another. Now let's talk on another angle.

Let's talk of the responsibility we both have to the public at large, without which we both would perish . . . as industries. The newspaper's responsibility is to further the social, moral and economic interests of the state and nation, and ours is exactly the same responsibility.

Good pictures have a hard road to travel . . . we ought to know that . . . and your editors keep reminding us of our need to keep everlastingly at it and try to educate the people to appreciate such pictures.

Is there any better way than through the newspapers? . . . and preferably through paid space?

Lineage increases will more than offset rate reductions

We have to use a large amount of paid space to sell a really good picture. But the rates are so high that we are limited as to the LINEAGE we GET for the outlay. The gross amount of money spent would be more if moving picture rates were equalized with our standard rates. Why not try and help us; it will mean more money in the cash box for the newspaper and more money to us . . . and encourage us to make more good pictures.

RATE COMPARISONS

Illustrated average examples of rate differences in a number of cities throughout the country.
Initials are used to represent definite instances, because it is not the purpose of this letter to confuse the issue by personalizing the question.
In every case where local rates are shown, it is the highest figure, no allowance being made for quantity lineage.

Newspapers	Local Rate Daily	Local Rate Sun.	Movie Amus. Rate Daily	Movie Amus. Rate Sun.
A.—M. E. & S.	23.5	.31	.50	.85
			Double General Display Rates	
B.—Daily	.40	..	One Half Over General Display Rates	
C.—E. S.	.27	.37		
D.—Daily	.52	..	.85	
E.—M. & Sun.	.35	.50	.75	1.15
F.—M. & Sun.	1.00	1.40	.75	1.15
			Contract	Contract
G.—M. & Sun.	.45	.65	.60	.70
H.—D. & Sun.	.35	.30	.45 net	.45 net
			Double General Display Rates	
J.—Eve.	.20	..	.50	.50
K.—M. & Sun.	.15	.28		

Keep the "Fourth Estate" on your desk, ready to show its vigorous editorials for amusement rate reduction to every newspaper man who calls on you.

USE THE ATTACHED COUPON TODAY

The "Fourth Estate"
25 West 43rd St.
New York City

Gentlemen: Enclosed find two dollars. Send me the "Fourth Estate" regularly every week for six months from the date of receipt of this subscription.

Name .....
Street .....
City and State .....

This Advertisement Sponsored by

PUBLIX THEATRES CORP.

and

THE FOURTH ESTATE

"The oldest trade paper in the newspaper field"

28 WEST 44th STREET NEW YORK

"FOR THE GOOD OF THE INDUSTRY"

Who killed Dan Winterslip

A question that will grip the m
audiences and make the
week after week t

THE HOUSE

with Allene Ray and

FROM
THE SATURDAY EVENING POST
STORY BY
EARL DERR BIGGERS

Pathéserial

s of your
come back
ee

?

WITHOUT A KEY

Walter Miller

Better than even "The Green Archer!"

A mystery as deep as the ocean. You pick man after man as the murderer, only to admit that you are baffled.

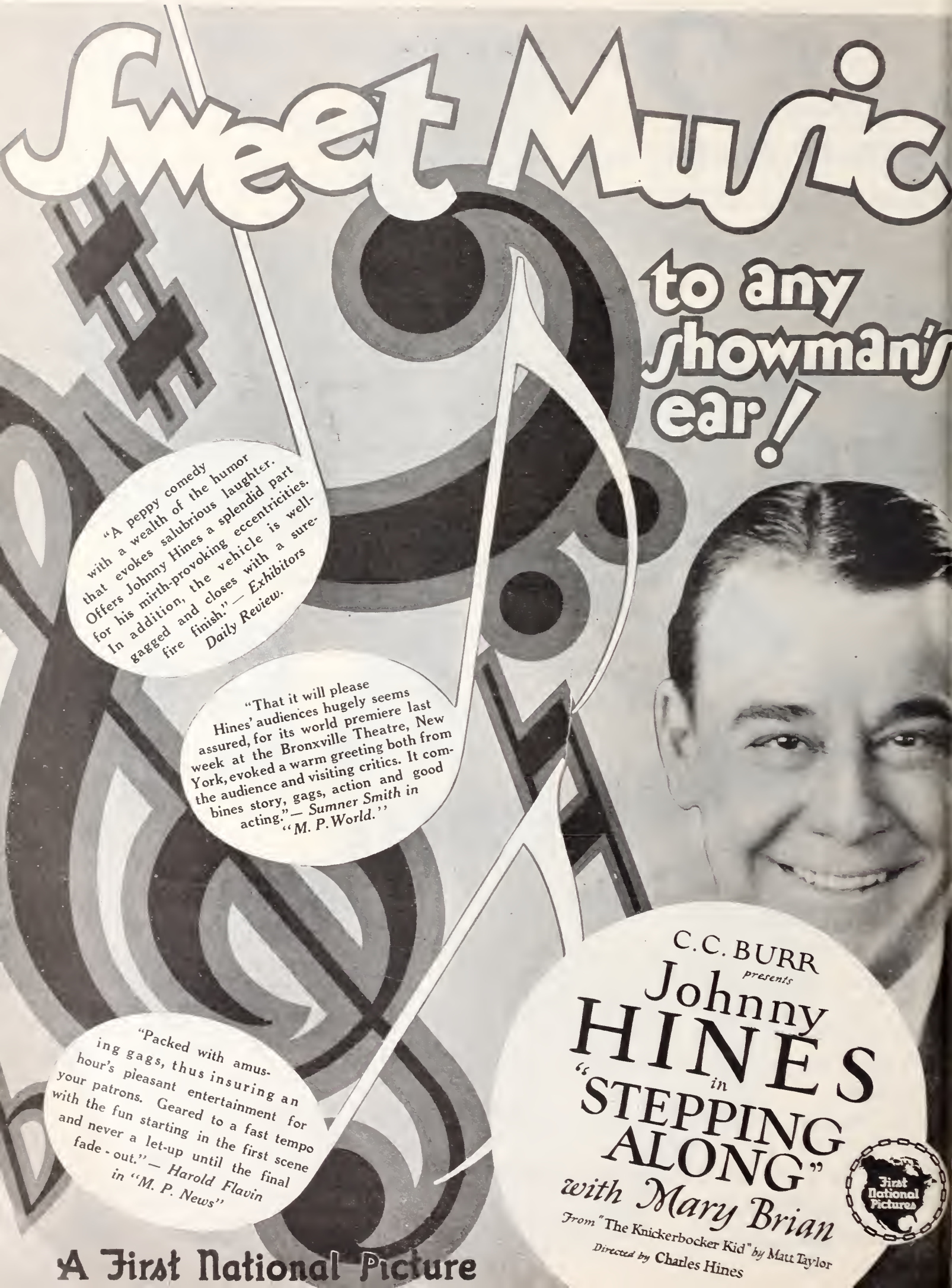
Powerful drama with sensational climaxes, superbly produced.

A cast equal to those in the finest features. In quality and entertainment *a picture equal to any.*

If you want to get the best that money will buy, regardless of length, *see this!*

Scenario by Frank Leon Smith

Directed by Spencer Bennet


Sweet Music
to any showman's ear!
"A peppy comedy with a wealth of the humor that evokes salubrious laughter. Offers Johnny Hines a splendid part for his mirth-provoking eccentricities. In addition, the vehicle is well-gagged and closes with a sure-fire finish." — Exhibitors Daily Review.
"That it will please Hines' audiences hugely seems assured, for its world premiere last week at the Bronxville Theatre, New York, evoked a warm greeting both from the audience and visiting critics. It combines story, gags, action and good acting." — Sumner Smith in "M. P. World."
"Packed with amusing gags, thus insuring an hour's pleasant entertainment for your patrons. Geared to a fast tempo with the fun starting in the first scene and never a let-up until the final fade-out." — Harold Flavin in "M. P. News"
C. C. BURR presents
Johnny HINES in "STEPPING ALONG"
with Mary Brian
From "The Knickerbocker Kid" by Matt Taylor
Directed by Charles Hines
First National Pictures
A First National Picture

Last Minute News From Everywhere

MOVING PICTURE WORLD

VOL. 83 New York, December 25, 1926 No. 9

NO MENAGERIE

Tom Byerle, branch manager in Kansas City, ran across a Kansas exhibitor who refused to buy "Puppets" because his patrons were "fed up on dog pictures!"

MERRY CHRISTMAS

is the wish of Moving Picture World to all in the industry. Here's for better pictures, bigger receipts and the promotion of many friendships.

Moeller Suggests New "Dress" for Uniform Contract

Asks Will Hays' Comment On His Suggestions

A. J. Moeller, president of the American Cinema Association, in an open letter to Will H. Hays, makes an interesting recommendation pertaining to contracts. It follows:

"The writer recommends for your ionsideration the adoption of the following plan as it pertains to contracts:

"The contract to be prepared in book form and copyrighted by your consideration the adoption to contain an index to the respective clauses contained in the uniform contract.

"The contract in its entirety:

"Special provisions, such as extension of time to independent distributors.

"Explanatory notes where the same may be required.

"Concluding pages to contain —as approved by the Motion Picture Producers and Distributors Association and Independent Motion Picture Producers and Distributors Association.

"Subscribed to by the following—giving a list of producers and distributors who are utilizing the contract.

"This book to be distributed through the respective Film Board of Trade, who will send them out by registered mail, return receipt requested from the requested exhibitors.

"The receipt cards received

(*Continued on page 556*)

Big Production Boom

Paramount states that its biggest production boom of all time is under way at the East and West Coast studios. Within two and a half months more than 30 pictures will have been launched at both studios. Fifteen will be started in January.

Invade Ohio Field

The Silverman Brothers of Altoona, Pa., owners of a chain of theatres in Pennsylvania, have entered the Ohio amusement field by taking over five representative theatres, the Strand in Akron, Alhambra in Canton, Opera House and Majestic in Mansfield and Shaw - Hayden in Cleveland. They have started extensive remodeling and renovating.

Late Chicago News Notes

The Marvel Theatre, Carlinville, Ill., has been destroyed by fire. The loss is put at $60,000.

The new Varsity Theatre, Evanston, of 2,500 seats, managed by Clyde Elliott, opened on December 23.

The Roosevelt Theatre of Balaban & Katz will open a new policy of reduced prices and pictures exclusively.

The McVickers, released by Warners from its Vitaphone engagement, will show de luxe Balaban & Katz programs again.

Big Play On "Wreck"

Carroll S. Trowbridge, general representative for the Christies, has returned to New York after covering all important cities in the United States east of the Rocky Mountains in connection with the new special, "The Nervous Wreck," which is to be released nationally December 26. He says that Christmas Week will find it playing in close to 100 cities throughout the United States.

Laemmle Buys Play

Universal has bought the screen rights for "We Americans," the stage success now playing in New York. It will be a big feature for the 1927-28 season and probably will star George Lewis.

Keaton Opens at Capitol

Buster Keaton's first United Artists picture, "The General," will have its New York premiere at the Capitol on January 1. Marian Mack is leading woman. It is based on a railroad raid incident in the Civil War.

Roxy Would Enlist New York Independents in Circuit Plans

If Accepted Would Mean Over 300 Booking Days Locally—Stock Selling Scheme Is Told

By Epes Winthrop Sargent

PLANNING to meet the new form of competition promised by the recent film mergers with a combination of small circuits and single independent houses, Herbert Lubin, of Sawyer and Lubin, initial backers of the Roxy theatres, and S. L. Rothapfel himself addressed a meeting of the Theatre Owners Chamber of Commerce at the Hotel Astor on Tuesday of this week.

If the deal goes through it will mean anywhere from 300 to 500 booking days in the immediate vicinity of New York City and place the new combination in a position to demand first run service at an advantageous price.

The proposition made at this meeting was to pay to each house three times the profit shown in 1926 for the leasehold and to employ the present manager as a salaried manager of the house he controls.

Half of this payment is to be in cash and the remainder in preferred stock of the Roxy Corporation, each carrying a share of the common stock as bonus.

Where the theatre is owned outright, the arrangement will be made on the appraised valuation of the property plus the 1926 profits.

The scheme will be floated by a stock issue of $150,000,000, which a financial firm is said to be willing to underwrite in return for 50 per cent. of the common stock.

Opinion of those attending the meeting seemed to be more or less diversified, but it is believed that if Charles L. O'Reilly, president of the Chamber, places into the pool his two new theatres, most of the other members will trail their leader into the fold, supplying about 70 or 80 major houses and from 125 to 150 lesser establishments.

William H. Fox is said to be interested in both the Roxy theatres and in the new combination. This statement could

(*Continued on page 556*)

London Cable

Moving Picture World Bureau, London
December 22.

Mr. Dupont of Germany is now managing director of British National Pictures. "Ben Hur" promises to be a great Christmas attraction. Bookings are very big. "Boadicea," Stoll film, has been returned at Capitol for a second week. "Diplomacy" and "Peter Pan" provide seasonable fare at the Plaza.

Lichtman Selling Definite Dates On Seven United Artists Pictures

Al Lichtman, general manager of distribution for United States and Canada, announces that for the first time in its history United Artists Corporation is selling seven new productions for exhibitors' definite dates.

These seven pictures include films from Gloria Swanson, John Barrymore, Buster Keaton and Samuel Goldwyn, Ronald Colman and Vilma Banky and Inspiration Pictures-Edwin Carewe, each to be sold individually on merit, a United Artists' basic policy.

Mr. Lichtman further said that each of the independent producers, four of them, making their first United Artists Pictures, had invested from $550,000 to $830,000 per picture.

Samuel Goldwyn's Henry King Production, "The Winning of Barbara Worth," is the first of the seven released in December.

In January, three more will be released. These are Gloria Swanson in "Sunya," Buster Keaton's "The General" and the Samuel Goldwyn-George Fitzmaurice Production of "The Night of Love.'

In February John Barrymore's first United Artists Picture, "The Beloved Rogue."

March will see the Inspiration-Carewe "Resurrection."

Charlie Chaplin's "The Circus" is the seventh.

New Carrie Nations

Northern Ohio's Blue Law volcano is bubbling over. Theatres in Lorain County remain open and report record attendance. The county grand jury has refused to indict two Elyria theatre men. But:

"We're going to close up Elyria on Sunday and then close up Cleveland," a woman "anti" is quoted as saying, "even if we have to take axes and smash the theatre box offices."

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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VOL. 83 NO. 9

Roxy Enlisting Theatre Owners

(*Continued from page* 555)

not be verified, but his participation would mean twelve present houses with two large ones building.

With Publix declared to be planning an expansion in the Metropolitan district, with the Keith-Albee and allied interests closely connected to the P. D. C., with Loew well entrenched and Stanley in association with the Mark-Strand, the new combination would leave few independent theatres in the city and these of relative unimportance.

On the other hand, some of the owners approached are said to fear the entrance of the stock speculative element while realizing the value of such a consolidation from a booking viewpoint.

Moeller Suggests Contract Changes

(*Continued from page* 555)

from the exhibitors to be kept in possession of the respective Film Board of Trade offices.

"It would only then be necessary to carry on the fact of the contract something to the effect: We, the undersigned, being fully conversant with the terms of the uniform contract (as contained in the book referred to) do hereby agree as follows:

"After which list of titles, and such other data relative to theatre, city, state and protection, etc., could be included in a short form contract.

"The savings resulting from such a procedure must of necessity be very apparent to you.

"The cost of the booklet and mailing could be pro-rated among the respective producers and distributors. American Cinema Association would be glad to pay their proportionate share.

"May I hear from you with regard thereto.

"With the writer's kindest regards and the season's greetings, we are sincerely yours, American Cinema Association, A. J. Moeller, President."

Hands Across Sea

The latest development in the entente cordial developing between motion picture interests in this country and abroad is the establishment of an alliance between the advertising and publicity men of America and England. Walter Eberhardt, president of the Associated Motion Picture Advertisers of New York, announces that the latest alliance with his organization has been effected with the British Motion Picture Advertisers of London. Already affiliated with the older New York organization is the Western Motion Picture Advertisers of Hollywood.

Revive Sunday Fight

Exhibitors are reviving the Sunday closing fight in Springfield, Mo. The law will be tested next Monday before Judge White in the Greene County Criminal Court. W. W. Smith, exhibitor, was convicted in the lower court and appealed. Two attempts to repeal the ordinance have failed.

Cast Natural Vision Film

J. Stuart Blackton has signed Charles Ray to play a leading part in "The American," the first natural vision picture to be made by the Spoor process.

P. A.'s Lunch Gloria

Gloria Swanson and Al Lichtman were the guests of honor at the A. M. P. A. luncheon December 23 at the Hofbrau Haus, New York City.

Miranda Titling

Tom Miranda has been assigned the task of adapting "Quality," the Inspiration picture for First National.

Singerman-Bernstein

Sydney Singerman, veteran Universal employee and manager of the Program Department, was married last Sunday afternoon to Miss Ann Bernstein, daughter of Mr. and Mrs. Leo B. Bernstein of 632 West 171st street, New York City. The ceremony was held at the Royal, 58 West 120th street. A number of "U" executives were guests, including P. D. Cochrane, E. H. Goldstein, Paul Gulick, Joe Weil, Sam Sedran and Joe Hirt.

Cook's Tour Romance

A Cook's tour romance was culminated at the Little Church Around the Corner on December 23 when Pierre Collings of Los Angeles, youthful Paramount scenarist, married Natalie Harris of Boston. They met last August in Paris, where she, a former feature writer on the Boston Traveler, was spending a vacation, and he was shooting atmospheric scenes for the Paramount picture, "The Popular Sin."

Hudson With M-G-M

Advices from the West Coast say that Earl Hudson, formerly general manager of First National production in the East, now has joined Metro-Goldwyn-Mayer as supervisor of production under Irving Thalberg.

On the Right Track

Eddie Carrier, conductor of M-G-M's Trackless Train, writes that it is scoring a bigger success in France than it has in any other European country.

Lipton With M-G-M

Irving Thalberg has signed Lew Lipton, writer and adapter, to a Metro-Goldwyn-Mayer contract.

Choose Permanent Title

The final title of the new John Gilbert-Renee Adoree picture is "The Show," M-G-M announces. It formerly was known as "The Day of Souls."

Harry Rapf, vice-president of Metro-Goldwyn-Mayer, who headed the 1926 drive for charity, turns over $35,000 from the studio to Stuart M. Chambers chief of the Hollywood division for the campaign.

COMING and GOING

Winfield R. Sheehan, vice-president and general manager of Fox Films, departed last Saturday for the West Coast. For several months he will actively supervise production of the 1927 series. The first of these will be "Seventh Heaven."

* * *

After spending about ten days in New York getting story material, Harry J. Brown, production manager for Ken Maynard, First National star, has returned to the West Coast.

* * *

Richard Barthelmess has gone to California for the holidays. He was accompanied by Joseph Steele, his personal representative, who also accompanied him abroad.

* * *

Florence Vidor has recovered sufficiently from her illness to return to California. Soon she expects to be able to begin filming "Afraid to Love" for Paramount.

* * *

Maurice Chase, Columbia franchise-holder in Western New York, and Harry E. Weiner, manager of Columbia's Philadelphia exchanges, both are in the city conferring with President Brandt and Treasurer Cohn.

* * *

Mrs. Ruth Hinshaw of Windfall, Ind., winner of the Greater Movie Season Essay Contest, has sailed with her husband for a tour of the world.

* * *

William M. Vogel, general manager of Producers International Corporation, the foreign branch of P. D. C., has arrived from abroad. With him was J. J. Rein, secretary of P. D. C., who accompanied him on his visits to P. D. C. offices in Europe.

* * *

Mae Murray has returned from Europe.

* * *

William Haines came to New York to attend the premiere of "Tell It to the Marines."

* * *

Harry Goldberg, Omaha exhibitor, is here for a few days.

* * *

Agnes Christine Johnston and her husband, Frank Dazey, are back from Europe.

* * *

E. J. Smith, Tiffany sales manager, has left on a western sales tour. He will spend Christmas with his family in Buffalo.

* * *

Lois Moran returned this week from overseas.

* * *

D. W. Griffith is in the city from Los Angeles. He is expected to announce new distributing plans shortly.

* * *

T. A. Welsh of Welsh, Pearson & Co., British producers, is in New York.

* * *

Greta Nissen has come east for the Christmas holidays.

* * *

Arthur Ellis has gone to Europe to join Rex Ingram as film editor.

New Studio Manager

Joseph W. Engel, appointed manager of the Fox New York studios.

Would Consolidate Suits

Application has been made to Justice Edward J. Gavegan by Edward J. Griffin, attorney for the Syndicate Land and Development Corporation, for permission to consolidate suits brought by the Syndicate concern against the Moving Picture Machine Operators' Union, Local 306, and Samuel Kaplan, its president; the 59th Street-Madison Avenue Company against the American Federation of Musicians, Local 802, and the Syndicate Land and Development Corporation against the Federation of Musicians' Local 802. The suits are based on a recent strike in the Lafayette, Olympia and Plaza Theatres.

Loretta's Colors Insured

A dispatch comes post haste from Hollywood stating that after Johnny Hines gave his green parrot, Loretta, a camera test for her role in his forthcoming First National picture, "All Aboard," he promptly had her insured for $10,000. The dispatch does not state whether the comedian will film her in natural color or not, but it is whispered around the studio that her colors are as fast as her conversation.

Loew to Build in Atlanta

An $8,000,000 project, including the erection of a 4,000-seat Loew theatre, office building and department store, is announced by Marcus Loew for Atlanta, Ga. It was in that city that Loew made his first stand on his southern and southwestern invasion, with E. A. Schiller, recently elected vice-president of Loew's, Inc., as manager.

"Potemkin" Drawing

"Potemkin," the Russian film at the Biltmore Theatre, New York, has entered on its third week of an indefinite run with capacity audiences for its three performances.

Fox Signs Engel To Buy Scripts; Lipsitz in West

Former Was an Original Partner of Zukor

Winfield R. Sheehan announces the appointment of Joseph W. Engel as manager of the Fox New York studios. Mr. Engel will have under his charge the purchase of plays, novels and original stories for production, both for New York and the Hollywood studios.

Mr. Engel assumed the duties of his new position on December 20, with headquarters at the Fox studios on West 55th street, New York City.

Long years of experience and close association in motion picture production work in Hollywood and New York have amply qualified Joe Engel for the important part which he will now take in Fox eastern production activities. Particularly is he known in the motion picture field through the fact that for many years, as an officer for Metro Pictures Corporation, he was associated in production at the Metro studios. It was under his regime that "The Four Horsemen of the Apocalypse" was produced, also such other successes as "Scaramouche" and "The Prisoner of Zenda," etc.

Mr. Engel dates this film experience back to the beginning of the motion picture. He also was one of the original partners with Adolph Zukor and Edwin S. Porter in the company which exploited Sarah Bernhardt in "Queen Elizabeth," one of the first of the feature-length pictures.

Concident with the appointment of Mr. Engel, it is announced that Harold B. Lipsitz, formerly in charge of scenario work in New York, has been transferred in a similar capacity to the Fox West Coast Scenario Department.

Joins Sam Goldwyn

John S. Woody, who assumes charge of the Goldwyn New York office.

Arthur Hickok Appointed

After covering the Pacific Coast since last June as special sales representative for Warner Bros., Arthur Hickox has been appointed one of the men who will handle the Warner Extended Run Productions in the special sales department headed by Morris Safier. His headquarters will be in Los Angeles and his territory will include Los Angeles, San Francisco, Portland, Seattle, Salt Lake City and Denver.

Ivan Moskine Feted

Ivan Moskine, star in "Michael Strogoff," who arrived in New York last week en route to Universal City, was the guest of honor recently at the studio tea given by I. Mortimer Block, noted portrait painter, in his Ninth street studio, New York City. The affair was well staged, Russian atmosphere prevailing throughout. A balalaika orchestra in costume added to the festivities. Guests included Russian friends and admirers.

Goldwyn Appoints John S. Woody as Eastern Manager

Has Been 17 Years in Films as Executive

Samuel Goldwyn has appointed John S. Woody as eastern business manager of the Samuel Goldwyn interests, Mr. Woody to assume immediate charge of the activities in the Goldwyn New york office.

Mr. Goldwyn's announcement follows shortly after the release of "The Winning of Barbara Worth" and directly upon the completion of the latest Goldwyn picture, "The Night of Love," which co-features Ronald Colman and Vilma Banky.

In the appointment of Mr. Woody, Mr. Goldwyn delegates the authority of the New York Goldwyn offices as well as the responsibility of the affiliated Goldwyn interests to one whose career in the industry embraces a period of seventeen years, during which time Mr. Woody served successfully as general sales manager of Select Pictures, general manager of Realart, and general manager as well as president of Associated Ehibitors, Inc.

Many Xmas Gifts Upstate

Theatre owners in Albany, Troy and Schenectady, N. Y., remembered their employees this Christmas with substantial presents, following what has been one of the most successful years in the history of the theatres. C. H. Buckley, owner of the Leland and the Clinton Square Theatres in Albany, presented each of his employees with a five dollar gold piece, the house managers receiving more substantial gifts. Along Albany's Film Row the exchange managers received presents from their associates. Harry Seed, manager for Warner Brothers, received a smoking set from the employees. Isadore Schmertz, manager of Fox, gave salesmen a ten days' vacation with pay'

Preserved for Posterity

A print of Paramount's "Covered Wagon" has been presented to the Department of Archives and History of the State of Alabama, where, according to Governor William W. Brandon, it will be preserved for historical uses.

Hays Approves New Committee Of Studio Publicity Directors

The recent action by the Wampas in forming a Studio Publicity Directors' Committee to handle matters concerned with the studios as a whole, has received the warm commendation of Will H. Hays.

Mr. Hays has written as follows to Barrett Kiesling, general publicity director for P. D. C. and chairman of the committee:

"The formation of a Publicity Directors' Committee by the Wampas for the constructive purposes outlined by you is sure to be of value to the publicity directors and to the industry in general. Congratulations and best wishes for success."

One of the important purposes of the Publicity Directors' Committee is to protect newspapers and magazines from the action of unauthorized persons who, for purposes of their own gain, wrongly represent themselves as official representatives. The committee likewise will function as a unit in promoting the interests of the studio as a whole.

The following publicity directors comprise the group: Robert Yost, Fox; Pete Smith, Metro-Goldwyn-Mayer (who appointed the committee in his capacity as president of the Wampas); Arthur McLennen, Joseph Schenck Productions; Hal Willis, Warner Brothers; George Landy, First National Pictures; Arch Reeve, Paramount; Arthur Hagerman, Roach Studio; Pat Dowling, Christie Studio.

Sneezes Into Fame

Add the sneeze to the responsibilities already incurred by theatre owners. Ben Stern of the Lincoln, Troy, N. Y. probably ranks as the first to sneeze in carrying out a program of entertainment. A song slide called for an obligato of sneezing. Theatre attaches didn't measure up to Ben's expectations, so he tried it. His were such earnest sneezes that the audience thought a rafter had cracked.

Joins Warner Bros.

Edward L. Lindeman has resigned from the Harold Lloyd Corporation where for a year and a half he has been assistant general manager, and has joined the Warner Bros. Extended Run Productions special sales organization as assistant to Morris Safier, head of the special department.

"Don Juan" Going Strong

Warner Bros. are evidently prepared for a long run of John Barrymore in "Don Juan," the attraction that has been presented at the Warner Theatre for five months. The large sign that adorns the entire front of the house has been repainted and conspicuously re-lettered. "Don Juan" is still crowding the house at $2.20 top for two performances daily, and is now released to exhibitors over the country.

Breaks Mexican Record

"Ben Hur," the Metro-Goldwyn-Mayer production, has just completed a four-week run in Mexico. This establishes a record for a run of a picture playing on Mexican soil. "Ben Hur" broke all box-office records.

Last Minute News Flashes

Contrary to news dispatches, Reginald Denny was not injured in a small accident which occurred while the "Slow Down" company was filming a racing sequence.

* * *

Mary Pickford's next will not be in production before the latter part of February, it appears. Sam Taylor, her director, has been loaned to M-G.M.

* * *

Pathe - P.D.C. - Keith - Albee merger should be announced in New York after the first of the year, they say on the DeMille lot.

Seven Incorporations Are Filed in New York

Seven companies incorporated in the motion picture business in New York State during the past week. While the majority of the companies are located in and around the metropolis, this week brought the incorporation of several which will maintain headquarters in upstate cities. The companies included: Moon Comedies, Inc., capitalized at $100,000, with Emil Harder, Astoria; William C. Kircher, Jamaica; George W. Orth, New York City; Falls Theatre Corporation, Niagara Falls, $50,000, Albert Elia, P. William Mathews, Richard H. Wiggall, Niagara Falls; Bemat Amusement Company, Inc., $50,000, William Tishkoff, Max Fogel, Frederick Bieger, Rochester; the following companies not specifying the amount of capitalization: Tricities Theatre Circuit, Inc., Helen E. Hughes, Charles B. Paine, Samuel Sebran, New York City; West Haven Theatre Corporation, Arthur B. Cohn and Fannie Gold and Lawrence E. Bobker, New York City; East and West Hudson Theatres Corporation, Newburgh, Frank Muscato, Charles Suozzo, Astoria; William Gold, Brooklyn; Industrial Theatres Managing Co., Inc., Alfred Gottesman, Herman Stern, New York City; Daniel Shalek, Shenandoah, Pa.

Greeks Eager for Films

The Department of Commerce reports that the Greek motion picture industry has developed with great rapidity in the last four years. In 1922 Greece boasted only 40 theatres, now they number 136. This is due to increased population, caused by refugees from Turkey; a need for popular-priced entertainment and extensive advertising conceived largely by American companies. Seventy-five per cent. of the 300 films annually imported come from the United States. A censorship law was passed in 1925 but has not been exercised.

Warners Name Salesmen

Sam E. Morris, general manager of distribution for Warner Bros., has made the following appointments to his sales staff: Jerome Herzog has joined the New Jersey branch, under the supervision of George Balsdon; Lou Padolf is now a member of the Pittsburgh office, in charge of H. S. Dunn; Joseph F. Smith is with the Indianapolis branch, managed by Dudley Williston; Louis S. Kaye has joined the Kansas City staff, which is in charge of E. L. Alperson; and Joe Plottel is with the Winnipeg office, managed by Wolfe Cohen.

Take Over New Quarters

The "What Price Glory" Road Show Department of Fox Films this week moved into new quarters. H. Wayne Pierson, road show manager, is now directing his unit from suite 824 in the Longacre Building at 1472 Broadway. Associated with Mr. Pierson is Wells Hawks, who likewise makes the new office his headquarters. Lewis S. Levine and G. S. Yorke, of the Fox home office, are also members of the Road Show Department and have moved their belongings to the Broadway address.

In the Spotlight

Malcolm Stuart Boylan, title writer for Fox's "What Price Glory," has signed a long term contract with Fox Film. Winfield R. Sheehan, vice-president of Fox, predicts that in three months Boylan will rank with the leading title writers. "His work for 'What Price Glory' is one of the finest accomplishments in our history," says Mr. Sheehan.

Mapletoft—Weeks

Miss Dorothea Weeks, daughter of Mr. and Mrs. George W. Weeks of 740 Pelhamdale avenue, New Rochelle, N. Y., was married last Thursday to Robert S. Mapletoft, son of Mr. and Mrs. Robert J. Mapletoft of 362 Clifton avenue, Newark, N. J. The ceremony was performed at the Little Church Around the Corner, the Church of the Transfiguration, by Dr. Randolph Ray. Following the wedding a reception was held at the Ritz-Carlton Hotel. Mr. Weeks, father of the bride, is manager of the short subject department of Famous Players-Lasky.

See Censor Repeal Move

With the opening of the New York Legislature only two weeks off there is already talk heard at Albany to the effect that a bill will be introduced early in the session calling for the repeal of the present censorship law. In view of the fact that he is a theatre owner, Senator Leonard R. Lipowicz of Buffalo will probably father the bill in the Upper House. Senator Lipowicz was in Albany during the past week, and was among the first to take the constitutional oath of office.

Would Force Arbitration

Application has been made to the New York Supreme Court by Famous Players for an order requiring the United Triangle Corporation, conducting the Cameo Theatre, Highland, N. Y., to submit to the Board of Arbitration certain differences existing over a contract between them and the Famous Players corporation.

DeForest Presses Suit

Amicable negotiations over the DeForest Phonofilm patent suits against the Fox Film Corporation et al have ended, DeForest announces, and he will prosecute the suit in the United States District Court of the Southern District of New York.

Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily by Newburger Henderson & Loeb, 100 Broadway, New York City, exclusively for the Moving Picture World.

WELL, THE BIG NEWS THIS WEEK WAS THE DECLARATION BY THE UNITED STATES STEEL CORPORATION OF A 40 PER CENT. STOCK DIVIDEND. THIS ACTION WAS MOST UNEXPECTED, AND CREATED QUITE A BIT OF EXCITEMENT ON THE OPENING OF THE EXCHANGE THE NEXT DAY. SUCH ACTION NATURALLY GAVE THE SHORTS A CONSIDERABLE SCARE, AND PRICES OF SEVERAL ISSUES WERE FORCED UP QUITE A FEW POINTS. HOWEVER, NEAR THE END OF THE WEEK INTEREST BEGAN TO LAG, DUE TO A CERTAIN EXTEND TO THE HOLIDAYS, AND PRICES BEGAN TO EASE OFF.

Film stocks showed a buoyant spirit along wiith the rest of the list around the first of the week, with Eastman, Pathe, Warners and Fox showing gains of from 1 to 2 points. Enthusiasm, however, slackened near the end of the week, but part of the gains were held and closing prices were generally higher.

Famous Players dropped 2 points during the week on a moderate turnover, closing around 113 7/8.

Fox Film "A" showed considerable activity going up as high as 73 3/4. About three weeks ago we mentioned that Fox Film "A" was reported likely to make a nice Christmas present to purchasers. Since then it has gained 3 points.

Pathe Exchange "A" took a reverse this week and closed the week at 43 3/8. Last week it will be recalled this stock ran up to 46 3/8.

Warner Bros., after publication of its statement, developed strength in both its stocks. The statement, to be sure, was not good, but evidently it was thought by those interested in the stock that the decline had gone far enough. The "A" stock ran up to 42½, but dropped off again before the week was out.

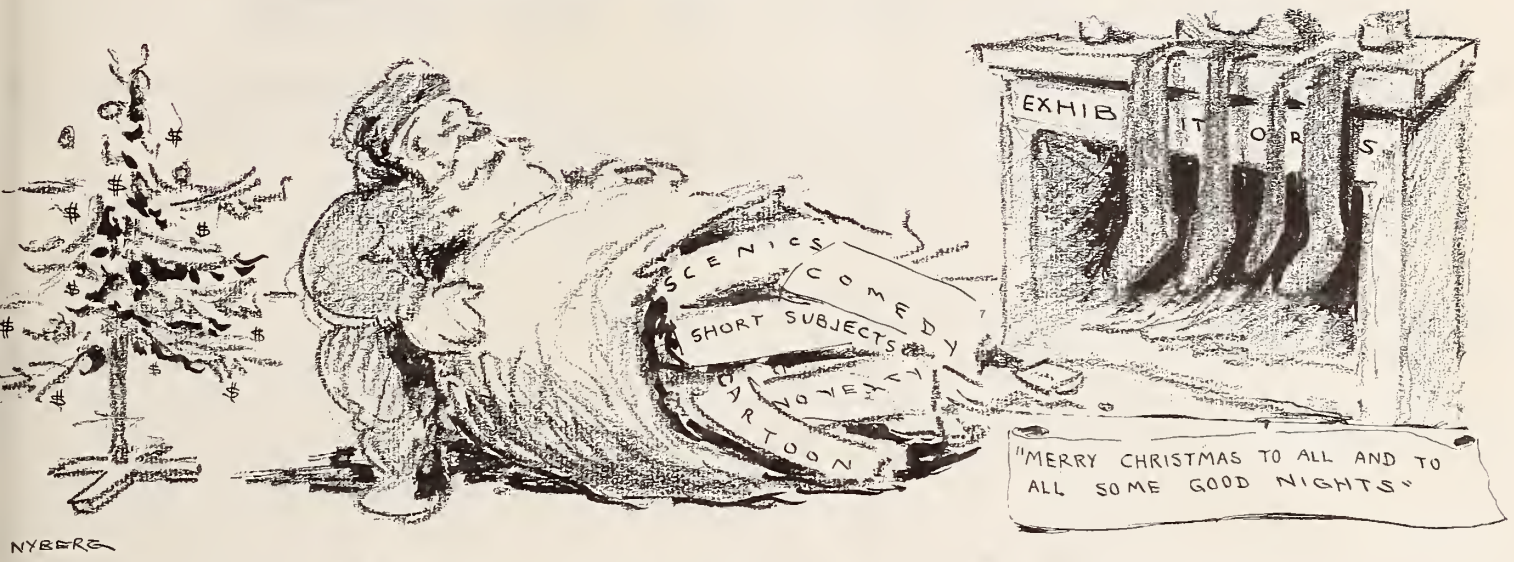
The Fox Film Co. declared a quarterly dividend on the A and B Common this week of $1.00 a share, payable January 15 to holders of record December 30.

Stanley Co. of America declared a quarterly dividend of 75c, payable January 1. Books closed from December 19 to January 1.

It is estimated that for 1926 Balaban & Katz will earn about $6.05 a share on the Common stock. This will compare with $4.93 earned last year. These are net earnings, after allowing for 7 per cent. dividend on the Preferred stock. Some time after January 15 the Directors will meet for dividend action.

NEXT WEEK DOES NOT PROMISE TO BE VERY ACTIVE, DUE TO THE HOLIDAYS, AND REPORTS INDICATE THAT THE MARKET IS LIABLE TO BE LISTLESS WITH FLUCTUATIONS CONFINED TO A NARROW RANGE.

Here's to You and Your Box Office— May Both Prosper



"Cinematics" and Guts

DURING the past five or six years there has been much printed and still more spoken about "cinematics," which is described as "the expression of an idea photographically." According to the cinemaniacs it is all wrong to use photography to record natural events in simple photographic record. An effort must be made to invent what might be called a camera language.

Cinematics, in order words, is the trick shooting you get in most imported films and far too many native made productions. In its last analysis it is an effort to achieve a photographic symbolism.

In time this undoubtedly will be arrived at and when such trick shooting better expresses the idea than straight photography no criticism may be offered, but meanwhile let us remember that in the years between 1920 and 1926 the real, lasting hits have been made by pictures with guts. "Guts" may not be a pretty word, but it is the only one adequately to express itself.

A picture with guts has solidity, substance, permanence. It does not require a decadent mind to sense its dramatic values. It does not necessitate highly developed mentality to appreciate. It is there, crude, elemental, but undeniably strong.

The first motion picture to achieve the million dollar record on a Broadway run was "The Big Parade." It has guts.

The other night "What Price Glory" started what promises to be an equally successful career. It has guts.

Going back from our last to our earliest war as a nation, "Old Ironsides" swings into line. It has the fiction value of a one reeler. The story plus the fights might well be told in two reels. But it has guts. It holds undivided attention for ten full reels. Because the theme is epic, the acting appeal unsurpassed, the direction as nearly perfect as can be asked. It is vivid, human, engrossing.

Go further back. Recall "The Covered Wagon," "Over the Hill," "The Old Nest." Go still further back to "The Birth of a Nation," first of all super productions.

Make a parallel list of the pictures which depend upon cinematic values alone. Of this list "Variety" alone will compare with its rivals on the other side and be it remembered that "Variety" has guts as well as trick shots, and the appeal of the story does not lie in the photography, but rather in its human angle. It is real.

By all means let us develop the technique of the camera to its fullest possibilities, but bear in mind that it is the picture with guts—with human interest rather than pictorial shots and trick photography, that has and ever will carry the greatest appeal and yield the largest financial returns.

Concerning the "Movie" Critic, The Playboy of the Press

The Custard Pie of Our Cinematic Complex, They Will Be with Us Always, So We Might as Well Make the Best of Them—Not Nearly as Important as Most Imagine

By Merritt Crawford

THERE seems to be a wide diversity of opinion regarding that playboy of the public press—the motion picture critic—and the opinion seems to vary from bad to very much worse.

The utility or actual necessity of the movie critic, as a species, in the daily life of this great industry has never yet, it is said, been successfully proved to the satisfaction of any appreciable number of people, outside of, perhaps, the exclusive intellectual circles which the critic is said to frequent during off hours, whenever and whatever these are.

It will be generally admitted, however, that the movie critic genus is undoubtedly here to stay. And being here it may be just as well to look the cute little thing over, always remembering, that it is believed the wee beastie has a bite or stinger concealed in its anatomy, to learn, if possible, its genesis and raison d'etre.

Reference to the moton picture critic above, as the "playboy of the public press," was made advisedly. Soubrette, though less alliterative, would have done as well, for the movie critic, *sui generis,* is androgynous. About fifty-fifty, in fact.

Half the film critics are men and half belong to the so-called fair sex. That is, unless you happen to be a producer, star or director whose picture has come to their notice, when they haven't had their tea or whatever it is that film critics subsist on. Then they may be anything that may happen to come into your head at the moment.

Personally, I think that much injustice is done to the motion picture critic in the mass. Those that I have met, as individuals, have seemed as nearly human as it is possible to conceive of anyone being, who works at that kind of a job.

I am also loath to believe that they do not serve some good purpose in the motion picture scheme (if nothing else as a counter irritant to the uraemic ululations of some press agents) and that for all their manifest faults and weaknesses, they doubtless have some niusance or other value not instantly apparent.

A Cause for Pain

It pains me to see our favorite celebrities and their well paid hired publicity promoters greet these same critics effusively, nay, almost fawn upon them, heap high the encomiums or whatever term you choose to use privately, shower them with cigars or bonbons, as the case may be, tea or Scotch, and then once the door is safely closed behind them, indulge in profanity or ribald outcry against the unfortunate who has just departed—probably to roast in his or her turn.

If the newspaper critic is the custard pie of our cinematic complex, the fly in the emulsion of our panchromatic existence, the vermiform appendix of the film industry, as many would have us believe him or her to be why not say it right out? Why mutter it behind the hand?

Why—if we feel that way—let an epizoan grayback, just because the lively youngster is perched where scratching is difficult, be given an importance far beyond his size or even his bite? Having once bitten, he will fall off, to transfer his attentions elsewhere, perhaps, but whether he bites or just tickles, the good or the harm he can do is negligible, all reports to the contrary notwithstanding.

So with the motion picture critic of the daily newspaper. He or she, is or are, just as important in this industry as we make 'em. Like the rest of us, they have to make a living.

Wisecracking, for most, is by way of being the means by which they hang onto their precious jobs. Writing up or down to their paper's public as entertainingly as they know how, is what keeps them in the critic's class and on the payroll—not necessarily any particular knowledge of motion pictures.

The editor—their boss—nine times in ten doesn't care a hurrah in any particular pink place about motion pictures, as long as the business office is satisfied with the advertising. But he does realize that a greater or less number of people, the readers of his paper, are tremendously interested in motion pictures, their stars and stories, and he wants to have some one on his staff, who can write interestingly about them.

Editor Doesn't Care Much

He doesn't care what they write, so long as it is interesting, or he thinks it is, to his readers. It may be true or not, fair or unfair, intelligent and constructive or plain dumb and destructive. The editor doesn't give a rap. Why should he—or the critic either—so long as what he writes gets the once-over from the public?

The public won't pay any attention to what the critic says, anyway, as far as stepping up to the box office or staying away is concerned. It is what the audiences, who go to see that particular picture the first week, and tell their friends about it, that keeps the theatre open or closes it as the case may be, and other forms of advertising and exploitation that help—not the critical newspaper estimates that appeared after the premiere.

There may be a few exceptions to this, elsewhere than in New York, where a film critic happens to have an especially large personal following. I happen to know of at least one case. But here the critic doesn't give his own unsupported opinion and review. He reports to his readers his verdict on the picture, based on carefully collated and analyzed information on the reception that particular picture has received in other cities.

So in the strictest sense he isn't a critic at all, but only a plain reporter and a blame good one.

The point I wish to make is that the importance of the New York newspaper critic, and that goes for the fraternity in most other places, too, is vastly overrated, either for the good or the harm they may be able to do.

Instance after instance could be recited, where pictures that have been universally praised by the critics have "flopped" almost before the ink on the paper that printed the critic's review was dry. One praised without stint by every New York critic, that every reader of this article can name, is being withdrawn this week, after a forced

(Continued on page 562)

Great Men's Thoughts On Critics

"A wise scepticism is the first attribute of a good critic."

James Russell Lowell

"Of all the cants which are canted in this canting world, though the cant of hypocrites may be the worst, the cant of criticism is most tormenting."

Laurence Sterne

"Reviewers are usually people who would have been poets, historians, biographers, if they could; they have turned their talents at one or the other, and have failed; therefore they turn critics."

Samuel Taylor Coleridge

"... As soon
Seek roses in December, ice in June;
Hope constancy in wind, or corn in chaff;
Believe a woman or an epitaph,
Or any other thing that's false before
You trust in critics."

Lord Byron

"It is much easier to be critical, than to be correct."

"You know who critics are?—the men who have failed in literature and art."

Disraeli

"Reviewers, with some rare exceptions, are a most stupid and malignant race. As a bankrupt thief turns thief-taker in despair, so an unsuccessful author turns critic."

Percy Bysshe Shelley

"Penalizing" Advertising Rates Actually Date Backward Over Last Century

System Began in Days When Touring Troupers Rented Local "Opera House," Where Manager Took Flat Rate and Actors Took a Chance—Theatres Asked for Special Mention in Print and Received It—Under Modern Conditions Blackjack and Mask Would Be No Worse, Writer Asserts

By Epes W. Sargent

ALTHOUGH much of what is being written regarding the so-called "penalizing" imposed on motion picture advertising suggests that this is a new problem, the matter, in reality dates back a century or more. The advertiser of today is not declaiming against a new condition but rather against the dominating of an archaic idea.

Special classification and the imposition of a double rate on that classification has existed "since the memory of man runneth not to the contrary." It is merely that what was an irritation in the day of two and three inch spaces becomes a handicap when it is desired to use several times that space.

It is conceded that a preferred position may, with justice, command some increase in rates. The advertiser who pays a special price for "next to pure reading matter," or who specified "top of column," is asking for something he particularly desires and for which he ought to be willing to pay. The charge is justified in that special pains must be taken in the make-up room to see that these special directions are complied with.

But theatrical advertising is not preferred position in that sense. There is no stipulation other than that the display should go on the page with all the others. Real estate agents are not charged an additional sum to get into the real estate section, and the same thing applies to radio, automobile and similar forms of advertisement.

Additional Charge Is Not Warranted

The labor of holding these spaces to an assigned section is not sufficiently great to warrant an additional charge. It is only where some unusual concession is required that an extra charge is warranted. And the picture theatres ask only that they be permitted to supplement on other pages than space in the amusement section.

Surely that does not warrant the imposition of double rates.

Nor does the carrying of special stories warrant this charge if these stories supply a reader-demand, which they undoubtedly do.

It is simply that theatres always have been charged double rates, and they seldom used a space large enough to make a fight against the imposition worth while.

It all dates back to the day when the theatre, locally owned, was rented by the touring troupes. The house management took a flat sum and the touring manager took the risks. He was an outsider, an alien. He seldom was in town for a greater period than one week. Even the house manager was indifferent to the newspaper's effort to get all it could from the visitor. It was no money out of his pocket.

At that time the theatre was practically the only advertiser asking for special mention, and could not well object to an increased rate that was explained by the additional presswork.

In those days there was no radio, no autobiles and no press agents seeking free publicity for hotels, department stores, railroads, steamship lines, fire and life insurance, lumber, cement, and, in fact, practically every product sufficiently in demand to warrant a pooling of trade interests for the purpose of giving publicity to the product.

Theatres Sought Editorial Favor

The theatre was the only institution regularly asking editorial favor. It could not well object to double rates on two or three column inches in return for a half column of free editorial mention, even though it could argue that the theatre was live news. It was not worth objecting to.

Today that all is changed. Instead of spaces which in the cities drop to as little as one-half in the daily papers, the motion picture theatres not only take large daily spaces themselves, but, more important, they have carried the dramatic houses with them. They have made the spoken drama increase its spaces in an effort to retain prestige, all of which redounds to the advantage of the publisher and the disadvantage of the advertiser who still is charged double rates for what practically is commercial advertising.

And in the meantime other forms of entertainment are recognized as news and are given spaces monstrously out of proportion to the advertising returns. Papers all over the country printed column upon column about the Dempsey-Tunney fight. Only a few Philadelphia newspapers got an inch or so of advertising. The answer was that it was a matter of public interest.

Ronald Colman and Vilma Banky in "The Night of Love," for United Artists.

Newspapers not only give columns daily to the baseball games, but at their own expense they send a local correspondent along with the team to wire in stories of the out-of-town games, paying salaries and telegraphic tolls. And in return they get a half inch a day when the team is on the home grounds. And again the answer is that it is a matter of public interest.

Most papers devote a column or two a day to radio programs. They get out special sections once a week or devote several pages in some regular division of the Saturday or Sunday newspaper. Once more the explanation is reader interest.

Columns are given to automotive departments. New car styles are illustrated and written up, there is gossip of the trade and all the rest. And the familiar public interest still explains the wide discrepancy between the free readers and the advertising paid for at commercial rates less quantity discounts.

And yet the Motion Picture which daily interests a far greater number of enthusiasts than even the radio, is asked to pay double rates for advertising because it always has. Here reader interest does not explain the extra charge. It cannot. It is purely and plainly graft against a hitherto unorganized industry.

In some cities, New York included, theatres are not permitted to take space at commercial rates even where it desires. The late Frank Montgomery, who operated through the Southwest, invariably opened a new house with pages and half pages. The newspapers could give him commercial rate, plus quantity discounts, or it could sit and twiddle its thumbs. Almost invariably he got the commercial rate and took an inch or two in the theatre page to call attention to this additional space.

This cannot be done in some of the larger cities.

Publishers feel that advertising is essential to the very life of the theatre and so they bludgeon the manager.

Just a Hold-Up Under Another Name

If they wrapped a piece of lead pipe in a gunnysack or filled a sock with sand and went through the usual motions, they would land in jail, and yet double space for theatre advertising is just as wrong, morally, as the sandbag or the black jack.

More power to Paramount and to Hanff-Metzger.

Griffith Returning To United Artists, To Attempt Stock

Makes Formal Statement Explaining His Temporary Connection with Famous Players and Is at Loss to Understand Reports of His Plans

By Charles Hastings

D. W. Griffith, who returns to Hollywood soon, to direct for release through United Artists, announces plans for his future in a formal statement. He may organize a stock company, the first to appear on the screen

D. W. GRIFFITH has reached a decision with regard to his future production plans, and before entraining in Los Angeles for New York City he announced that he will resume his direct connection with United Artists Corporation, a relationship that was broken off when he undertook to make several pictures for Famous Players-Lasky Corporation.

Mr. Griffith's contract with F. P.-L., under which the master director is reported to have had one more picture to do, has been adjusted, and Mr. Griffith will return to Hollywood early in 1927 to produce his own pictures for release through United Artists.

On his arrival in Los Angeles two weeks ago, Mr. Griffith was met at the train by a number of prominent producers and their representatives and lawyers, all eager to discover what their chances were to get the famous "D. W." autograph on contract in which they were interested, but in the days that followed, Mr. Griffith and Joseph M. Schenck, chairman of the board of United Artists Corporation, discussed matters. Mr. Griffith finally allowed it to be known that he never for a moment had thought of leaving United Artists.

Founded U. A. With The Famous Three

In association with Mary Pickford, Charles Chaplin and Douglas Fairbanks, Mr. Griffith is one of the founders of U. A.

During Mr. Griffith's stay in Los Angeles, there were conferences between "The Big Four,' in which Mr. Schenck participated, and some interesting developments are expected as a result.

The statement given out by Mr. Griffith prior to his departure for New York, follows:

"I am at a loss to know how the report could have originated that would raise a question as to my being with United Artists. I am one of the founders and am a part owner of this organization that has done so much toward elevating the standards of the motion picture screen and I am extremely proud of that association. While I have not yet decided as to the details of my next productions, I do know that they will be United Artists releases. Being my own productions, nautrally, I would be forced to release through my own company.

Association Didn't Affect United Artists

"My recent association was a pleasant one, and was, by special arrangement, not affecting my co-partnership with United Artists. Also, there is little doubt but that I shall produce my future productions in Hollywood. The past week has been a pleasant one here renewing old friendships and enjoying long remembered scenes; at least those familiar old places that have not been obliterated by the remarkable growth that has resulted since I was last here.

"The motion picture screen as a medium of expression is firmly and permanently established. Its astounding development has been one of the most outstanding happenings of all times. Today the institution of the screen holds the serious attention of all the world.

"By steady growth the producing center of the industry has come to Los Angeles, where it had its beginning years ago. Technically and climatically this would seem to be the logical producing home of pictures, at least of the American productions, and the army of artists, players and types is permanently established here.

"I am hoping to return here soon to take up my work with United Artists."

It is known that Mr. Griffith has long wanted to create a stock company of his own, but whether he will be able to work out the details for this scheme during the early months of 1927 is a matter which is left "up in the air" for the present.

About the "Movie" Critic

(Continued from page 560)

"run" of two weeks. Again pictures that were quite as universally "panned" have proved again and again to be big successes.

So don't be too hard on the movie critic. He's just a poor guy, who is trying to get along and if he (or she) at times gets an exaggerated sense of his (or her) importance in the cinema's cosmogony, remember we have only ourselves to blame.

Make Best Of It

One thing all of us may as well remember. Unlike the measles, epizootic, housemaid's knee or a hundred other passing annoyances, the newspaper movie critic is going to be always with us—at least as long as the average newspaper reader remains interested in screen entertainment, which ought to be for a long time to come.

So we may as well make the best of it, get used to having him (or her) around at odd times, even when it isn't altogether convenient, and learn to treat her (or him) as nicely as possible.

There will always be plenty of opportunity to cuss him (or her). They have to get back to the office to write their stuff.

by the way

Merry Christmas!

Metro-Goldwyn-Mayer Sets Season's Pace, Opening Two $2.00 Pictures on Broadway During Week Ending on Christmas Day

D. W. Griffith Again with United Artists At Invitation of Joseph M. Schenck

Cecil B. DeMille's "King of Kings" Completed Late on Christmas Eve, Hailed as "Greatest Picture Ever Filmed"

Merry Christmas!

WHILE the Christmas bells are chiming and every one is wishing every one else good health, good gifts and prosperity from now on through the coming year, we want to record our gratitude and, thanks to many friends, who, for one reason or another, we cannot thank in person, in this rush of seasonable greetings, for their good help and counsel during the year just ending.

●

TO those, who may *not* be numbered in this long list, we also wish a full measure of the benefits and benisons, which we hope will reward our friends, and we hereby forgive those of them, if there be any such who need forgiveness, for any mean or unkind thing they may have said or thought about us as our ways crossed during the past year, and in turn we ask their forgiveness for our own sins of omission and commission.

●

OUR best wish for all in this season of good will, is that the *spirit of it* be carried through the twelvemonth to come among all in the industry, to the end that charity, fellowship and better understanding may prevail.

●

Merry Christmas!

●

METRO-GOLDWYN-MAYER sets the pace, just a little in advance of the season, by turning loose on Broadway in the same week two big features like *"The Fire Brigade"* and *"Tell It to the Marines."*

●

THE former opened at the Central Theatre on Monday, December 20, and the latter, with Lon Chaney, always a sure-fire boxoffice draw, in the star role, at the Embassy on Thursday evening, December 23.

●

BOTH pictures are knockouts as attractions viewed from any angle, and with two $2.00 hits such as these for the boxoffice to play with, right at the outset of the season, Nicholas Schenck and his able lieutenant, Howard Dietz, must have a mighty comfortable feeling just now in the region where they are putting their Christmas turkey.

●

WILL NIGH, who directed *"The Fire Brigade,"* has produced what is unquestionably the greatest fire picture ever made and one which has in it every element of audience appeal, humor, thrill and magnificent spectacle, with pathos and suspense thrown in for good measure, while *"Tell It to the Marines"* is equally Class A in showmanship qualities.

●

IF Louis B. Mayer can keep on making two dollar pictures like these, M-G-M will surely have a corner on the road-show business, and its sale force can have a vacation, for exhibitors will be asking for dates and mobbing the M-G-M exchanges if they don't get them.

●

WELCOME news to many will be the word, that D. W. Griffith has returned to the fold of United Artists, thanks to the persuasive genius of Joseph M. Schenck and, perhaps not a little, to the leanings of Mr. Griffith himself, who must feel that in association with this great aggregation of individual and independent stellar talent, he can best develop and express those gifts which have made him the world's pre-eminent director.

THE writer has long regarded Mr. Schenck as the biggest constructive genius in this industry, a supreme showman, financier and organizer combined, and those who have observed the tremendous strides made by United Artists during the past year are beginning to know now who is responsible.

●

WHAT United Artists will be a year—two years—five years hence, to what greatness it will grow, and what a singularly powerful influence for good it will probably have during that time in the development of this industry, probably not half a dozen men at the moment could hazard a guess, that would be good——even *as a guess.*

●

OUR own opinion, however, is that Joseph M. Schenck knows now—in all essentials—and could tell you now, if he would, exactly what the trend of these developments is going to be, and is making his farseeing plans accordingly.

●

ONE reason why, as an enthusiastic admirer of both men, we are glad to see D. W. Griffith back with United Artists, where he belongs, and with Joseph M. Schenck.

●

Merry Christmas!

●

OF all the handsome, attractive and novel Christmas cards, which came to our desk during the past week, that of Mr. and Mrs. Cecil B. De Mille made the most profound impression upon all who saw it.

●

IT reminded us that this great director's masterpiece, *"The King of Kings,"* officially completed on Christmas Eve, Friday, December 24, is something we all have to look forward to early next year.

●

BY all reports this ought to be the greatest motion picture yet filmed, as befits its subject, the sublime life of the Carpenter's Son of Nazareth.

●

CERTAINLY it is the supreme artistic effort of that supreme artist and showman, Cecil B. De Mille, and as such it will be awaited by all the motion picture industry, as well as elsewhere, with keenest interest and expectation.

●

MAY all these expectations be realized even beyond his dearest hopes, is the wish we would express to Mr. De Mille and to all who have been so fortunate as to share with him in the making of *"The King of Kings."*

●

Merry Christmas!

●

Merritt Crawford

Men of War Shoot for Christie

IF "Bertha, The Sewing Machine Girl" ever looked like this, she should have quit the job for a better one. It's Madge Bellamy, star of the Fox picture of that title.

A SOMBER silhouette of Jetta Goudal in "Fighting Love," with Victor Varconi and Henry B. Walthall, a P.D.C. DeMille picture directed by Nils Olaf Chrisander.

AT first glance there seems to be almost tragic beauty in the face of Kathryn McGuire, but she's actually one of the funmakers in Educational Lane comedies.

HOME for the holidays, Jackie is greeted by his mother, Bess Meredyth, who adapts the Warner Brothers' productions.

GRANTLAND RICE and J. L. Hawkinson, of Pathe, show the cup awarded to S. Gottlieb for his tennis.

JANE WINTON, the Warner Brothers player, sits in the doorway of her Hollywood home with "Shanty," the favorite of her kennels. He seems to be a handful.

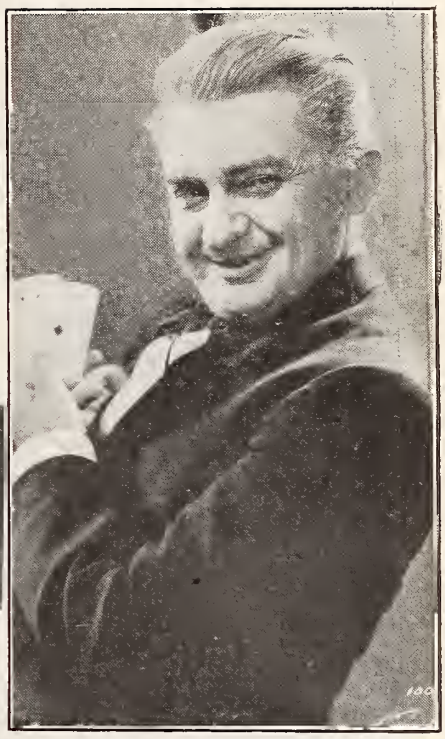
IT'S all over now, but for a while Dolores Del Rio, the Mexican star appearing in the Inspiration picture "Resurrection," released by United Artists, searched the papers for Christmas hints

HERE are Christie photographers in their own uniforms. Alex Phillips served in France with the Scots; Gus Peterson was one of the A.E.F. and Alfred Jacquemin, who was in Flanders with the French.

CONRAD VEIDT, the noted German stage star, who recently signed with Universal, will play the hero in "The Man Who Laughs" from the Victor Hugo romance.

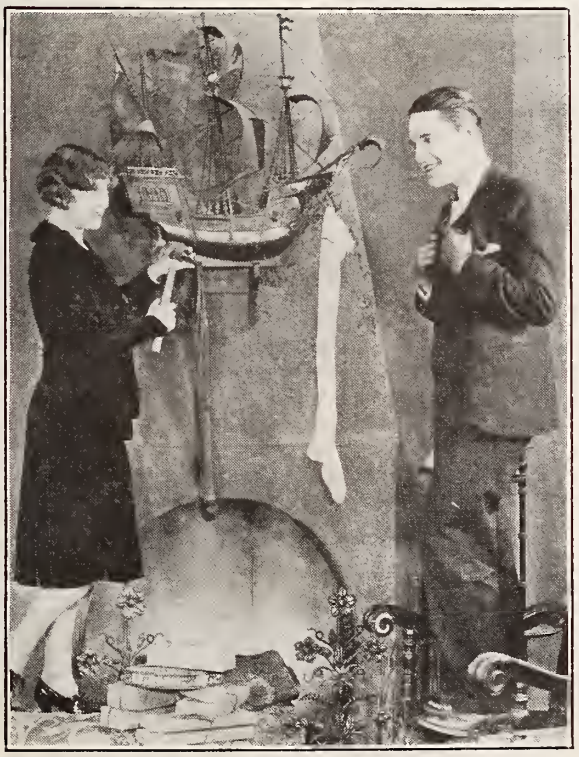
JOHN GILBERT receives Photoplay's medal for his performance in Metro-Goldwyn-Mayer's "The Big Parade." The picture was sent across the continent by telephoto process.

AN art study of Ronald Colman and Vilma Banky appearing in Samuel Goldwyn's presentation of the George Fitzmaurice production, "The Night of Love," released by United Artists.



"WOULDN'T he be a sucker to call?" asks Jean Hersholt, the Universal star, whose next appearance will be in "The Deacon," in which he plays the role of a gambler.

DOROTHY GULLIVER does a high jump between scenes in her latest picture for Universal, "The Collegians." You'll notice that she clears the bars.



A TIMELY Christmas scene in the Columbia production of "The Price of Honor," with Dorothy Revier and Malcolm McGregor, directed by E. H. Griffith.

Gilbert Wins Medal for Ability

CONSTANCE TALMADGE greets John Barrymore at the United Artists' studios where he is making "The Beloved Rogue."

PAUL WHITEMAN plays a little jazz for Count Illya Tolstoy, who is assisting in the production of "Resurrection," by Inspiration for United Artists.

JACK L. WARNER signs William Demarest for an important role in "Don't Tell the Wife," in which Irene Rich is starring for Warner Brothers.

LOVELY LILA LEE, who is playing in the Fox production, "One Increasing Purpose," appears in a decidedly pensive pose.

"The King of Kings"

JULIA FAYE (left) and Josephine Norman (right) as Martha and Mary, watching the tomb of Lazarus, with Jesus. In circle, Allan Brooks as Satan

H. B. Warner

Cecil DeMille

Joseph Schildkraut

Ernest Torrence

Jeanie Macpherson

Jacqueline Logan

RUDOLPH SCHILDKRAUT as Caiaphas, High Priest of the Temple, is stirred to revenge against Jesus, who has menaced his temporal power by gathering followers wherever he appeared on the streets and in the public places where men asembled.

ALLAN BROOK, as Satan, leaning on the colonnade of the Temple, gazes enviously upon the throng of people following Jesus through the streets, marveling at his personality and thrilling in his appeal for God and man. The lighting effects are unique

VICTOR VARCONI, as Pontius Pilate and Majel Coleman as his wife, Proculla, antcipate the danger that hovers over the kingdom.

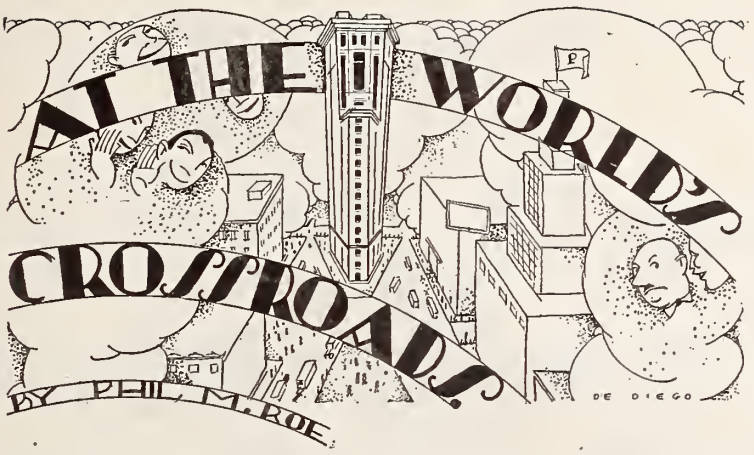
Production Finished

ON Christmas Eve Cecil DeMille will finish production on "The King of Kings" for P. D. C. Through the entire task of production representatives of all faiths were on the set, so that no error was made in this marvelous picture of the life of Christ.

H. B. Warner appears as Jesus. Joseph Schildkraut has the role of Judas, and his father, Rudolph, appears as Caiaphas, High Priest of the Temple. Ernest Torrence has the part of Peter, while Allan Brooks is Satan. Victor Varconi plays the role of Pilate and Majel Coleman is Proculla, his wife. Jacqueline Logan appears as Magdalen. Julia Faye plays the role of Martha and Josephine Norman is Mary.

Jeanie Macpherson is the author.

THE mob in its ferocity shouts for the crucifixion of Jesus as he is led through the narrow, twisting streets to the hills beyond, with the crown of thorns and the cross.



MERRY CHRISTMAS to all and the hope that **Old Santa** will have something especially good in his pack for motion picture folks this year.

With no less than ten "run" pictures on Broadway, all playing to good business at top prices despite the traditional slump generally looked for at the box office at this time of year, it doesn't seem as if very hard times were ahead of us.

The list is impressive and representative of practically all the big companies. Here it is: **"The Big Parade," "Old Ironsides," "What Price Glory," "The Better 'Ole," "Beau Geste," "Don Juan," "Michael Strogoff," "The Fire Brigade," "Tell It To The Marines"** and **"Potemkin."** The latter is the only orphan of the lot, not being owned or controlled by one of the big producing-distributing companies. Of the others Metro-Goldwyn-Mayer has three, Famous Players-Lasky two, Warners two, and Fox and Universal, each one.

"The Fire Brigade" and **"Tell It To The Marines"** have just followed in **"Ben Hur"** and **"The Scarlet Letter,"** both of which concluded long runs last week. Both the newcomers, however, look as though they were destined to look like landmarks on the **Main Stem** before they go the way of all good pictures into the popular priced houses.

Merry Christmas this year looks like a real one.

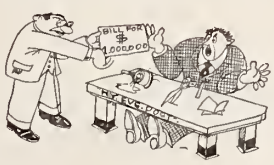
It ought to be an especially joyous and satisfactory Christmas for **David V. Picker,** vice-president of the Marcus Loew Enterprises, who on Christmas Day pays off the last of a $100,000 debt, which he incurred in 1913, when a textile strike wiped him out in the clothing business. His creditors gave him receipts in full, when his business was liquidated, although he was some $100,000 short, and every year since he has paid a part of this sum, which he regarded as a debt of honor, although free of every legal obligation to do so.

This year he delivers the last $30,000 and can call it a day. **Dave Picker** is the kind of man the motion picture industry is proud to number in its list of notables.

*

Ben De Casseres, the poet and reviewer, who has written for the movies when he found things quiet elsewhere in the writing line, not long ago brought together a collection of poems by his younger brother **Walter De Casseres,** who died in tragic circumstances over a quarter of a century ago, when still a mere boy. The Seven Arts Publishing Co. published them under the name of **"The Sublime Boy,"** and Ben wrote an introduction for the volume.

Then **James Oppenheim,** another poet, who like Ben, also writes reviews for the N. Y. Evening Post occasionally, reviewed the book and calmly declared that the poem's were Ben's, not Walter's, and that Walter, in fact, was not a brother of Ben's at all, indeed had never existed



except in Ben De Cassere's fertile imagination and that the character was only an invention and a literary hoax.

Now Ben and his publishers have brought suit against Oppenheim and the N. Y. Evening Post for the tidy sum of $1,000,000, charging libel. The curious thing about the whole case is that no New York newspaper has printed a line about the suit, with a single exception.

This despite the fact that American literary history has rarely recorded an instance where one co-worker has had occasion to sue another, both De Casseres and Oppenheim having reviewed books for the New York Evening Post.

*

Bill Desmond and his wife **Mary MacIvor,** who are appearing in "The Dude Bandit," a vaudeville act, now playing Loew time around New York, may take their act to England, Australia and South Africa, when they finish their present ten week engagement. Then again they may not.

Bill is an actor who can play anything and play it well, his last picture engagement before coming East on his present tour was with **Mae Busch,** with whom he was co-starred in "Tongues of Scandal," directed by **Roy Clements.** Something tells us that he will be back in pictures before long

John C. Flinn, while declining to say anything about the **Pathe-ProDisCo merger,** is reported to be tremendously enthusiastic about Cecil B. DeMille's wonder-picture **"The King of Kings."** How could he well be otherwise,

when this history-making photoplay will either be the greatest motion picture ever produced or the world's most colossal cinematic catastrophe? There isn't anything in between for it to be. Figure it out for yourself.

Our guess is that it is going to be the former and that the great De Mille will again prove himself to be the master showman and supreme artist in this, the supreme cinematic effort of his brilliant career. The fact that he took the final scenes of "The King of Kings" on Christmas Eve, is a showmanly touch, that, in itself, is a masterpiece.

*

Dick Weil's latest edition of the **"Box Office"** (Christmas issue) is just out, snappy, and a little more colorful than usual with its Christmas green and red.

Among other features it has an "exclusive" interview with **Will Hays,** captioned **"Protect the Exhibitor"** that is well worth reading, though why the exhibitor needs "protection" just now, we are not quite certain. Oh, yes, the "Box Office" does say a few things about **Ray Johnston** and **Rayart Pictures.** Almost forgot to mention it.

*

Joe Engel comes to take charge of the Fox Eastern studios and many will welcome him back to little, old New York. As one of the real oldtimers and a stalwart who helped in the building of Metro in its early days he will be a valuable addition to the Fox organization. According to reports, Joe will buy plays, novels and originals for production by Fox in both New York and Hollywood.

THE **"blue law"** fight continues merrily in New Jersey. There was no one left to jail in Irvington, N. J. last Sunday so all was quiet, the ministers seeming to feel that they had enough of it with the opponents of the **"Sour Sunday"** at the first brush.

Two of the three local theatres opened and were unmolested, while everyone is up on their toes awaiting the next action of the courts on the appeals.

Meanwhile the **"blue law"** epidemic has spread to the Oranges, where a number of the hundred John Doe warrants issued were served last Sunday, though not

with such dramatic effect as at Irvington, previously. Sunday violators of the ridiculous **"New Jersey blues"** are due for a tough time from now on, until the laws are repealed or relegated to the limbo of dead letter laws.

No wonder Jerseyites are praying for the time when the bridge to Manhattan will be built. The tubes and ferries will be sadly insufficient before long to take care of the Sunday exodus.

*

Chills begin to trickle up and down the spine of the film industry as Jan. 1 approaches, for bright and early on the morning of Jan. 2, 1927, the new Director of Censorship for New York, appointed by the State Educational Department, Board of Regents, will take over the offices and clerical force of the present Mo-

tion Picture Commission, which goes out of existence at midnight, Dec. 31.

James Wingate, the new appointee, is a well-known educator up-State with a fine record, but as far as the movies are concerned he is an unknown quantity. Which is why there will be a brooding spirit of uncertainty until he actually gets on the job.

*

Jaydee Williams arrived on the Leviathan last Monday, cheerful as ever and optimistic about the future of British production, despite his divorce from British National Pictures, which is another story. An interesting announcement can be looked for from Jaydee any day now. It will surprise some folks.

HOW HINTON WENT TO THE DOGS

BY EPES W. SARGENT

REALLY the trouble started back in 1909 when Jim Blakeley bought five dollars worth of block half sheets announcing the coming of Edison's six-part version of Les Miserables, one part a week.

Betrayed by his printer, who saw a chance to get two jobs instead of one, he was amazed to find his sheets stripped two days later with—

> Same Here, Only Better.
> Vitagraph's Version
> Bijou Dream

Up to that time Blakeley, of the Strand, and Dick Hinton, of the Bijou, had been merely friendly enemies, but for sixteen years fierce battle had been waged in Sidney and with the advantage first to the one and then the other, the honors were still about even.

Jim was the first to use cutouts on his marquee, but the next week Dick animated an automobile cutout. Jim came back with an automobile race on an endless band, which moved Dick to devise a ship at sea effect for his next picture.

Film salesmen knew that the surest way to make a sale in Sidney was to offer one or the other a new exploitation idea, and when the salesmen did not come around, they figured things out for themselves.

Sidney was the best exploited town in all filmdom. No picture ever was put out "cold." It was a current story in film circles that it had taken the united efforts of the Methodist and Presbyterian ministers to prevent Jim Blakeley from using Judas Iscariot as perambulator for The Passion Play, and it was history that Dick Hinton had sent Abraham Lincoln, plug hat, grey shawl and all, over town on roller skates to advertise the Rockett picture.

Each felt that if he could only put out one exploitation stunt so big that it overshadowed everything else, a victory would be won that would decide, forever, the matter of supremacy. The trouble was that each promised victory was turned into defeat by a still more brilliant stunt by the opposition.

It was the salesman for a dog drama who finally brought peace to Sidney. It wasn't much of a dog picture, for the canine star was about ten degrees removed from Rin-Tin-Tin, but he was a dog and he acted, after a fashion, and the salesman had an ace up his sleeve.

"Biggest exploitation you ever got," he tempted. "Have a dog parade and prize contest. Prize for the finest dog and the best 'yaller,' for the ugliest, the largest, the smallest—everything. Give out a couple of dozen prizes. Every kid in town will enter.

"And you can march them around town with a brass band, tie the dogs outside while the kids see the show and then come out and judge. Man, you'll kill the town when you pull this stunt."

His face wreathed in smiles, Dick Hinton reached for the dotted line and signed in a bold, flowing hand. This should make a stunt that would lick even Jim Blakeley.

And it looked as though it would. Half a day after the paper came out with a half page smash the town was talking of nothing else. Hinton had a hundred muslin blankets made up to tie on the dogs, but he had to put in a rush order for another hundred, for no dog could go in the parade unblanketed, and there were 189 dogs in the town limits of Sidney, of which 188 were duly entered. The other was the lap dog of the rich Mrs. Gallup, who had to hire a special watchman to keep ward over her pet until the excitement was over.

Luck seemed to be with Hinton. The Saturday of the parade dawned as fair a day as nature ever provided. By ten o'clock the street in front of the theatre was packed with dogs and their owners, and when the Sidney Silver Cornet Band put in an appearance half an hour later there was no delay.

It did not take more than twenty minutes to cover the town, and meanwhile Hinton had stretched a cable down both sides of the street to which the dogs could be tied while their owners watched the pre-run of the picture.

Even the cashier left her post to go in and see the fun, and the front of the house was deserted.

"And now, my little friends," announced Jim briskly, "we will adjourn to the sidewalks and awards the prizes."

The youngsters gave the lie to the usual fire notice. It took but a fraction of the traditional three minutes to empty the house. But the youngsters came to a halt on the sidewalk. Here and there along the long cable a lonesome canine yipped for its master, but mostly there was only an aching void.

Dick looked about him in a daze. There were only seven dogs in the line where there should have been 181 more, and the children, missing their pets started a wail that swelled into a gnashing of teeth.

Before Dick could collect himself a man with a megaphone mounted a barrel across the street.

"Your dogs are in the pound," he shouted. "Next time maybe you'll buy a license as the law directs. I thank Mr. Hinton for his able co-operation with the poundmaster."

For a moment even the crying was hushed as the dire news sank into the childish minds. Then all that had gone before was silence to what followed.

Only seven dogs had license tags, because Sidney had resented the imposition of a $1.50 license fee, newly imposed that year. Knowing the measure to be unpopular, Hank Green, the poundmaster, had made no great efforts to round up the dogs, but now his time had come. The dogs had had their day. This was his.

Hinton spied the sneering face of Jim Blakeley across the street and rose to the occasion.

"I'll pay the tax," he announced. "You kids all come down to the pound and get your pets. This is on me."

"Cost you $2 a head," reminded Hank. "There's a fifty-cent fine. One eighty-one dogs at two dollars is $362. Are you game?"

"I've got to be," hissed Dick. "I know when I'm licked. Come in and I'll write a check."

Two hours later the dogs, each proudly sporting a tag, had been judged, and the pound was out of business for the year. Every dog in town had been licensed.

Late that night Hank sat in the office of the Strand and counted out $181 to Jim Blakeley.

"Here's your half," he announced, "I'll say it was a great idea. Thanks for suggesting it to me. I never would have thought of it."

"The pleasure is all mine," said Jim with a smile as he pocketed the money. It would help on the down payment for the Bijou, for Dick Hinton knew when he was beaten. He had sold the house to the only logical purchaser.

He has a new house, now, five hundred miles away—and he doesn't play dog pictures.

"Good Will To Man"

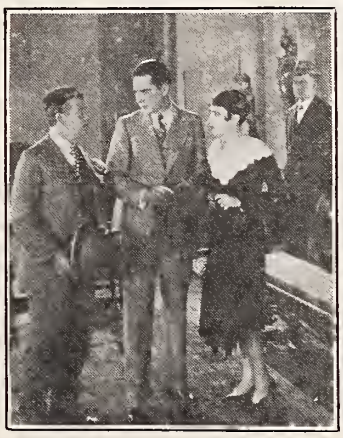
CHRISTMAS no longer belongs to a single sect or creed. The Christian revival of a pagan festival, it has become accepted by all peoples as a time of feasting, of jollity, of good fellowship. It is the great festival of the entire procession of festal days when men put from their hearts all save that which is good and with rejoicing and merry-making renew their faith in God and in mankind.

And so it is in the spirit of broader good fellowship that Moving Picture World and the good friends who have united with us in this message of love wish to all a Merry Christmas and a most Prosperous New Year.

May the New Year and all the years to come be freighted with the good things of this world. May the joys be many and the cares few and unimportant, and may this little surcease from the daily rounds send us back to our work with a determination to more than ever give the best that is in us all to the business that we love.

May the petty annoyances of 1926 be forgotten in the greater accomplishments of 1927, and may you share in the fullest measure, the prosperity which seems assured.

Shots From First National Stories



ON the left, Willard Webb, directing First National's "An Affair of the Follies," pins a rose on Billie Dove, the star. Again, in the top row is Director Webb telling Billie about something in "Three in Love." On the extreme right are Pauline Starke and Ben Lyon in "The Perfect Sap." Below, left, is Billie Dove again, this time feeding Director Webb a sample of gravy she cooked herself in "Three in Love." On the right are Tammany Young, the noted gate crasher; Ben Lyon and Pauline Starke in "The Perfect Sap."

Columbia Chief Back From Continent, Marks New Film Entente Against U. S.

Joe Brandt Says England, France and Germany Have United, So Far as Pictures Are Concerned, in an Attempt to Meet American Competition Abroad

A COMPLETE accord between English, French and German producers that amounts to an *Entente Cordiale,* is the outstanding feature of the film situation in Europe, according to Joe Brandt, President of Columbia Pictures Corporation, who recently returned from a six weeks' trip to Europe in the interest of his company.

"Chalk another good mark for the moving pictures as a diplomatic agency," said Mr. Brandt. "One of the most surprising discoveries that I made while abroad is the absolute spirit of cooperation that is manifest between the motion-picture interests of England, France and Germany. I believe that their realization of their mutual interests is doing more to heal the breach between these former enemies than the Locarno meeting, and has already brought about a better feeling than has existed for sixty years.

JOE BRANDT
as the cartoonist saw him

"These three countries realize that at present they can not expect much revenue from their negatives from the American market. Therefore, they have perfected a reciprocal arrangement whereby the producers of each nationality have the markets of the other two guaranteed to them. When England makes a picture, the amount of revenue that the producer will get from France and Germany is known in advance. The same holds good for the French and German producers in the countries involved. This interchange assures the producers of each country of enough revenue to more than cover the cost of the negative before the picture is started.

"That the movie is eliminating the old animosity between Germany and France is further shown by the interchange of popular screen artists between the two countries, a circumstance that would have been thought impossible two years ago.

Use Old Propaganda

"This film entente is a part of the same movement that is seeking to lessen the influence of the American picture in Europe. The same insidious propaganda that was started in Germany about three years ago, is now being disseminated by almost every London daily paper, with the object of encouraging the production of British pictures. The papers have been very caustic in their criticisms of American directors in their attempts to portray English life and customs. They resent the inaccuracies that are frequently to be found in American pictures of British institutions and habits. They are using this as an argument for the fostering of the British film industry.

"While I was in London, the newspapers were constantly agitating the establishment of a Quota System to take the place of 'block booking' which now prevails in Eugland. They wished to present its alleged advantages to the Imperial Conference as a means of promoting the larger use of British-made pictures.

"The contemplated action with regard to block booking was a matter of much concern to many of the distributors in England. However, it did not disturb the equanimity of the distributors of Columbia Pictures, Film Booking Offices, Ltd., (1919) of London. Its managing director, Mr. Enders, for some time past maintained the policy of making each picture stand upon its own feet, and has never adhered to the system of block booking. The amount of bookings that we have received on each Columbia Picture has proved conclusively that Columbias have stood the 'acid test' of exhibitor approval, with no artificial stimulus.

"Mr. Enders' policy has been in line with what was presented to the Imperial Conference as the logical way in which to eliminate American pictures that have been forced upon some British exhibitors by reason of the Block Booking System. Standing upon their sheer merit alone, Columbia Pictures have received in actual bookings more revenue than many American pictures, forced upon the exhibitor by the old method.

Sees British Competition

"I believe that it is inevitable that England will, within the next two years, create a formidable production organization. The exhibitors and renters realize that England has not kept up in the production field with America, and that their most serious handicap is the lack of man-power in the producing end of the business.

"During the past six months certain English producers have been quite successful with British patriotic films. The success of these pictures is due entirely to the special interest which the public has in its national life, in its great traditions, and its imperial heroes. Where the English producer falls short at this time, is in the production of dramatic pictures based on popular stories and current romances.

"The British have enormous literary resources, and their motion-picture interests are counting upon this as a great asset in the development of their industry. It is certain that legislation will be introduced in Parliament to encourage production of British pictures. The attitude is not so much the keeping out of Great Britain of pictures made abroad, as it is the fostering of what is regarded as a great propagandistic weapon.

"The psychological value of motion pictures as a moulder of public opinion is well appreciated by the upper classes. The leaders of British thought see in the cinema the most powerful means of 'selling' the prestige of the Empire, not only in Great Britain, but in the Dominions and colonies beyond the seas.

"I want to stress my belief that there is no disposition on the part of Great Britain to keep out American-made pictures; but there is a definite tendency to improve the production of pictures in England, so that they will be acceptable in other markets. This will be necessary if the British industry hopes to attract men of finance to the cause of the British-made picture."

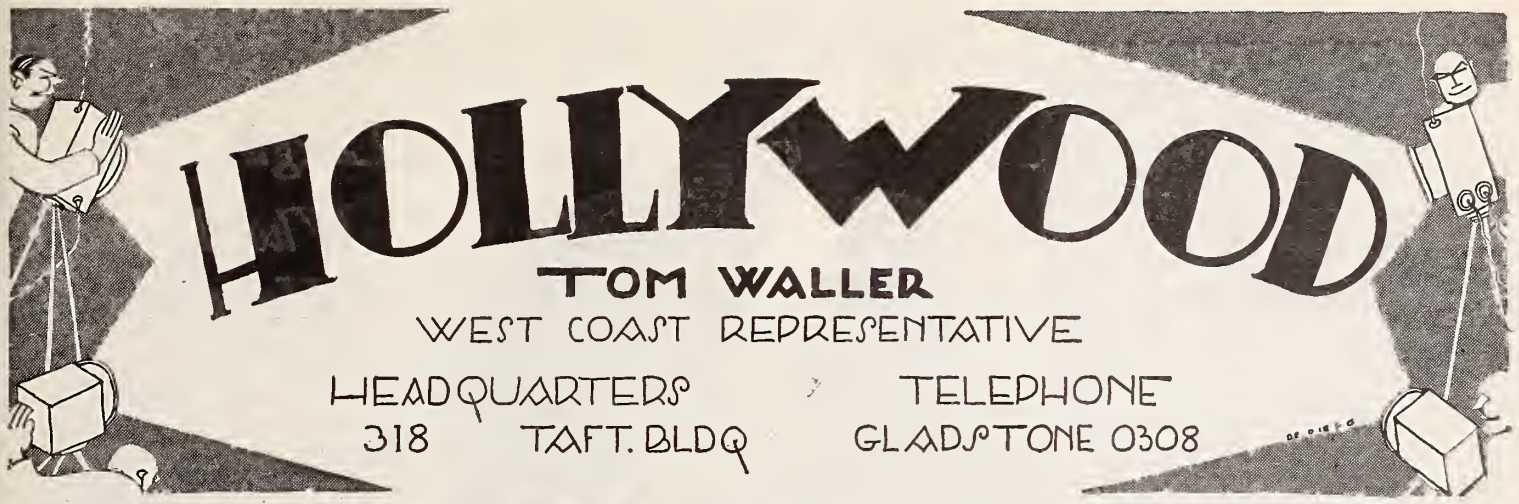
Medical Motion Picture Development Imminent

The motion picture has become an accepted means of instruction in the science of medicine and surgery and an approved instrument for the promotion of public health.

Internationally known surgeons, meeting in conference in Rochester, N. Y., with technical experts and representatives of the motion picture industry, laid plans for the use of color film and slow motion camera in recording the progress of contagious diseases, the performance of delicate operations and the functioning of organs of the human body.

Dr. Franklin Martin of Chicago, director general of the American College of Surgeons, announced that steps to be taken in the preliminary experiments had been left to himself and to George Eastman, chairman of the board of the Eastman Kodak Company.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, one of the leaders and pioneers in the medical film activities, was spokesman for the motion picture industry.



"Trail of '98" To Be Picture Of Real North

What the "Birth of a Nation" was to the South and "The Covered Wagon" to the West, Director Clarence Brown hopes to accomplish for the North, with the Robert W. Service's story "Trail of '98." Actual production work on this theme is scheduled to get under way in the Metro-Goldwyn-Mayer Studios by January 15. Up to this writing no cast has been selected.

Many of the scenes will be shot in Alaska, according to present plans. *The World* learned that the company would not attempt this Northern location until early in the spring, or about the middle of April. At this early writing few details can be gathered about plans for the production, except that Metro-Goldwyn-Mayer will probably announce it as one of that corporation's biggest 1927-28 releases.

Writes Christie History

Pat Dowling, genial sales chief and publicity director at the Christie Studios was out of his office the other day. His assistant, Dave Forrest, told us Pat was home writing the history of the Christie Corporation.

Finishes Lead Role

George Seigman has just completed the feature role in "The Cat and the Canary," which Paul Leni is directing at Universal.

Re-sign Old Stars

Recently Metro - Goldwyn - Mayer has resigned to long term contracts four of its stars in the studios here. Aileen Pringle is the latest. Renee Adoree, Sally O'Neil and Joan Crawford are the other three.

LUPINO LANE,
Sketched from life by Mon Randall, with stripes and polka dots thrown in.

To Write Script

Olga Printzlau will write the continuity for "The Tender Hour" the title of which First National has just decided will supplant the original for this production which was "Body and Soul." The story is by Jerome Wilson. The production will be the first which George Fitzmaurice has directed for First National.

Lloyd Bacon buys tickets for the Hebrew Sheltering Home, when he's caught between Lilyan Tashman and Myrna Loy, on the Warner lot

Educational Ready With Chuckles for Laugh Month

Twelve Reels of Grins Are to Be Sent Out, Ranging from Juvenile Comedy to Sophisticated Adult Humor

LAUGH MONTH will be enriched by twelve reels of grins and screams from Educational Film Exchanges Incorporated. In the spacious Educational Studio, they are winding the film for the final time on the spools which exhibitors will receive for the first time during January. Barnum never had a greater assemblage of human proportions than those especially caught for Educational's Laugh Month camera. They range all the way from two and a half year old Big Boy, who is rounding out the first year of his contract with Educational, and who worked his way to stardom because of the cute way he crawled under his father's derby, to petite Blanche Payson. Miss Payson, who does not know what a rolling pin looks like away from the camera and who has a delightful personality between pictures and at home, incidentally elongates 200 pounds of femininity to the height of six feet two—excluding the several inches of her French heels. Lloyd Hamilton, the delightful host at his Laurel Canyon residence, and the dignified but understanding star in his studio dressing room, exerts himself to his utmost to project as the goofiest of lummoxes on Laugh Month screens.

Lupino Lane contributes to the healthy thirty-one days of the New Yorr by playing the dual role of a monocled duke and a newsboy urchin. And laughsters in which they appear are labeled all the way from "Hot Cookies" to "High Sea Blues."

Educational's January product hits the middle of that company's 1926-27 schedule which cails for a total of 115 reels of silver sheet mirth. Forty-four of the total are two-reelers.

They each take about three weeks to make, and represent in actual production costs from $25,000 to $29,000 apiece.

The six acres on which the four big stages, representing 40,000 feet of covered stage space, are located are filled with sets varying from a bedroom scene in a poor man's dwelling to an elaborate ballroom filled with

(Continued on page 574)

Educational Has Big Laugh Month Plans

Laugh Makers Who Lured Happiness

Scenes and Stars from Educational Comedies You'll Recognize

There's a Comedy Punch In Every Situation

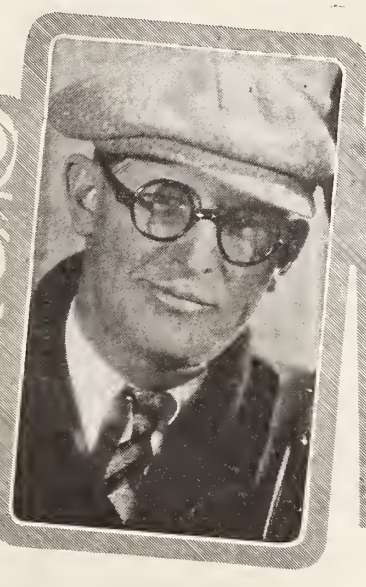
IN the upper left appears Jack White, who is Director in Chief at Educational Studios. A glance and he appears to be a serious minded young man. He is. But he has a marvelous sense of humor. On the right Lupino Lane does a Chesterfieldian bow before Kathryn McGuire in "Howdy Duke."

The accident scene is merely a fun producer from the Mermaid series with Al St. John and his inimitable players. To the left Al appears again with Lucille Hutton in "High Sea Blues."

IT looks like a Christmas dinner before it reaches the cook. In the midst of it is "Big Boy" the star in juvenile comedies.

Who's Who In Educational Comedy

The Star *Director* *Cameraman* *The Extra*



LLOYD HAMILTON

"HURRY up, boys. I'm freezing."

Lloyd Hamilton had his arms high over his head on a bedroom set in the Educational studio.

"Easy, now. You'll squeeze every bit of breath out of me."

Two husky assistants were strapping Hamilton into what looked like a straight jacket.

"Very glad to know you. My, but it's chilly here. I wish these men would show a little speed so that I could get something over me except straps."

"Ah, that's better. This old bathrobe certainly feels good, even though it is over all this paraphernalia which gives me that classic form on the screen."

"Yes, I've been making comedies for the past fourteen years. I've made thirty-eight for Educational."

"My latest! Let's see, Ray, what did they title it?

"'Peaceful Oscar.'" Wow! That's awful. I'm anything but peaceful in it.

"Well, I get my gags this way. Taurog, my director, and I have a chat in the evening before we start shooting. The two of us can think of the funniest things.

"If we don't feel funny? Ah! Then I invite in a few of my friends. They always provide me with material. I like Hollywood a lot. Yes, I go duck hunting. I belong to a club in Mexico.

"As to any special technique? Well, I always make it a point to get in as many laughs as possible. Long stretches between laughs are deadly to the success of any comedy."

NORMAN TAUROG

"PEACEFUL OSCAR" marks Lloyd Hamilton's fourteenth comedy for Educational which Norman Taurog has directed.

Taurog has been in the theatrical atmosphere since he was a comparatively small youth. One of the tender years found him playing the part of office boy in the play "Potash and Perlmutter." Later he essayed the well-known stage role of Sammy in "Broadway Jones." After the latter success, Taurog tells us, he figured the movies held for him a still bigger fortune.

He got his first screen test at Universal in New York.

"That finished me and all aspirations for a career before the camera," Taurog confided. We asked him why, and Taurog laughed and laughed some more, "that's a fact," he reassured us.

Anyhow, Taurog headed for Hollywood and landed a job here as property man. From that perspective he said he was not only able to get a slant on acting and directing but also the material knowledge of where the material furnishings could always be found. Henry Lehrman gave him his first opportunity to direct and it so occurred that Lloyd Hamilton was in the first picture which he made. This was about seven years ago. The first comedy completed, Taurog says that he was preparing for the second when Lehrman closed down. After that Taurog tells us he went over to Vitagraph, where he directed Larry Semon for a period of three years.

DWIGHT W. WARREN

DWIGHT W. WARREN started in the cranking business by turning the handle on Thomas H. Ince dramas. Then he moved his tripod in front of Bill Hart's horse. Now he's over in the Educational area where he has been for the past three years and which he likes well enough to remain another three.

Of the three jobs Warren favors Educational, although he states that photographing a two-reel comedy calls for the summoning of more energy on the part of the cameraman than the average six reel drama.

It was cold in the studio when we met Warren. We ran into him just after Lloyd had sought refuge in a bathrobe, and was waiting for his director to tell him to plunge into a well blanketed bed.

We had just left little Amma who was letting her eyes twinkle adantageously over the grey collar of her keen uniform.

"Yes, it's quite chilly here this morning. As a matter of fact, it's the first time I have seen frost out here in quite a while."

Warren sat by his camera near which were the customary batteries of lights.

"Oh, yes," we reminded him, since it was fairly early in the morning and the California sun at this time of the year never smiles ingratiatingly until shortly before noon,—your photograph."

And the man who has taken thousands of photographs said that he did not have a single "picture" of himself. He had one taken.

AMMA STYERS

AMMA has those luring black eyes that sparkle upon you from the screen and make you wish the Educational comedy were six reels instead of 2,000 feet.

Amma was wearing a tight-fitting bellhop uniform when we found her gazing absently at a comedian who was mercilessly breaking plates over the head of a fellow actor.

New York City was all Amma could talk about. We thought that of course she must be a native of the old town and started to sympathize with her being so far from home when she perked up:

"Indeed not, I was born right in Los Angeles. I have never been further East than Colorado. But I'm all pepped up about New York because I'm going there in March. And I'm going all alone. And when I get there I won't know anyone."

"Would you like to know some one who knows New York and who could show you one of its garden spots in Greenwich Village?"

Amma's eyes popped. I should say I would. Who is he?"

Then we whispered: Sumner Smith!"

Everybody who wants to meet Amma can, because she plays with Lloyd Hamilton in his January face cracker "Peaceful Oscar."

Amma belongs to a very, very, very old California family that has Spanish ancestry. She has Spanish eyes but American wit. Both won her her job with Educational.

They Enjoy Making Other People Laugh

Production Booms On the West Coast

Paramount Prepares to Launch 22 Productions

Within Next Three Months Work Will Be Started Which Is to Mark Greatest Boom in History

ITHIN the next three months twenty-two pictures will have gotten under way at the Paramount Studios, according to the present schedule. This is heralded on the Famous lot as the biggest production boom in Paramount history. During the week of this writing the following pictures will go into production:

"The Mysterious Rider," with Jack Holt and Betty Jewel in the leading roles; "All Women Are Beautiful," with Raymond Griffith; "Looie the Fourteenth," with Wallace Beery; "Evening Clothes," with Adolphe Menjou, and "Ritzy," Betty Bronson's first starring vehicle.

Productions starting January will include: "Afraid to Love," with Florence Vidor; "Too Many Crooks," featuring Mildred Davis; "Special Delivery," Eddie Cantor's second screen comedy; 'The Man Who Forgot," Emil Jannings' first American picture; 'The Man Who Forgot God," Pola Negri's next vehicle; "Confession," Esther Ralston's first starring vehicle; "Fashions for Women"; "Sheiks and Shebas"; "Deer Drive," a Zane Grey Western, and Clara Bow's second starring picture "Rough House Rosie."

Productions starting February include Gary Cooper's first Western star picture as yet unnamed: Bebe Daniels' "Mlle. Jockey"; "Soundings" with Lois Moran; "Glorifying the American Girl," Harry D'Arrast's first directorial assignment for Paramount, "The Greatest Show on Earth," with Wallace Beery starring as P. T. Barnum and the Florence Vidor vehicle which will follow "Afraid to Love."

Mulhall Plays Lead

Jack Mulhall will play the lead n "The Road to Romance," it the First National Studios.

Banks Due Home

Monte Banks is expected to return from Italy early in January.

Monte Blue and Patsy Ruth Miller in "Wolf's Clothing," for Warner Bros. work on a set four times the ordinary size.

Lloyd Comedy Soon

Harold Lloyd's latest comedy "The Kid Brother," will soon be ready for distribution through Paramount. Actual work on the picture required nearly seven months. Those who have seen rough prints of it describe "The Kid Brother," as Lloyd's best.

The picture will be a 1927 release and from present reports Lloyd will probably make only one other picture during that year.

Fox Property Improved for Sheehan's O.K.

Improvements on the thirteen acres comprising the Fox Studios in the heart of Hollywood, which have been under way all during 1926 will be completed and ready for inspection when Winfield R. Sheehan arrives here during Christmas week.

It is estimated that about $2,000,000 has been spent by Fox in what is agreed to be a literal transformation over conditions which existed in 1925. This figure does not include improvements on the 150 acres occupied by the Fox Hills Studio in Westwood, about six miles from the central plant.

Marion Is Toiling

Marion Davies is experiencing one of the busiest Christmases of her life. Actual "shooting" on "Tillie the Toiler," which she has been working in for the past two months, will doubtless not be through until a few days after Christmas. Then Miss Davies will prepare for "Quality Street," a story by Sir James Barrie which is scheduled to get under way January 15.

Educational Plans For Laugh Month

(Continued from page 571)

people in evening clothes, and he interior of a palatial ocean iner. These are the backgrounds in Educational's Laugh Month releases.

The forge in the Educational blacksmith shop flared as iron tanchions were pounded into hape to strengthen scenes of action while this January material vas in the production stage. Vhen Miss Payson slips, the oor or table must be as durable s that found in the average ome. Lupino's famous leaps om wall to wall must also be nsured by sound carpentry. The arpenter and machine shop hich the writer visited, found nly solid wood, firmly put toether, being used in the sets. Ve were informed that imitaon wood is never used in this epartment. At the same time ates and statuary galore were being turned out by the thousands in another workshop on the lot which, it was said, functioned mainly so that Hamilton may continue his work in devastating this crockery which a few months after the breaking will little tot and capturing a reward which pays off the mortgage on his parent's home (in the picture!). Charles Lamont megaphoned these kiddies.

Lane Comedy Ready

"Howdy Duke" is in the can for January 16. It is a Lupino Lane comedy with Katheryn McGuire and Wallace Lupino also coming under the direction of Norman Taurog. Lane, as we have already described, plays a dual role in this picture which terminates in a maze of confused identities. The elaborate set of a ballroom which necessitated the employ of approximately thirty extras is used in this comedy. The two recls as a whole are described as being far above the average from the standpoint of elaborateness and costliness.

With the Lane comedy will be released simultaneously, a Cameo titled "Dear Season." This features Bud Duncan of old Ham and Bud comedy fame. Bob Burns and Toy Gallagher are also in this funster, which deals with husbands and wives going camping and the trouble which might be expected when vamps are also in the offing. Practically all of the shooting on this comedy took place at Toluca Lake, five miles over the Hollywood boundary. Nate Watt directed.

A commedienne is featured in "Busy Lizzie," a Mermaid, which will be released January 23. She is Edna Marion. This is her first picture made under the supervision of Jack White. Co-featured is George Davis. A high class haberdashery shop and typical Mermaid action describes this two-reeler.

Lloyd Hamilton and Blanch Payson are tied up in "Peaceful Oscar," which makes its initial appearance on January 30. That should speak for itself as far as fun is concerned. Quite a bit of the action was photographed at the Santa Monica Beach. William Goodrich, who directed, saw to it that Hamilton carried on the "right" kind of a flirtation in this picture.

With the Hamilton two-reeler will be released a Cameo titled "High Spirits," with John Sinclair, Toy Gallagher and Ernest Shields under the direction of Nate Watt. Sinclair as a medium is interrupted in a seance by a cop, enraged over the fact that his wife has forgotten to ring the dinner bell. What happened proves why it is often necessary to have iron stanchions and real wood in the sets of the Educational lot.

Fox Finishes $2,000,000 Improvements

See Pinnacle For Hines in His New Film

Johnny Hines' next picture should top anything he has ever done from the standpoint of the box office, if he keeps hitting on all six the way we witnessed him the other day on the Lasky Ranch.

All morning long laborers stacked up a pile of sand before a set depicting a gateway leading into the estate of a Sahara sheik. They piled the sand over one perfectly good Ford car and buried two Negro guards, except for a little breathing space. When this work was completed, Hines and Edna Murphy, his leading lady, scaled the top of the wall. With the call of "camera," an airplane propeller close to the set worked up the sand to such an extent that it nearly choked the buried guardians of the gate and all but covered Johnny and Miss Murphy as they leaped over the wall. How Johnny digs the Ford out of the sand with his bare hands and drives off to escape the enraged sheik is a mystery which picture fans may be able to solve.

Just before the work on location, Johnny put Sojin, the Chinese actor, through the paces. Sojin in this sequence has five oranges on his saber which he dislodges one by one with perfect aim.

Charley Burr is so enthusiastic about Johnny's latest story and the progress of its filming that he predicted to us the other day, "It will be a speed spook of the Sahara." The working title of this production is "All Aboard."

"King of Kings" to Make New Record for Length

CECIL B. DE MILLE'S "King of Kings" Biblical epic now in production will doubtless be the longest feature picture in the history of the film industry. *The World* learned at the De Mille headquarters in Culver City the other day that the tremendous task of bringing the story of the Bible to the screen will probably not be accomplished in less than fifteen reels. In fact it was said then that there is even some possibility of this super-special running over that footage.

Contrary to the original belief that the "King of Kings" would be completed on December 15, which was the time set for by De Mille a month ago, the picture now stands very little chance of recording even the termination of actual "shooting" before January 15. Only the other day Vera Reynolds, De Mille's star, was added to the cast participating in the crucifixion scene at her own request. The securing of Miss Reynolds brings the notable "King of Kings" cast of starring names up to exactly thirty.

Have Largest Set

We learned that although the "King of Kings" will open at Sid Grauman's new Chinese theatre, it will also have a premiere in New York City a few hours or a day or so after it has been witnessed in Hollywood.

On the Hill of Calvary set we watched Cecil B. De Mille direct the sequence dealing with the crucifixion. This set which is 600 feet long, is one of the largest ever built inside a studio. In order to reach the several hundred people on it, De Mille broadcasts through a loud speaker from his position high upon the stand. Electricians stationed in rafters far overhead receive instructions from this altitude through telephonic messages delivered below by De Mille's assistants.

A decidedly novel device which we are informed is being used for the first time in the history of pictures in the production of "King of Kings" is a cloud making machine. Thousands of dollars, represented in hours, are saved by this machine. We were told that this huge piece of spirical glass daubed here and there with cakes of mud and slowly revolving in front of the ray of a powerful light, produces a black and white cloud effect practically identical with that of clouds passing over the sun. Before this device was put into use, time, which is an invaluable medium in the making of any picture, had to be devoted to taking shots of the sky and then double printing them with the scene taken on the film in the studio.

Barrett Kiesling, director of publicity in the De Mille Studio is devoting all his time to the "King of Kings" campaign. He sits near De Mille during the "shooting" and makes notes every time an angle appeals to him for a story or for exploiting purposes. During this time he has relinquished his directorial desk to his assistant, Phil Gersdorf.

Olive Borden Star of Fox's "Secret Studio"

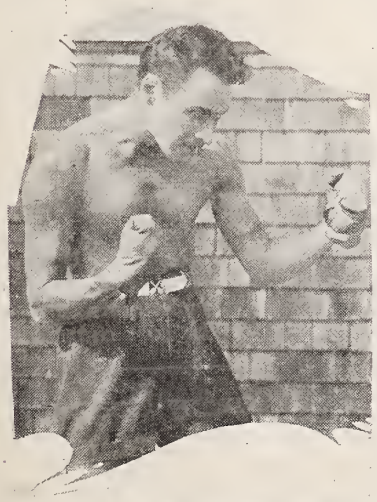
Olive Borden, dashing, vivacious little Fox Films player, whose work in "3 Bad Men" and "The Country Beyond" has raised her to the foremost heights among leading women of the screen, has just completed the featured feminine role in "The Monkey Talks," a screen version of the Parisian comedy drama, and is preparing to go to work immediately in another production. It will be "The Secret Studio," adapted from the newspaper serial of the same name and Miss Borden will have a starring role. This was announced by Sol M. Wurtzel, general superintendent of Fox Films West Coast Studios.

Harry Beaumont, who has just finished work on the film version of A. S. M. Hutchinson's "One Increasing Purpose," will direct "The Secret Studio." It is a story of Bohemian life, by Hazel Livingston.

Barbara Bedford in "The Notorious Lady"

Exteriors on Sam E. Rork's forthcoming production for First National of "The Notorious Lady," are to be made on the Colorado River, thirty miles from Needles, in the heart of the mountainous desert regions in Arizona, it is announced.

Lewis Stone and Barbara Bedford are co-featured in "The Notorious Lady," and Ann Rork heads the cast of featured players. Miss Bedford has the role assigned to Doris Kenyon vacated because of illness.



Rod La Rocque keeps fit in his starring work for De Mille under P. D. C. release.

Real Red Men and Their Ladies on Boulevards

Visitors from the East who are stepping off the train on their first mission to Hollywood, find "honest to goodness' Indians on the boulevards and in the eating places, as well as around some of the studios.

Harry Carey's warriors and Tim McCoy's braves had a feast on the Carey Ranch the other day and a few nights before the pow wow, Billy Leyser of the Metropolitan Studios, tells us he lined up forty-five Indian chiefs and squaws for the Western premiere of "The Last Frontier," at the Broadway Palace in Los Angeles.

Billy tells us "this is the largest number of genuine whoopers that have ever been assembled under the roof of any local theatre." The Palace audience got quite a kick out of Echo's interpretation of the Charleston. She was described as an Indian flapper. In all the Broadway Palace boasted ten special Indian numbers, with dancing and even singing as the stellar attractions.

George Hill, the noted director, now under contract with M.-G.-M., made "Tell It to the Marines."

Massive Production In "King of Kings"

News Of The Hollywood Studios

Universal to Start Eight January Films

At Universal City they are making ready for eight productions which will start during January. These include vehicles for all Universal stars, including Mary Philbin, Reginald Denny, Laura La Plante, Jean Hersholt, Hoot Gibson and Norman Kerry.

January Releases

The January lineup of productions is as follows:

"Lea Lyon," directed by Edward Sloman; "Fast and Furious," directed by William A. Seiter; "Let's Go Home," directed by Melville Brown; "The Arm of the Law," directed by Emory Johnson; "The Yukon Trail," directed by Ernst Laemmle; "Ace High," directed by Lynn Reynolds; "Cheating Cheaters," directed by Edward Laemmle; "Thunderhoofs," directed by Henry MacRae.

Notables Due

Among the screen celebrities arriving in Hollywood from the East in time for the Christmas holidays, are: Ricardo Cortez, Richard Barthelmess, Florence Vidor, Lois Wilson, William Collier, Jr., Lya DePutti, John Gilbert, Dorothy MacKaill.

Ready For Next

Anna Q. Nilsson has just completed work in "Easy Pickings" for First National and is preparing to start her next picture for that company. This is "Lillie of the Laundry" from the story "Said With Soap" by Gerald Beaumont.

Wow!

It was whispered to us at the Metropolitan Studios the other day that Harrison Ford, Marie Prevost, Phyllis Haver and Seena Owens are sending out 7,000 Christmas cards each.

It's Nice Title

Marie Prevost and Harrison Ford are preparing for their next production, tentative title "The Night Bride." This will be E. Mason Hopper's first production under the long term contract which he has just signed with Producers Distributing Corporation.

★ Studio Row ★

ALEC FRANCIS immediately upon his return from New York, reported at the Pickford-Fairbanks studios where he is now enacting an important role in Norma Talmadge's "Camille."

* * *

JEAN HERSHOLT has just been assigned an important part in "Old Heidelberg," which Ernst Lubitsch is making at the Metro-Goldwyn-Mayer Studios.

* * *

WINIFRED HATON REEVE, author of a number of books on Chinese life has just been added to the Scenario Department of Metro-Goldwyn-Mayer.

* * *

WHAT was first "Carlotta" and later "The Vamp of Venice," has finally been changed to "Venus of Venice." At the United Artists Studios it was said that this will be the last time that the title on Constance Talmadge's producion will be changed.

* * *

ARTHUR MacLENNAN has been made Public Relations head for all activities of the Schenck organization on the West Coast.

* * *

AFTER spending three weeks on location at Laguna Beach, California, Milton Sills and his company of two hundred persons have returned to the Burbank Studios. Sills next picture "The Runaway Enchantress," is now nearing completion.

* * *

DOUGLASS MacLEAN'S latest vehicle is described as possessing a U. S. Marine Corps setting. It is titled "Let it Rain."

* * *

ALAN CROSLAND has just been signed to a long term contract by Warner Brothers. His first picture under the contract will be "A Million Dollar Bid," starring Dolores Costello.

* * *

JOHN S. ROBINSON will direct "Captain Salvation," the screen story of which will be written by Jack Cunningham. Robinson, it is recalled, has directed many Richard Barthelmess pictures.

* * *

VICTOR SEASTROM will direct "The Enemy," Lillian Gish's latest starring picture. It will be Seastrom's first picture since the completion of "The Scarlet Letter."

* * *

"SLIDE, KELLEY, SLIDE," with William Haines and several nationally known professional baseball players in the leading roles, has just been completed at the Metro-Goldwyn-Mayer Studios.

* * *

RICHARD TALMADGE and William L. Sherrill of Richard Talmadge Productions, Inc., left Los Angeles this week for a tour of distributing centers throughout the East.

* * *

AL BOASBERG, one of F. B. O.'s leading title writers is now working on comedy construction and gags for "The Wise Crackers."

Her First Task

Sally O'Neil's first assignment under her new long term contract with Metro-Goldwyn-Mayer is that of the leading role in "Frisco Sally Levy." This production which is based upon an original story will be directed by William Beaudine. Production work is scheduled to get under way early in January.

Miss Griffith Sailing

Right after the holidays, Corinne Griffith will go abroad. It is learned from excellent sources that when she returns to Hollywood, she will be under the banner of United Artists. Miss Griffith has just finished "Purple and Fine Linen," for release through First National.

David Loew Quits West to Return to N. Y.

David Loew has returned to New York City after a visit of ten days here. It was said at the studio that the junior Mr. Loew's mission was mainly to rush to the bedside of his father, Marcus Loew, who has been confined to his suite in the Ambassador Hotel for the past three weeks.

Moving Picture World, several issues ago, reported about its official inquiry of Mrs. Loew on the film chief's condition. Then Mrs. Loew reported that Mr. Loew was suffering from a relapse from an attack of pneumonia which he had undergone in New York City, and also from a slight heart ailment. She said at the time that she did not know when her husband would be able to leave his bed. It was shortly after this inquiry that the junior Mr. Loew made his hurried trip to the Ambassador. Latest reports are that although Mr. Loew is still confined to his room, his condition is much improved.

Stars Twinkle Here

Ramon Novarro and John Gilbert both arrived in Hollywood from New York during the past week. Novarro has already started work in Metro-Goldwyn-Mayer's "Old Heidelberg."

Finish "Resurrection"

Work on Count Leo Tolstoy's story "Resurrection" is completed. Rod La Rocque and Dolores Del Rio are starring. Edwin Carewe is directing and the picture will be released through United Artists.

"Uncle Tom's Home"

The "Uncle Tom's Cabin" company returns to Universal City this week after being on location in various places in the South for the past eight weeks.

Stanley Resigns

Fred Stanley has resigned as director of publicity for the Corinne Griffith's productions. He will write the continuity of "The Night Bride," Marie Prevost's next starring vehicle.

Marcus Loew Reported Recovering Rapidly

Betty Compson Star of Eight For Chadwick

Jesse J. Goldburg, supervising director of Chadwick Pictures Corporation's productions, announces that Betty Compson will make eight special releases for the company. Goldburg will personally supervise the production at the Chadwick West Coast studios.

A recent canvass of the Chadwick franchise holders evidenced the fact that Betty Compson is considered by these territorial distributors to be one of the outstanding female stars of the screen.

Four of the Compson productions will be released during the 1926-1927 season. The balance will be made for release in 1927-1928.

The first of the Compson special attractions will be "Ladybird," a melodramatic story of a society crook.

"Twinkletoes" To First Runs For Yuletide

"Twinkletoes," Colleen Moore's latest First National production will be presented at forty-three first-run theatres stretching in a network over North America during the Christmas holidays.

Four geographical extremes are represented in these bookings by the Imperial Theatre, St. John, N. B.; the Strand Theatre, New Orleans; the Warfield Theatre, San Francisco, and the Strand Theatre, Vancouver, B. C., all of which will present "Twinkletoes" between the advent of Santa and the ringing in of the New Year.

Cline to Direct "Road to Romance"

Charles R. Rogers announces the engagement of Eddie Cline, famous comedy director, to handle the megaphone on "The Road to Romance," which Rogers will produce for First National, as recently listed by John McCormick, general manager of West Coast production.

Cline, for years a star director for Mack Sennett, has directed many notable comedies and among his biggest pictures were some of Jackie Coogan's productions for First National Pictures. He was director for several of Harry Langdon's comedies for Sennett.

"Don Juan" and "Better 'Ole" Million Dollar Warner Films

Alan Crosland, who directed directed Warner Bros.' "Don Juan," one of Warner's "Million Dollar" pictures.

Signing the Stars

Harry Cohn, general manager of production for Columbia Pictures, has signed Pat O'Malley and Virginia Browne Faire for a new comedy called "Pleasure Before Business." Frank R. Strayer, who is responsible for "Sweet Rosie O'Grady" and other Columbia laugh-invokers, will soon begin its direction at the Hollywood studios.

John Barrymore Picture at Colony Theatre Climbs to High Gross; Syd Chaplin Opus Set for Record

THE MILLION DOLLAR PICTURE is more often heard of than seen. Of the exceedingly few in this class now before the public, Warner Bros. have two, one of which is rapidly nearing the million-dollar mark, and another that will reach it in a short time. They are John Barrymore in "Don Juan" and Syd Chaplin in "The Better 'Ole."

In eighteen weeks of its run at the Warner Theatre, New York, the Barrymore film has grossed over $400,000. In three and a half months in Hollywood, its gross went over $200,000. In five weeks in Boston, the Barrymore picture has grossed a sum exceeding $100,000, while in Chicago, where the picture opened in September, the gross has exceeded $275,000.

Thus it will be seen that in four cities alone "Don Juan" is in sight of the million-dollar mark, with most of the big, and thousands of the little places yet to be played. Alan Crosland directed this Barrymore success.

That the Barrymore picture will be a big money-maker is a certainty but the fact is not to be overlooked that it was a most expressive play in the making. Barrymore is said to have received $10,000 a week while the picture was in the making.

As for "The Better 'Ole," there was an initial expense said to have gone close to half a million dollars before the picture left the Hollywood studios. Presented at the Colony Theatre on October 7th, it has been exceedingly attractive, and in eight and a half weeks, the picture has grossed more than $280,000. In its first three weeks in Hollywood, it has played to over $75,000.

In the face of the takings already ascribed to "Don Juan" and "The Better 'Ole" it is not unreasonable to expect each of the pictures to reach a gross of $5,000,000. Warner Bros. look forward to this with a great deal of certainty.

Scout Executives Aid "Regular Scout" Sales

In token of Silver King's great work in "A Regular Scout," he receives an honorary membership in the order before the Los Angeles troops.

HEADQUARTERS of the Boy Scouts of America report to the Film Booking Offices that hundreds of letters have come in to them from their Scout executives, indicating the great enthusiasm "A Regular Scout" has created amongst them.

John T. Dizer, Scout executive in Bellows Falls, Vermont, writes: "I will certainly see if we can tie up the use of the picture for a real benefit to scouting in the community."

Hilliker-Caldwell Titling Fox Film

Katherine Hilliker and H. H. Caldwell, filmdom's star battery of title writers, will write the titles for "The Music Master," Fox Films version of the celebrated play by Charles Klein, produced by David Belasco, in which David Warfield won everlasting fame. Allan Dwan is directing the picture in the Fox Eastern Studios. Alec B. Francis has the title role. Lois Moran and Neil Hamilton have the other featured parts.

Tom Kennedy Assigned

Tom Kennedy, the hard-boiled top-sergeant of "Behind the Front," and the equally hard petty officer of "We're In the Navy Now," has been assigned to the villain role in the Zane Grey picture, "The Mysterious Rider," which John Waters will direct for Paramount, with Jack Holt in the title role.

Mr. W. J. Powell, Mgr. Lonet Theatre, Wellington, Ohio.

WRITES—

"Permit me to congratulate you upon the improvement you have made in "Moving Picture World" during the past year. Each issue is more interesting than the preceding one. The person, or persons, responsible for this are entitled to considerable credit."

The Only Verified Circulation Figures Show:—

FIRST — **MOVING PICTURE WORLD**
With 6,492 Net Paid Exhibitor Circulation

SECOND — **MOTION PICTURE NEWS** *
With Less Net Paid Exhibitor Circulation

THIRD — **EXHIBITORS HERALD** *
With Less Net Paid Exhibitor Circulation

**Publicity Rules of the Audit Bureau of Circulations prevent quoting exact audit figures of competitor papers.*

Moving Picture
WORLD
A Chalmers Publication

Gardner James, First National Star, In Action and Repose

He's Rising in Ranks of Filmdom

THIS rapidly rising star began his career as a child in the George Arliss stage success, "Disraeli," in 1911-12, and followed this by playing with Marguerite Clark in "Prunella," and "Snow White" on the stage. Following many stage appearances in the ensuing years, Gardner played in many motion pictures, including "Beyond the Rainbow," with Clara Bow; "The Headless Horseman," with Will Rogers; "The Lone Bandit," with Doris Kenyon; "Sonny" and "The Amateur Gentleman," with Richard Barthelmess and "Silent Sanderson," with Harry Carey.

Gardner James was born in New York City, in 1903, and lived at the James home on Staten Island for many years. He studied for the stage, and with the signing of his new contract with Inspiration Pictures, he will make his home in Hollywood, Cal., where he will make his forthcoming First National features.

Thomson Has Fast Boat in Speed Races

Fred Thomson, famous F. B. O. Western star of the screen, has entered his speed boat, "Frances Marion," in the San Diego races and will drive the boat himself.

Thomson will test out his own invention in a motor upon which he has worked in his machine shop for the past year or more along ideas he has had for several years past.

With the fastest speed boats in the country participating the experts are predicting that Thomson's entry will give Harry Miller's speed buggy, a 151 cubic inch class hydroplane, a real battle.

Thomson is out also to beat Al Christie's "Baby Mine."

Hellman Signed

B. P. Schulberg announced for Famous Players-Lasky Corporation that he has signed Sam Hellman to write an original story to be used for one of Paramount's comedy stars. With Ben Hecht, Edwin Justus Mayer, Max Marcin, Herman Mankiewicz, Benjamin Glazer, Lajos Biro, Ernest Vajda, and a score of other literary personages having their names affixed to office doors of the Paramount Hollywood lot, writers' row there begins to look like a who's who of the literary world.

Jean Hersholt in "Old Heidelberg"

Jean Hersholt will be borrowed by Metro-Goldwyn-Mayer from Universal, under a special arrangement made by Irving Thalberg, to take the part of Doctor Juttner, the German tutor in "Old Heidelberg," which Ernst Lubitsch will make starring Ramon Novarro. Chester Conklin is the only other player selected to date in support of the star.

For years Hersholt has held an important place among outstanding screen character actors. He enacted important parts in "The Old Soak," "Greed" and other features. The role of the tutor in "Old Heidelberg" is considered one of the most difficult of the photoplay.

"Flaming Forest" Holds in Detroit

"The Flaming Forest," a Cosmopolitan production for Metro-Goldwyn - Mayer, directed by Reginald Barker and featuring Antonio Moreno and Renee Adoree, opened, during the week of December 6, at the Adams Theatre, Detroit, to a capacity crowd.

The crowds were so tremendous and the turnout so great that the manager of the Adams Theatre had to hold "The Flaming Forest" over for a third week.

Malcolm Stuart Boylan, Title Expert, With Fox

WITH the announcement that Malcolm Stuart Boylan, who wrote the titles for "What Price Glory," had signed a long term contract with Fox Films, Winfield R. Sheehan, vice president and general manager of the Corporation, has gone on record with a very handsome tribute to the title writer.

"Boylan's work with the titles for 'What Price Glory' is one of the finest accomplishments I have encountered since I have been connected with the moving picture business," says Mr. Sheehan. "Among the ten best pictures that anyone will name there is not one in which the titles show better workmanship or a closer approach to absolute perfection than those he wrote for the Anderson-Stallings production.

"They not only fit the action exactly, but they harmonize wonderfully with the spirit of the picture. Those which are humorous show no straining for effect. Those which convey pathos are free from sentimentality. Not one of them is trite."

"Within the next three months Boylan's name will rank with the names of those title writers whose names are hall marks of good work."

According to Mr. Sheehan, one of the great satisfactions that has come to Fox Films in connection with the producing of "What Price Glory" is the general praise of the titles, which none of the critics omitted from their reviews of the picture.

"Let It Rain" Cast

Frank Campeau has been assigned to the cast of Douglas MacLean's new Paramount company, "Let It Rain." With Shirley Mason in the leading feminine role and the selection of Campeau, the cast of "Let It Rain," complete, includes Wade Boteler, Lincoln Stedman, Lee Shumway, Jimmy Bradbury, Edward Sturgis, James Mason and Ernest Hilliard. Eddie Cline is directing.

One of the spectacular rescue scenes from this remarkable picture.

"The Fire Brigade" Is a Tribute and a Marvel

ON this striking picture, "The Fire Brigade," Metro-Goldwyn-Mayer has produced a picture that is at once a tribute to the fire fighters and a fine offering of entertainment to the public. The picture opened at the Central in New York last Monday. Charles Ray appears in the leading role and plays with his usual ability. His leading woman is the talented May McAvoy and they have an excellent supporting cast.

Charles Ray

May McAvoy

Aileen Pringle Assigned Big Feature Role

Aileen Pringle whose screen successes include the leading feminine roles in "Three Weeks," "His Hour," "Soul Mates," and other Metro-Goldwyn-Mayer features, has been given a long term contract, according to an anouncement by Irving Thalberg, who states that Miss Pringle is slated for a leading part in one of the special productions to be started at the studios in th enear future.

The selection of Miss Pringle nearly four years ago to play the royal heroine of "Three Weeks" proved one of the film sensations of that year.

Robertson to Make "Captain Salvation"

John S. Robertson so impressed Metro-Goldwyn-Mayer studio officials by his direction of "Annie Laurie," Lillian Gish's new starring vehicle, that he has been selected to handle "Captain Salvation," one of the outstanding Cosmopolitan productions of the coming season, according to an announcement by Hunt Stromberg.

"Annie Laurie" is Robertson's first picture for Metro-Goldwyn-Mayer, and is based on an original screen story by Josephine Lovett.

Paramount Plans Novel Film With "New Faces"

IN ONE of the most unusual departures in motion picture production, American Youth is to be glorified on the screen, and the cast will consist entirely of the "new faces" in filmdom.

Under the title of "Sheiks and Shebas", Paramount will launch production on the "youth" picture January 15, according to announcement by B. P. Schulberg West Coast executive for Famous Players-Lasky. It is to be supervised by Hector Turnbull.

Charles Rogers, graduate of the Paramount Pictures School, now appearing in the leading male role of "Wings", will be the leading man.

Sterling Holloway, well known stage comedian, who made his bow before the camera in "Casey at the Bat", will have the leading comedy role.

The balance of the cast will be composed of young contract players of the Paramount company, young men and women of distinct promise who are new to the screen, who are being developed in accordance with the company's policy of building its own future stars within the organization.

The story of "Sheiks and Shebas" is an original by Louise Long and Ethel Doherty, two young scenarists who are likewise the product of the Paramount development system. Arthur Rosson will direct.

M-G-M Lists Mystery Film With Dog Star

"A Dog of Mystery," the first dog story to be made at the Metro-Goldwyn-Mayer studios, in several years, will shortly go into production, according to an announcement by Harry Rapf.

Chester Franklin, noted for the direction of some of the outstanding animal-starring pictures, including "The Silent Accuser," which starred Peter the Great and was made by Metro-Goldwyn-Mayer several years ago, has been engaged by Mr. Rapf to direct this picture.

The story will be an original by Franklin and Albert Kenyon. Several important canines are in mind for the leading role and a definite choice is expected this week.

Cantor's Next Film To Launch New Year

Eddie Cantor's newest comedy starring vehicle, "Special Delivery," will be the first produution to be started in the Paramount West Coast studio for 1927. Under the direction of William Goodrich, work will begin on January 3.

The story of "Special Delivery" was written by Cantor, and is now being scenarized by John Goodrich.

"Tell It to the Marines"

William Haines and Eleanor Boardman in a love scene.

"TELL IT TO THE MARINES," a Metro-Goldwyn-Mayer production, opened at the Embassy Theatre in New York Thursday night. Lon Chaney makes a perfect "roughneck," as hard-boiled as any of them. The picture was given New York's approval without a dissenting voice.

Carmel Myers is the South Sea charmer who lures marines and all men with her vampire methods and her tropic beauty. Here she is seen in a tragic pose.

Lon Chaney

Eleanor Boardman

Eleanor Boardman and William Haynes in another pose.

Columbia To Supervise Two Large Exchanges

COLUMBIA PICTURES CORPORATION'S exchanges in the territory served by Philadelphia and Washington, will hereafter be under the direct supervision of the New York home offices.

Negotiations to this effect, extending over December, were successfully concluded last week by Treasurer Jack Cohn and Special Representative C. H. Macgowan, who personally installed the new regime in those cities.

Rube Jackter of Columbia's sales department assisted in the organization of the Washington office, which is to be managed by William G. Dutton. Harry E. Weiner is in charge of the Philadelphia exchange, with offices at 1319 Vine Street.

The assumption of these exchanges fulfills the slogan "Columbia—a National Institution," and long has been predicted by the discerning. It is part of a policy of Columbia's to coordinate its production and distribution activities to the better service of its customers.

In commenting on the matter, Jack Cohn, Treasurer of Columbia Pictures Corporation, said:

"We hope that the new arrangements will give us that intimate personal contact with the Philadelphia regional exhibition that has been the secret of our success in other parts of the country.

Reginald Barker to Make "Branding Iron"

Reginald Barker, famous for his direction of outdoor and adventure stories, has been picked by Metro-Goldwyn-Mayer to film "The Branding Iron," Harry Rapf announced last week. This will be an elaborate screen adaptation of the novel by Katherine Newlin Burt.

"The Branding Iron" is a dramatic tale laid in the Swiss Alps, and much of the action of the story is concerned with the seemingly interminable storms that grip the region in a deadlock of snow and ice.

Five "Combo" At Work On "Heidelberg"

Combinations of directors and scenarists are not uncommon, but the most consistent and interesting is that which is now working out the details of "Old Heidelberg," Ramon Novarro's new starring vehicle, at the Metro-Goldwyn-Mayer studios.

Ernst Lubitsch, director and Hans Kraely, who is scenarizing the play, made their fame together in Europe, and their careers are more closely interwoven than any two men on the screen.

Kraely scenarized "Passion," in which Lubitsch and Pola Negri first attained screen fame, and since then the scenarist has handled this detail for practically every Lubitsch production. He accompanied Lubitsch to America, and has been constantly associated with the German director.

"Beautiful Women"

"Beautiful Women" will be the title of Raymond Griffith's next comedy starring vehicle for Paramount. Erle Kenton will direct.

United Artists Present Their "Lucky 7"

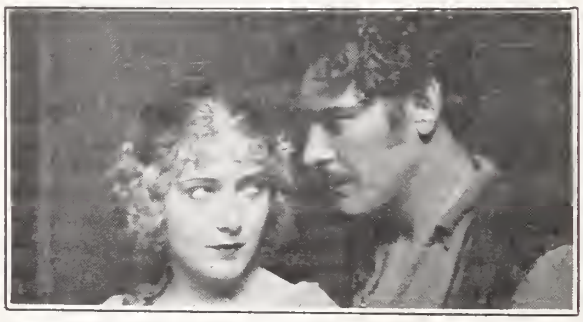
CHARLIE CHAPLIN behind the the bars with a lion in "The Circus," seems to care not so much.

BEAUTIFUL Vilma Banky in "The Winning of Barbara Worth," is a striking girl of the west.

GLORIA SWANSON and John Boles are happy together in "Sunya," her latest production.

ROD LA ROCQUE and Dolores del Rio in an effective love scene from "Resurrection."

JOHN BARRYMORE and Marceline Day are a handsome pair in "The Beloved Rogue."



AGAIN we have Vilma Banky, now with Ronald Colman in "The Night of Love."

BUSTER KEATON and Marion Mack in "The General," a comedy of the Civil War.

New Contract For Schayer From M-G-M

E. Richard Schayer, scenarist of "Tell It to the Marines," Lon Chaney's new starring vehicle, had its Broadway premiere at the Embassy Theatre, December 23, received an agreeable remembrance on his birthday from the Metro-Goldwyn-Mayer studios in the shape of a new contract to write both original stories and adaptations.

At the same time Schayer received a wire from Sam Harris and Albert Lewis, New York theatrical producers, announcing their intention to stage Schayer's new play, "Private Jones."

"Big Parade" Compels "Repeat" Engagements

"THE BIG PARADE," claims the honor of playing more return engagements in both large and small cities than any other road show photoplay.

And in support of this claim to be the best "repeat" picture ever to take to the road, Metro-Goldwyn-Mayer offer the present bookings as evidence.

This great photodrama is now playing a three-weeks' return engagement in Boston and shortly will be seen in Cleveland.

"The Big Parade," which has passed its fifty-fifth week at the Astor Theatre has played return dates in Detroit, Pittsburgh, Baltimore, Washington, St. Louis, St. Paul and Minneapolis and in a number of smaller cities throughout the United States.

Before the end of the current theatrical season this picture probably will be shown again in all the remaining cities where long-run records were made last winter. "The Big Parade" appeals to every class of audience and received ovations wherever it was shown, for its powerful presentation of the World War.

"U" Acquires Unique Story For 1927 List

Universal has purchased as a vehicle for one of Laura La Plante's stories next year, an original scenario by Don Cobb and J. Frank Beale.

It has the title, "It Can Be Done," which is the slogan used by the sales force of Universal.

Here's Your Queen!

The role offered Queen Marie of Roumania, in Tolstoy's "Resurrection," which Inspiration Pictures and Edwin Carewe are producing for United Artists release, will be played by Clarissa Selwynne.

Anticipate Year's Run For "What Price Glory"

"WHAT Price Glory" it was said at Fox Studios this week, will probably remain at the Carthay Theatre for a year's run. Since the World's Premiere of this Fox war drama, several weeks ago, the Carthay has been doing such a business that on a recent Sunday night it was found necessary for the first time in the history of the theatre's existence to place twenty-seven seats in the aisle. Even at that, we were personally informed, there were several hundred persons disappointed at the box office that night.

The seats are selling at $1.65 top. The Fox Studios Publicity Department is working in conjunction with Fred and Roy Miller at the Carthay. It may be safely said that few pictures have had the extensive ballyhoo in and about Hollywood that the Victor McLaglen triumph is now realizing. Fox Studios publicity chief, Bob Yost, stated that 350 billboards are now plastered with 24-sheets and that some of the billboards present layouts of painted signs running from fifty to seventy-five feet long. Right on one side of the Fox Studios is a "What Price Glory" painted sign 250 feet long and 60 feet high. It is figured that this billing extends for an area of sixty miles to the North, forty miles to the East, fifty miles to the South and directly to the Pacific on the West.

An neat exploitation angle will be shortly witnessed in Los Angeles where the entire story of "What Price Glory" will be told on artistic window cards prominently placed in the windows of merchants for a distance of ten blocks long on Broadway. The idea is to get the pedestrians who have not seen the picture to walk from window to window until the tenth block is reached when they will have witnessed the major parts of the picture in the sequence which they appear on the screen.

Gray Goes West

Lawrence Gray, who played the leading male role in "Love 'Em and Leave 'Em," Frank Tuttle's latest Paramount production, left Saturday for California, where he will assume one of the principal parts in a new picture to be made there.

"Birds of Prey"

Harry Cohn, general manager of production for Columbia Pictures, advises from Hollywood that Gustav von Seyffertitz, Sydney Bracy and Ben Hendricks, Jr., have been added to the cast that will support Priscilla Dean in "Birds of Prey."

Sign Mildred Davis

Mildred Davis, wife of Harold Lloyd, has been signed by Famous-Players-Lasky to appear in "Too Many Crooks."

First National's Women Buyers

R. S. Wehrle, exchange manager of First National's Pittsburgh's exchange, reports that lady exhibitors are among First National's best accounts.

Wehrle mentions four exhibitresses who are consistent purchasers of First National's product.

These are Mrs. McGinley, of Elizabeth, Pa.; Mrs. Kelly, of Aspinwall, Pa.; Mrs. Wilt, of Ligonier, Pa., and Mrs. Craig, of Meadowlands, Pa.

Going Into Business

Mary Alden has completed her role of Ma Potters in W. C. Fields' latest starring picture, "The Potters," now nearing completion at the Paramount Long Island studio under direction of Fred Newmeyer. Miss Alden expects to remain in the east to open a curio and gift shop, a business venture she has long anticipated.

It doesn't look it, but it's "Wolf's Clothing." Monte Blue sees himself as others see him in Warner Bros. picture of that title.

Lon Chaney in "Mr. Wu" To Be M.-G.-M. Special

Richard Talmadge in his first Universal production, "The Fighting Don."

Norma Talmadge Novelizes "Kiki"

Norma Talmadge, the screen star, has turned novelist. She has written "Kiki," based on the highly successful First National motion picture of that name in which she starred.

The book, illustrated with scenes from the photoplay, is just off the press of the Jacobsen-Hodgkinson Corporation.

Meantime Miss Talmadge has put aside her pen and launched into the production of a modern screen version of "Camille."

Will Nigh, Director of "The Fire Brigade," To Handle Film

WITH LON CHANEY in the principal role, "Mr. Wu," went into production last week at the Metro-Goldwyn-Mayer studios, under the direction of Will Nigh, famous director of "The Fire Brigade," which has its Broadway premiere at the Central Dec. 20.

The story, a vivid romance of the Orient, feature Chaney in the role of the mysterious Chinese avenger of his daughter's honor in a plot startling in its audacity, and in which the ethics of the East and West, utterly dissimilar are contrasted in intensely dramatic fashion.

Story of Oriental

The story, adopted for the screen by Lorna Moon, deals with a Chinese mandarin, one of the supreme powers of his land, pitted against the encroachments of Occidentals and their different codes of morals, in a situation that grips the heart-strings. His revenge, diabolical from the standpoint of the Occidental mind, but perfectly natural from the mind of the Oriental with his different ideals, furnishes the basis of the play, as adapted from the novel by Louise Jordan Miln.

Louise Dresser Plays

Walker Whiteside starred in the stage version, one of the hits of the decade.

Louise Dresser, heroine of "The Goose Woman," plays the mother of the English family in the story. Gertrude Olmsted and Ralph Forbes play her son and daughter. Holmes Herbert plays Mr. Gregory, her husband, British captain of industry in the Orient. Renee Adoree plays a chinese girl, daughter of Mr. Wu, her makeup task being little less trying than that of Chaney in depicting the Chinese nemesis of the story.

Others in the cast include Anna May Wong, Claude King and Mrs. Wong Wing.

"Down Our Way"

F. B. O. announces the purchase of the final effort in a story way of Larry Evans, who lately passed on. The story is "Down Our Way," and was recently printed in the Cosmopolitan Magazine. It will be a Gold Bond special on next year's program.

Allene Ray Again Stars With Pathe

ALLENE RAY AND WALTER MILLER, famous Patheserial co-stars, are now appearing before the camera in early scenes of a new "continued-in-the-next" film entitled "Melting Millions," based upon an original story by Joseph A. Roach, directed by Spencer Bennet. The supporting cast includes William Norton Bailey, Frank Lackteen, Jack Richardson and Robert Burns.

"Melting Millions" is a mystery story along lines similar to the "House Without a Key" and "The Green Archer" both of which reached a high point in serial sales and success. The locale is San Francisco.

In brief, the story relates the adventures of a young girl, who, in babyhood, is adopted by a notorious bandit and reared by him.

On the death of the bandit, the beautiful girl learns that she is the missing heir to a large fortune. An organized band of wealthy crooks tries through every means to keep her from her rightful inheritance, and uses her for the carrying out various machinations.

"Kid Brother" Has Preview At Temple

Harold Lloyd's latest comedy, "The Kid Brother," is another winner in his long list of successes, according to a verdict rendered by a preview audience at the Temple Theatre, Alhambra, Calif.

The picture was tried out for the first time before an audience that packed the Temple and was received with a response that augurs well for its success when it is released nationally some time after the first of the new year.

The cast supporting Lloyd is one of the largest he ever had, and is headed again by Jobyna Ralston. Others prominent in support who give excellent performances are Constantine Romanoff, Walter James, Olin Francis· Lee Willis, Ralph Yearsley, Eddie Boland and Frank Lanning.

Sennett Sends Check

Mack Sennett has sent a check for $150 to the National Laugh Month Committee to be added to the campaign fund already subscribed for the promotion of the advertising of short subjects by exhibitors.

Branch and Sales Managers Putting "Laugh Month" Over

Key City Workers Aiding Exhibitors With Details of Celebration to Continue Throughout Whole of January

Snookums, the Stern Bros. baby, believes in hanging a man's size sock and he did it.

WORKING under the direction of the National Laugh Month Committee, regional committees consisting of the branch managers and salesmen of every xechange handling short subjects have been formed and are working in every key city. Every committee has the co-operation of the editor of its regional trade paper.

Reports from these committees reaching headquarters of the committee at 469 Fifth Avenue, New York, indicate that the committee representatives are receiving the whole-hearted co-operation of the majority of exhibitors approached—big circuits as well as smaller exhibitors who did not participate last season will start the New Year with new profits by advertising Laugh Month in general and shorts in particular.

Lois Boyd of Mack Sennett comedy fame, illustrates the idea of Laugh Month with balloons

In many cities plans are under way for co-operative participation by exchanges and exhibitors in the Laugh Month celebration. In Denver, for instance, the committee, of which A. P. Archer, of the Educational Exchange, is Chairman, is planning to have a proclamation signed by the Governor of Colorado, designating January Laugh Month.

Detroit, through Oscar Hanson, Pathe branch manager, reports that the editors of the Detroit dailies have expressed their willingness to get behind Laugh Month.

The Detroit Committee is composed of, besides its chairman, Arthur Elliot, F. B. O.; W. Ray Moon, Universal; Harlan Starr, Educational, and A. M. Goodman, Standard Film Company.

Indianapolis Starts

"The campaign is off to a good start in Indianapolis," writes H. C. Dressendorfer, of Educational, who has working with him R. Schradder, Pathe; H. H. Hull, F. B. O.; W. Esch, Universal; J. Servass, Midwest Film; E. Gommersall, Fox; R. Abbott, Renown; O. Kuschner, State Film, and R. Shallenberger, Progress Pictures.

The Cleveland territory is being promoted by a committee consisting of Leo M. Devaney, Universal; William Onie, Standard; and Ward Scott, of Fox, ably assisted by J. J. Sharkick, of Universal.

Under the chairmanship of H. Morgan, of Educational, who has been many years in the Albany district, includes M. Weinburg, F. B. O., E. Hayes, Pathe, and I. Schmirtz, Fox. They report that Laugh Month will be all in up-state York by January 1.

San Francisco is rarin' to go, according to C. A. Nathan, of Universal, who says that members of the committee have called on all the big circuits with extremely promising results. Among the circuits already lined up are the Golden Gate Circuit, who are getting behind the idea 100%. Public, T. & D., Jr., and other circuits are expected to participate.

Scenes When "Her Father Said No"

THERE is holiday cheer in this F.B.O. picture, rich in comedy and human interest. Mary Brian, the charming lead, is shown in two poses. Little Frankie Darro and his dog appear and Kit Guard and Al Cooke are repairing the car on the left and to the right, Gene Stone is completely "out."

Universal Pictures Will Screen "Mike and Ike"

Rube Goldberg's Famous Comedy Strip Will Be Produced In Two-Reels With Trio of Charming Girl Stars

"MIKE AND IKE," Rube Goldberg's internationally popular comic strip characters, known to the New York Mail and to every other community in the country through other leading newspapers, will appear on the screen next season as a high-class Stern Brothers Comedy series. Arrangements were completed between the Stern Brothers and Goldberg several months ago, but it was not until this week that definite production plans were ready to be announced.

"Mike and Ike"—They Look Alike, has been published in hundreds of newspapers and followers of this brace of comedy characters run into millions. Their predicaments, brought about by their resemblance and the laughable errors of mistaken identity, are being transferred to the screen in 100% laugh-value form by the Sterns. Charles King, one of that comedy producing company's best known stars, is co-featured in the series with Charles Dorety, well known in the screen field. These two men have perfected an identical makeup which lends itself completely to the spirit and humor of the Rube Goldberg cartoon characters.

As announced this week by Beno Rubel, Secretary and New York representative of the Stern Film Corporation, "Mike and Ike" will be made on a par with the Buster Brown Comedies, "The Newlyweds and Their Baby" comedies and the "Let George Do It" comedies, the three Stern Brothers series, adapted from famous comic strips, which now are the talk of the industry.

Roland Asher, well known comedy story writer and gag-man, has been engaged by the Sterns to adapt the Goldberg creations to the screen. Work has been done on the first of the series, under the direction of Francois Corby, the man responsible for the excellent "Let George Do It" comedies of recent release.

Two popular comediennes are being used. The first two reeler shows Ethlyne Clair.

Comic Strip Set For "Laugh Month"

One of the comic strips definitely set for a definite period during Laugh Month is "Hairbreadth Harry," by C. W. Kahles, which will appear in the more than 100 papers served by the Philadelphia Public Ledger Syndicate for one week—the third in January.

Some of the big dailies using "Hairbreadth Harry" are the Cleveland Plain Dealer, Brooklyn Eagle, Dallas Times Herald, New Oreans States, Peoria Journal, Washington Post and the Providence News.

U. S. A. to Direct

Del Andrews, who rejoices in the patronymic with the most patriotic initials of any name in the film colony (Udell Sylvester Andrews) has been signed to direct the two-reel series, "The Wisecrackers," which F. B. O. is making from the stories by H. C. Witwer. U. S. A. is now wielding the megaphone on the current installment, entitled "Turkish Howls."

Detroit Booking

The State, Kunsky's first-run Detroit theatre, will play Columbia's "Sweet Rosie O'Grady" as its Christmas Week attraction beginning Dec. 19th.

Broadcasting "Laugh Month" For Showmen

Scores of radio broadcasting stations throughout the country are planning special Laugh Month programs to be broadcast during January.

The National Laugh Month Committee has established contact with more than 100 of the biggest broadcasting stations, and preliminary returns indicate that many of the stations are doing their utmost to present really novel all-comedy programs for certain periods during Laugh Month.

Lyman Howe's Laugh Month Hodge-Podge

Predominance of comedy touches and funny animation in recent Lyman H. Howe's Hodge-Podge releases make them particularly excellent for National Laugh Month. An unusually large number of laughs are provided in "Figures of Fancy," one of the latest one-reel subjects in this series, which will be available for Laugh Month showing. "A Movie Medley," another snappy and comical subject in the Hodge-Podge series, also will be ready for Laugh Month. A third Hodge-Podge which is filled with hearty chuckles is "A Key-Hole Cruise," which was released in November.

An Amusing Trick

The idea of presenting persons and animals, first as they appear in one's fancy, and then as they actually look to others, in itself provides plenty of room for humorous treatment in "Figures of Fancy." Trick photography and laugh-provoking cartoon sketches, the latter by Archie N. Griffith, introduce most of the subjects, while actual "shots" taken in every section of the world are employed in carrying out the imaginative idea.

The same high standard of photography which predominates in this series released by Educational is quite evident in these pictures.

Farina washes behind the ears whenever he gets a watermelon. He's a beloved player in Mack Sennett's "Flirty Four Flushers," for Pathe.

An over-the-shoulder gaze from Vera Steadman in Educational Christie Comedies.

Opens Theatre

"The Blue Boy," second Romance Production for Educational in Technicolor, was the added feature attraction on the program which opened the pretentious Plaza Theatre in Englewood, N. J., the latter part of November. The Plaza is a 2,000 seat theatre and is considered Englewood's model playhouse.

Here's a New "Bob"

Anne Cornwall, featured comedienne in Educational Christie Comedies, conferred with her cameraman and then consulted a barber before starting work on a new comedy. As a result Miss Cornwall will sport a new bob in this picture. The story is an original one written for the cute little comedienne by Frank Roland Conklin.

Pathe Releases Fixed For "Laugh Month," 1927

Five Hal Roach and Four Mack Sennett Comedies Listed Along with One Re-issue of Harold Lloyd

IN LINE WITH the second annual celebration of Laugh Month, Pathe offers the most exceptional line-up of comedies for this great event that any producer has ever released within a four-week period. Five Hal Roach and four Mack Sennett comedies are scheduled, while one of Harold Lloyd's great laugh-getters will be re-issued during January, 1927.

"Captain Kid's Kids," the Lloyd picture, starts the ball rolling on January 2. The comedy, one of the best of the earlier Lloyds' finds Bebe Daniels in the role of leading lady. Pretty girls, "gags" and rib-busting situations are also much in evidence. This is indeed a Laugh Month picture if ever there was one.

On the same program is Mabel Normand's third starring vehicle since her triumphant return to the screen in "Raggedy Rose." This one is called "Anything Once" and to say that it is done in the manner of her greatest successes is quite sufficient. Hal Roach, of course, was the producer.

The following week an "Our Gang" comedy is scheduled in conjunction with Alice Ray's latest starring vehicle for Mack Sennett entitled "Pass the Dumplings." These two laugh-getters are considerably above the high Roach and Sennett standards and were selected as being particularly appropriate for this festive occasion.

Next comes "Crazy To Act," said to be one of the funniest Sennett has turned out in months and this one has a good running mate in "Two Time Mama," a Hal Roach comedy with Glenn Tryon in the principal role.

Turpin Is Hero

Last but not least, Ben Turpin appears at his best in "A Hollywood Hero," while Mabel Normand will once again be seen in a new comedy release. Both Ben and Mabel have returned after temporary retirements and their come-back pictures are giving ample proof that they are more popular than ever.

Together with the above high-calibered product, Pathe will also put out the regular weekly issues of Paul Terry's inimitable Aesop's Film Fables, while Topics of the Day will gather its share of roars, laughs and chuckles. Two excellent Grantland Rice Sportlights, four numbers of Pathe Review, complete the program for Pathe's greatest Laugh Month.

Comedies Scored During 1926, Declares Frazer

"WHEN A CHECK UP IS made of the biggest motion picture successes of 1926, it will be found that comedies have scored the principal triumphs just as we predicted a year ago," declares William R. Frazer, general manager of the Harold Lloyd Corporation. "And in looking forward another year we feel that comedies will again outrank in popularity all other types of production.

"I do look for a toning down in the broadness of comedy which prevailed throughout the past year. Producers have been free to take unlimited license because of the themes they have selected, especially the army and navy angle, but they will have to look for new comedy fields this year and will have to be much more legitimate in their laugh producing.

"Comedy has a tremendous hold on motion picture enthusiasts not only in the United States but throughout the world. Comedy successes here have been universally popular. Take for example, 'For Heaven's Sake,' a big success in this country, shattered all records in London and throughout the British provinces. Other comedies have had a powerful appeal, as well.

"Producers of dramatic pictures have responded to this demand for comedy and no picture is complete today without its prominent comedy relief. Analyze almost any big picture of the passing year and you will find comedy had a big share in its appeal, and pulling power.

The youngest member of the cast in Universal's "Uncle Tom's Cabin."

Timely Reviews of Short Subject Productions

By C. S. Sewell

"Forty-five Minutes from Hollywood"

(Pathe—Two Reels)

This Hal Roach Comedy featuring Glenn Tryon, pictured here has for its plot the experiences of a family of "rubes" who find it necessary to go to Hollywood on business and get mixed up in a bank robbery under the impression that it is all a part of a moving picture. Glenn gets buffeted about and has an experience with a vamp and an exciting time generally. There are several amusing situations in these two reels which were directed by Fred L. Guiol. It should satisfy the average audience. The cast includes Rube Clifford, Sue O'Neill and Charlotte Mineau.

"The Fighting Spirit"

(Universal—Two Reels)

Universal's "The Collegians" series still keeps up the pep and punch of the earlier numbers, making excellent entertainment for the majority of patrons. This time the villain of the series framed the hero, George Lewis, pictured here, and forces him into a fight as there is a college rule demanding expulsion for fighting. The proctor learns of the scheme, waives the rule, makes the villain Trent fight his own battle with Lewis and the result is a snappy, lively ring scrap that should please the fans. The excellent college spirit is again evident and there is a pleasing romantic angle with Dorothy Gulliver as the girl. Eddie Phillips is again the villain. Anyone who has gone through college will enjoy this series.

"Pathe Review 51"

(Pathe—One Reel)

THE FIRST SECTION of this screen magazine pictures the lumber industry in Russia, showing that it is handled the same way as in this country. There is a Pathecolor section of the city of Fez in the heart of Morocco. The final section shows a modern alligator farm with the owner fearlessly moving about among his pets and tackling them while he is clad in a bathing suit with no protection from their ferocious jaws. An interesting reel.

"Buster's Picnic"

(Universal—Two Reels)

Here's a genuine laughing proposition to start off Laugh Month, for this offering has a January 3 release date. Arthur Trimble, shown here, retains all his skill as "Buster," with Doreen Turner co-featured with him, as is customary. The children take Tige to a picnic, and Tige, after eating the whipped cream off some cake intended for another party, presents the appearance of a mad dog. There is a wild pursuit, in which Tige upsets a hornet's nest. The insects go for Tige, and the dog grabs a corner of a table cloth, and with Buster and Doreen clinging to it, a wind carries it into the air and the picknickers go sailing through space. The children land on a cliff, but Tige is rescued from the ocean after a good ducking.

"Much Mystery"

(Educational—Two Reels)

Aptly titled is this Mermaid Comedy featuring George Davis for the story concerns a Chinese horror ship which is willed to a young woman. With her two rattle-brained lawyers she visits the ship and the villainous manager conspires with the crew to make use of various devices, trap doors, moving walls, dummies, torture instruments, etc., to scare the visitors away. The result is a thoroughly amusing series of situations of a knockabout slapstick type involving uncanny oriental mystery. Estelle Bradley is the girl.

"Even Up"

(Bray—Two Reels)

A virile and pleasing college atmosphere has been injected into this number of the Fistical Culture series featuring Lew Sargent who is seen as the star player of the football team. The action follows along the usual lines of this type with Sargent lured away by members of the opposing team and managing to escape and after a wild ride reach the grounds in time to win for his college. The subject has been handled with pep with the college enthusiasm well worked up and plentiful touches of comedy and it should prove a popular offering especially with the growing generation. Wanda Wiley is excellent.

"One Sunday Morning"

(Educational—Two Reels)

What happened to the owner of a new flivver who one Sunday morning decides to take his family on a picnic, furnishes the idea for this Lloyd Hamilton comedy. An amusing lot of gags has been worked into these two reels, some familiar and some new. Of course the thing won't start ,then some of the parts become disconnected, there is a row with a neighbor and eventually a pouring rain with Lloyd unable to get the top up. At last he gives up in disgust and as his wife has already taken the kids to church has a picnic on the lawn all by himself. Not as fast a comedy as some of the other Hamilton, it should however prove generally amusing for there is considerable meat for the auto owner though of course the situations have been exaggerated for comedy effect.

"Motor Boat Demon"

(Fox—Two Reels)

Here is another of the Van Bibber series, suggested by stories by the late Richard Harding Davis. Earle Foxe pictured here, is again seen as Van and as usual he gets into a situation where he has to attempt something that he knows nothing about, and a kind fate comes to his rescue and he wins out. This time he falls into a radio-controlled motorboat and makes a hit and has to drive it in a big race, but the villain steals the radio. After demolishing nearly everything in sight, Van still manages to cross the finish line first. A fast and amusing comedy well up to the standard of the series. The same supporting cast appears, including Florence Gilbert and Frank Beal. Ralph Sipperly is cast as the radio fiend.

"Parisian Inspirations in Colors"

(Educational—One Reel)

In connection with McCall Fashion News, Educational is offering another of the series of newest Parisian fashions in colour, displayed by Hope Hampton, pictured here. Made by the Koda-Chrome process, the color effects are beautiful and striking and the women of course will enthuse over the models displayed, while the men will enjoy their beauty. Among the Parisian couturiers represented are Chanel, Jenny, Paul Poiret, Anne, Lanvin, Martial et Armand, Charlotte and Boue Soeurs.

"A Sport Calendar"

(Bray—One Reel)

DON CARLOS ELLIS in this issue of the Bray Novelty Magazine prepared a calendar of sports, showing outdoor pleasures indulged in during each month of the year with skiing, skating, sleighing for the winter months in the North while the South enjoys water sports. For the other months there are yachting, swimming, baseball, football, fishing and other outdoor activities. Should appeal especially to the sport lovers.

"COLOR CLASSIC"

are going to help make this a prosperous New Year for their Exhibitor Friends by offering a series of short subjects entirely in natural color by the Technicolor Process.

COLORART PICTURES, Inc.

National Distribution

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Texas

Moving Picture World Bureau, Oklahoma City, Okla., Dec. 23.

LESLIE WILKES of First National in Texas is on a hunting trip to the Mexican border and also soliciting business.

Wesloco

The new National Theatre at Wesloco, Texas, has been opened.

Dallas

Simon Crarinsky has sold his interests in his Dallas and Forth Worth, Texas, houses to Ray Stinett and U. M. Simon.

W. S. Crosbie, coming from Birmingham, Alabama, has been appointed manager of the Interstate Amusement Company at Dallas, Texas.

Houston

James O. Cherry has been transferred from Dallas, Texas, to Houston, Texas, where he will direct the destinies of the Metropolitan Theatre.

Baird

A new theatre will be erected by Mrs. M. Sigal at Baird, Texas, soon.

Jeff Custer has opened his new theatre at Baird.

Wichita Falls

H. N. Roberts will open a new theatre at Wichita Falls, Texas, soon.

Happy

The Happy Theatre, showing Paramount pictures, will open at Happy, Texas, in the near future.

Michigan

Moving Picture World Bureau, Detroit, Mich., Dec. 23.

WITH Detroit's new Film Exchange Building rapidly nearing completion, Universal is the first company to move its quarters to the now location. Special arrangements have been made for shipping, storing of films and screening.

John H. Kunsky will add many new theatres to his Detroit circuit during 1927, according to an announcement from his office last week. Already he has a theatre under construction in Birmingham; there will be one in Royal Oak seating 2,000; he takes over the Lincoln Square on West Fort street on January 1, plans a new house at Woodward avenue and the Six Mile Drive, another one in Redford and contemplates one on Gratiot avenue near Harper street.

Holland

Henry Carley, who already operates the Okay and Center Theatres in South Haven, Mich., and the Regent Theatre in Allegan, Mich., has just purchased the Strand and Holland Theatres in Holland, Mich., giving him a chain of five theatres. He is a newcomer to Michigan, although he has had considerable theatrical experience through his former affiliation with Fitzpatrick and McElroy.

Through an arrangement with The Detroit News, the John H. Kunsky-Balaban and Katz enterprises last week entertained about 10,000 Detroit unfortunates at various performances in their theatres. The shut-ins were carried to the theatres by motor bus, the street railway system and taxicabs at no charge. As a result of the plan the theatres received much valuable institutional advertising.

Benton Harbor

The condition of Elwyn Simons, former Adrian theatre owner and now operating theatres in Benton Harbor for Fitzpatrick and McElroy, continues critical. Mr. Simons was stricken with appendicitis while attending a football game and after the operation peritonitis set in.

Pittsburgh Thinks "Aleck" Is Prince of Exchangemen

JAMES H. ALEXANDER owns the Columbia Film Service, Pittsburgh, and is the oldest exchange manager in this section in point of service. The Columbia is also the oldest independent exchange here, at various times having merged practically all of the state righters.

The popular exchange manager is best known here as "Aleck," and began his film career in the Steel City in 1914 as bookkeeper for the Alco Film Service, which later became Metro. He also served as traveling auditor for Metro, east of and including Chicago. In 1919 he resigned to become office manager of the local First National exchange. In 1921, "Aleck," with John Davis and Edward Davis purchased the Columbia exchange, which had recently been opened by other parties. Two years later "Aleck" bought out his partners.

Columbia has prospered and it is doubtful if there is a more popular exchange manager than Jim Alexander. He attributes his success to his ability to pick the kind of pictures the exhibitors want and to the fact that because of his fair business dealings he enjoys the confidence of every exhibitor in the territory.

"Aleck" is a live wire in Film Row activities, and year after year is re-elected secretary of the Film Board of Trade.

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., Dec. 23.

TWO downtown Kansas City theatres this week made everlasting friends of the press and city officials through a generous and liberal move on the part of the respective managers. The Newman Theatre, through Bruce Fowler, manager, aided the Mayor's Christmas Tree Association in obtaining toys for unfortunate children. Mr. Fowler proposed that every child who appeared at the theatre between 4 and 6:30 o'clock Monday afternoon with one or more serviceable toys be admitted free, the toys being used as admission. Then the Liberty Theatre, through Manager Samuel Carver, announced that it would give 30 per cent. of the gross receipts of two midnight performances towards purchasing Christmas dinner baskets for needy families.

Some quick thinking on the part of Mrs. James Kopulos, wife of James Kopulos, manager of the Tivoli Theatre, suburban house of Kansas City, almost resulted in the capture of two bandits who held up the couple as they were returning home with the receipts of the theatre Saturday night. In taking $419 from Mr. Kopulos, the bandits overlooked a revolver in the pocketbook of Mrs. Kokpulos, who fired several times at them as they departed, wounding one of them.

To sell out" an entire house in one transaction was the pleasure experienced by the management of the Missouri Theatre, Kansas City, Friday night, when the Kansas City Restaurant Association decided to "go the show." There were 1,385 tickets sold.

The Tenth Street Theatre, recently purchased by Edward Burgan, will be remodeled, according to Mr. Burgan. A new front and marquee, as well as new equipment, will be included.

Among the out-of-town exhibitors in the Kansas City market this week were: G. L. Hopper, Orpheum, Topeka, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.; C. M. Pattee, Pattee Theatre, Lawrence Kas.; S. E. Wilhoit, Springfield, Mo.; Glenn Dickinson, Dickinson Circuit, Lawrence, Kas.

The benefit of practicing a fire drill now and then was illustrated last week at the Kansas City P. D. C. exchange. Monday afternoon smoke began pouring out of the elevator shaft. The office personnel hastily placed all valuable records out of danger, while C. M. Parkhurst, booking manager, and Sam Black, of the advertising department, took fire extinguishers and had the fire almost out before the fire department arrived. The fire was caused by workmen, who were working on a new building in the rear.

Lee Marcus, general sales manager for F. B. O., was a Kansas City visitor this week. Mrs. Bertha Katz, formerly of the Paramount exchange force, has joined Warner Bros. The personnel of the First National exchange is ultra busy these days preparing for First National Month.

Film row bade good-bye to Earl Cook, who left for New York this week, having been promoted from manager of the Pantages Theatre in Kansas City to a higher position at the home office. While various sorts of drives are in force, A. H. Chaffee, in charge of the accounting department at the First National exchange, is conducting a drive all his own—that of collecting advance accounts.

United Artists Gets San Francisco Rivoli

New York

Moving Picture World Bureau, Albany, N. Y., Dec. 24.

THE new Film Exchange Building in Albany was pronounced 100 per cent. perfect last week, by the representative of the New York Board of Underwriters, who made a most careful inspection of each exchange. Accompanied by a member of the Albany Fire Department, he went unexpectedly from exchange to exchange, asking to be shown into every room, particularly where the films are stored. At the conclusion of the inspection, the statement was made that the buildings ranks as one of the best in the entire United States.

Officials in Albany during the past week included Arthur Abeles, of New York, division manager for Warner Brothers, who spent a couple of days with Harry Sced, the local representative. L. J. Hacking, of Boston, district manager for ProDisCo, was also here. J. Wilson, who was appointed as local manager for Tiffany, resigned during the week, and no one has yet been appointed. Charles Cohen was also in town in connection with the presentation of the Eucharistic Congress at the Leland on Sunday afternoon and evening, January 9, under the auspices of Bishop Gibbons.

Charles Sesonske, now of Watertown, but formerly of Johnstown, was in Albany during the week, accompanied by Mrs. Sesonske, the two being on their way to the Catskill region, where Mrs. Sesonske's father is seriously ill. Charles Marshall, of Ausable Forks, was also in town on his way to New York, to attend the funeral of a niece who died in Florida. Miss Jane Halloran, secretary of the Film Board of Trade, was in Utica during the week, attending the funeral of a relative.

Schenectady

Jake Golden, manager of the Griswold in Troy, is particularly busy these days, not only handling that theatre, but also looking after the opening of Proctor's new house in Schenectady, which is scheduled to open on December 27.

Johnstown

Clarence Dopp, of Johnstown, has earned the everlasting gratitude of the stenographers and typists along Albany's Film Row in having changed the name of the "Ka-Ja-Muck" Theatre, which he lately acquired in Broadalbin, to "The Cozy."

Newburgh

There was an important theatrical deal during the week in Newburgh, by which George Cohen, of that city, disposed of his theatres to Charles Suozzo, of New York.

Saranac Lake

When Dave Seymour, veteran exhibitor of Saranac Lake, says farewell to the Pontiac Theatre on January 3, after years of able management, he will take with nim the best wishes of Albany's Film Row. His long experience on the stage made the Pontiac Theatre the leading house in the Adirondack region.

The village of Canton is now talking of Sunday movies. It appears that on the first Sunday that shows were permitted in Ogdensburg, eighteen miles distant, no less than 300 residents of Canton motored over and left a good piece of change in the other town. The Canton merchants now declare that there is absolutely no use of this money going out of town, and furthermore that Ogdensburg is receiving a great deal of advertising from the crowds that flock there each Sunday.

Sacramento Lad Pulls New Star Into the Limelight

Sacramento, Cal., Dec. 22.—A new film star has appeared on the horizon, according to the story of an exhibitor of Sacramento, Cal. A young hopeful was permitted by his mother to attend a matinee performance which featured a society drama and a Western. When asked who was the star of the society film the young man said he did not remember, but was sure that the hero of the Western was "Big Double Bill."

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., Dec. 23.

RECENT exhibitor visitors included "Jake" Silverman, Altoona; Mr. and Mrs. Tom Kinney, Franklin; Walter Silverberg, Greenville; James Velas, Wheeling, and G. H. Nelson, Fairmont.

A. J. Littlestone, of the Royal Theatre, East Pittsburgh, who has been confined to his home with a smashed foot, is recovering and hopes soon to be back at his theatre.

Nat Barach, division manager for Warners, was a recent visitor.

William O'Brien is the new manager of Universal's Cameo Theatre in downtown Pittsburgh, succeeding Albert Kaufman, who has been promoted to supervisor of the Universal theatres in Pittsburgh and Detroit. Mr. O'Brien, most recently of Chicago, is a new member of the Universal organization.

E. H. Goldstein, treasurer of Universal Pictures Corporation, and Mr. Schlafer, general manager of Universal Theatres Corporation, were visitors here recently. A new addition to the Universal sales force is S. A. Gerson, formerly with the Cleveland "U" branch in a similar capacity.

Pittsburgh Dinner-Meet Is Well Attended by M. P. T. O.

Pittsburgh, Pa., Dec. 22.—About fifty members of the M. P. T. O. of W. Pa. and W. Va. attended a luncheon-meeting held in the William Penn Hotel, Pittsburgh, Wednesday noon, December 15. Though the crowd was small, many representative exhibitors were present, and some constructive work was accomplished. Nathan Friedberg, well-known Pittsburgh theatre owner, in an address, urged theatre owners to be especially careful of the conduct of their houses during the winter months, stating that the city inspectors are watching the amusement places carefully and would close them up on the least provocation. Mr. Friedberg warned especially against overheating, and the danger of furnace smoke coming into the theatre auditoriums. Also advised the assembled guests, that in case of a bad snowstorm, they should make certain that their roofs are swept off, and that snow piled up against exit doors be removed.

Moving Picture World Bureau, Berkeley, Cal., Dec. 21.

UNITED ARTISTS have taken over the lease on the Rivoli Theatre on Market street, San Francisco, conducted for years by the Markowitz interests, and will remodel the house at a cost of about $100,000. This theatre is near the Granada, Imperial and Pantages and has a seating capacity of about 1,500.

The St. Francis Theatre, owned by Publix Theatres, which has been closed since the run on "Beau Geste," is to be reopened shortly under a new policy. It will be used as an extended run house, supplanting the Imperial, which in turn will be devoted to pictures at a lower price of admission, according to present plans.

E. E. Baron, manager of the San Francisco interests of Publix Theatres, has returned from a business trip to New York. He made the trip home in company with Herman Wobber, who has charge of the European branches of Famous Players-Lasky.

James Barlow is remodeling the Opal Theatre, an old-time San Francisco moving picture house on Sixteenth street.

Joseph Bauer, who for many years conducted the Wigwam Theatre in the Mission District, San Francisco, has returned from a nine months' tour of Europe. He says that while Europe has some fine theatres the finest places of amusement are to be found in the United States.

Kenneth Hodkinson, Pacific Coast district manager for United Artists, has returned from a conference in Chicago, returning by way of the Pacific Northwest. Fred Gage has been installed as manager of the local branch, succeeding M. C. Coyne, who has resigned to manage road show attractions for P. J. McCarthy.

Recent visitors on San Francisco's Film Row included Mr. and Mrs. Leslie Hables, of the Reel Joy Theatre, King City; Jack Frates, of Gustine, and W. J. Clark, of Vacaville.

Dixon

I. W. Ware will open a new moving picture house at Dixon, Cal., late in December. The house will be an especially attractive one.

Sacramento

The Markowitz interests of San Francisco, who have taken over the lease on Godard's J Street Theatre, plan extensive remodeling work.

Santa Rosa

The Cline Theatre, which has been closed for a time, is to be reopened.

Oakland

Sam Perlin, formerly of the Strand Theatre, is now manager of the Parkway Theatre, Oakland, for the Golden Gate Theatre & Realty Co.

Following wrecking operations, covering the past eight weeks, actual work has been started on the new $5,000,000 theatre and office building for the William Fox Corp., to be located at Woodward avenue and Columbia street. The foundations to be laid call for a 19-story structure. The theatre itself will cost in excess of $2,500,000 and will be one of the most elaborate in the city.

The new Empress Theatre, owned by Frank Joselyn, of Belding, has been opened. It is one of the prettiest and most modern theatre buildings in the central part of the state.

Gerber

Thomas Hall, formerly of the Royal Theatre, Martinez, has opened a new house at Gerber, Cal.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Bamberger's Ticket Book Sales Drive Offers Clever Ads and a Child Appeal

ALTHOUGH the best time to drive on Ticket Book sales is just before Christmas, the ticket book should be a year-around feature. For that reason we reproduce a series of four advertisements used by H. C. Bamburger, of the Freeport Theatre in the Long Island town of the same name. This does not depend upon the Christmas season for its promotion, and can be used in January or July with equal timeliness. It might be noted that this and subsequent advertising Mr. Bamberger makes the script "Happiness," a trade mark.

These four spaces ran for as many days, but they can be stretched over a week, if desired, where it is judged adisable to tease a little longer, bct it would seem that a three day run should be sufficient to pique curiosity.

In preparing the advertisements it is not, of course, necessary to have three cuts made. A single cut is made and two electros are taken from this, which are cut to the desired length. Electros are generally about half the cost of the originals, so the three cuts may be had for the price of two.

Sold by Children

To supplement his newspaper advertising Mr. Bamberger had printed several thousand cards reading "Present at box office when purchasing Freeport theatre Happiness book. This counts for one coupon for salesman."

These cards were distributed to all children who applied, and the child was given a matinee ticket for every book sold for which one of these cards was turned in.

To identify the cards, each child was given a number and all cards handled were stamped with this number so that when a card with a 16 stamp came in, it was only necessary to credit the child holding that number. If, at the end of the campaign, there are twelve cards with the numerals 16, the child who has the same number on the list is given twelve matinee tickets.

Taken From Ten Names

In this way this is a variation of the "ten names" idea in that it sends most of the children out to plug for the theatre. Mr. Bamburger writes that the cards were snapped up in a hurry, but that the returns were a trifle slow. He wrote only a few days after the stunt was started and before the Christmas purchase season. We have asked him to report again

Mr Bamberger is a newcomer in this department He is a brother of Leon J. Bamberger, of Paramount Exploitation and a member of the first class in the Public manager's school. He is doing very nicely and has worked some excellent stunts.

One recent idea was worked for Subway Sadie. Freeport is in the commuting section and was startled to read a display ad which suggested that a subway to Freeport might become a reality. They were referred to the next issue of the paper, and as the advertisement read as though it might herald a special news story, the next day's splash for the film was widely noticed. He followed this with a novelty herald starting "Follow the green line, it leads to Subway Sadie," in allusion to the stripes used in the shuttle stations to guide passengers from one platform to the other.

Prexy Barry's boys seem to be making a dent wherever they land.

Used Harness Model for Valentino Bally

L. E. Davidson, of the Rialto Theatre, Clinton, Ia., sends in some rather dim photographs of some decidedly good for Valentino in The Son of the Sheik.

The most novel idea was one used to announce a three-day extension of the run. For this he used one of the wooden horses serving as display models in harness shops. He put a saddle on the model, mounted it on a truck and sent it around town with a boy dressed as Valentino in the saddle. It cost only a pair of tickets for the horse and a small fee to the rider. The costume was locally made.

For the lobby he used a tan banner with red letters and green trim, and a yellow and navy awning cloth was used as a backing for the cutout inside the lobby.

Mr. Davidson does the work himself, and keeps the cost down while materially building business. We hope that he'll send some photographs that we shall be able to reproduce. They are worth while.

George B. Pantages, of Pantages Theatre, San Diego, Calif., broke the house record, previously held by The Iron Horse, with Three Bad Men. He planned a three weeks' campaign, the feature of which was a three horsemen stunt.

Old Photographs Sells Tickets Now

Ed. Livingston was recently sent to the Schine Theatre, Lowville, N. Y., to take the house over, and Fred V. Greene, Jr., general director of theatres, went along with him.

In looking over the place they ran across some old 3x4 negatives used in a stunt some ten years ago. There were 61 in the bunch and it was decided to use them to sell seats for 1926.

Ten were run each night for a week, some with humorous titles, and they made such a stir that Greene is writing the other houses to see what they can dig up from the local photographer if they have none of their own.

Styles Are a Scream

Many of the originals are now the mothers of families and all of them are interested in seeing what they looked like ten years ago. The styles alone are good for some hearty laughs and as there are a number of group shots, there are many more than 61 persons in the collection.

It might add to the interest to offer prizes for the most complete identifications where the names of the subjects are known, but this is not really necessary. The showing alone will sell patrons into coming nightly during the run.

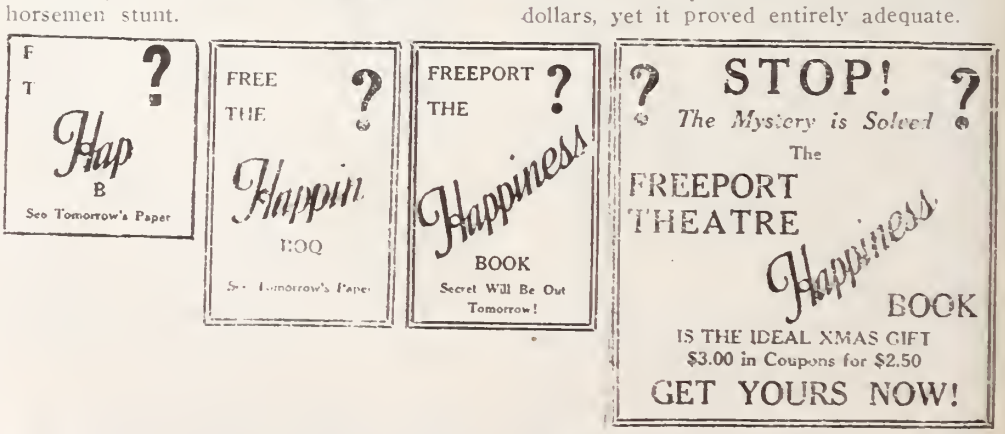
Here's an idea that will take care of one dull week; perhaps more. It is not altogether new, but we have not recalled it lately and perhaps you have for forgotten.

Caged His Pirate

Edgar Hart, of the Colonial theatre, Portsmouth, N. H., hired a pirate for $2 a day to stand in a cage and hand out heralds on The Black Pirate. The costume was hand-made and the cage was made of "half-round covered with aluminum.

Edgar found a front page news story on the capture of a ship by Chinese pirates, and made this the basis of a special card for a lobby display that made a lot of business.

The entire exploitation cost less than three dollars, yet it proved entirely adequate.



A SET OF FOUR TEASERS TO SELL TICKET BOOKS

H. C. Bamberger, of the Freeport Theatre, out on Long Island, used this successfully to start his sale of Christmas books. The set will work as well at any time of the year. Keep the idea in mind. It's useful.

Slate Surfaced Cards Are Fine Window Grabbers

Two Old Stunts Work for Price

Working two ancient and honorable stunts got a lot of money for Manager Price of the Broadway Theatre, Cleveland, lately.

The first shot was to give away a live baby. He even had the luck to engage the attention of the Humane Society, which always helps when you want to hand out a motherless pig. It helped to get a lot of extra business, but nothing like his second dip into exploitation.

This was the stage wedding for Universal's The Marriage Clause, and it enabled Mr. Price to figure exactly how many persons he could get into the theatre without piling them two deep.

He made a pretty generous bid, for he not only found the lucky couple a flat, but he paid the first month's rent himself and furnished it with the cooperation of local dealers, each giving a large window to advertise their donations. To make it a hundred percent stunt, he even passed over a savings bank book with an entry of $25.

The crowd was so great that an emergency call had to be sent in for the reserves, and this got front page space in both the leading morning newspapers, generally inaccessible to neighborhood houses.

It gave him the largest attendance he ever has had at a single performance. More than that it helped the rest of the run, and in a couple of weeks he will show motion pictures of the event that will bring the same crowd back.

Free Parades

John J. Scanlon writes that recently there was a football game in Torrington, Conn., and as the Alhambra had The Quarterback for an attraction, he gave the local committee four 22x28s with the reverse side lettered for the announcement of the game. The team paraded the signs all over town and let Scanlon hand out heralds at the game itself. He has the knack of letting people do his advertising while advertising themselves.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

"The Winning of Barbara Worth," which required 1 hour and 24 minutes running time, was surrounded by a program of 4 incidents, 3 of which were musical numbers and the fourth the usual Mark Strand Topical Review, running 8 minutes. The music itself required 30 minutes.

The opening incident of each deluxe performance was "Arabian Idyll," running 10 minutes. The setting for this was a desert backdrop and a desert setrow with a prop Arabian tent center stage. Props also include 8 palm trees. Opening this incident was a solo by a bass-baritone costumed as desert sheik, "Far Across the Desert Sands." This was followed by a Drum Dance by the Tunician Dancers, after which Enid Romany did a solo dance called "Danse Alurement." "Arabian Love" was a dance by Romany and Albert Troy and the incident closed with a finale by the Ensemble. Eight open boxlamps of deep blue flooded the neutral backdrop; light blue spots from the bridge were put on the set, with borders and foots of the same color. The dome put a light blue flood on the opening solo, while the bridges of the same colors dimmed off, coming back for the next number. For the ballet dance were purple floods from the bridges and dome. Small spots of light green were focused on the branches of the palm trees.

Cogert and Motto, billed as the human jazz band, were incident number 2, taking up 8 minutes. They appeared on the apron of the large stage under a white spot. Their selections were all novelty ones, closing with their exclusive rendition of "Katharina."

After the Mark Strand Topical Review came the Joe Thomas Sax-O-Tette, 5 musicians who opened with trumpets and later changed to saxophones. For this presentation gold spangled curtains were used as a backdrop. This was lighted by 10 lemon spots from the side and floods of the same color from the bridges and dome. Foots and borders were also lemon for the opening. At the close of their first trumpet number the stage lights changed to purple on one half of the gold curtains and orange on the other half. On the third number a deep green spot was thrown from the dome on the soloists with other lights dimmed out. The lemons used for the opening were brought back for the finish of the presentation, which took up 12 minutes.

Good Cards Help Take It From Me

One of the accessories on Reginald Denny on Take It From Me are window cards with a black surfaced slate with Denny standing behind it. The text reads "Take it from me, says Reginald Denny" and on the slate itself "Here's a real special." The special may be put in with white ink or chalk. These cards were first used for a Wesley Barry release some years ago and were so generally useful then that it is surprising they have not been used more often since they find a welcome in all stores.

For the Los Angeles run the Owl Drug-stores alone took a hundred cards for fountain use.

Another Los Angeles stunt, this time a local idea, was hardwood bricks, lettered with the title, and given to news dealers to put on top of their papers on windy days. Everyone picking up a paper had to notice that Take It From Me was at the uptown theatre.

Several hundred telephone cards on pay stations took it from Denny that the voice with the smile wins and streamers were given merchants near the theatre announcing that Denny did his shopping uptown.

With a heavy general campaign, the picture went to big business.

TWO PAINTINGS OF THE SAME STRUCTURE FOR ROMOLA AND THE TORRENT

It shows the same false front used for two M.-G.-M. releases. The sidewalk banner for The Torrent is bright colors with the same actinic value, but with good contrast for the eye if not the lens. As a rule, it is better to change the style of structure as well as the painting.

Edgar Hart Devises a Land Cruiser for Beery

PLAYING HIS CARD WELL AT THE STARLAND, WINNIPEG

Several packs of cards and a tennis net were the foundation of the banner on Poker Faces done by George H. Gratias. The marquee lamps carry the four aces in transparency and Gratias beat it with a full house.

One Man Cruiser on Beery's Navy Comedy

Edgar Hart, of the Colonial theatre, Portsmouth, N. H., worked hard to get the money on We're in the Navy Now that he knew would be his for the asking. He knew he could make extra sales with extra advertising, and he ran off a campaign that was effective and inexpensive.

His highlight was a compo board submarine seven feet long and four feet wide, with a depth of four feet. In the centre there was an opening two feet square. Straps similar to those on basket horses permitted a man to carry the ship around the streets. The sides were lettered with title, playdate and house, and this lettering was duplicated on a flag which flew from a ten-foot flagpole. Police permission was gained to navigate the ship through the downtown streets.

Automobile shoes not worth reclaiming, may be had for the asking, and Edgar painted a lot of these white and then neatly lettered on the title. They made very presentable life preservers. Others have done much the same thing by wrapping the shoes in white cloth. A string of these was run from the roof down to the marquise.

On the marquise itself he erected cannon shields properly lettered. These faced three ways. The cannon came from the city store yard and were merely lengths of sewer pipe.

It made a maximum business at minimum cost.

Teed Up

Don't go away. This is not a golf story. Russians like tea. The Midnight Sun is a Russian story. Two girls in Russian dress distributed tea balls to women patrons of Loew's Theatre, Buffalo, "with the compliments of Laura La Plante" and a local tea company. It helped both.

Had Few Guests

John F. Royal, of Keith's Palace, Cleveland, offered seats to Fox's Marriage License to all couples who celebrated their Golden Anniversary this year. It did not cost him many tickets for a lot of free notice.

He also made a generous use of the fake marriage license suggested on this release.

Senseless, but Sold

It means nothing to the picture, but a boy pushing a wheelbarrow in which another boy dressed as a girl, the outfit properly bannered sold You Never Know Women for the Rex Theatre, Sumter, S. C.

Glad to Play Free

A jazz band fits nicely with Kid Boots and J. H. McKoy, of the Rex Theatre, Spartanburg, S. C., knew of a jazz band that had everything but engagements.

He persuaded them to prologue Kid Boots and they got enough attention to book several dates while McKoy got his prologue without cost.

Get the Full Effect of Your Bill-Board Publicity! Use Ensign Dates

*Three popular sizes 7x28 (50 for $2.00; 100 for $2.50); 9x42, (50 for $2.50; 100 for $3.00); 28x42 (25 for $4.00; 50 for $5.50).

Your own copy printed on non-fading stock, in any color ink. Printed and shipped day order is received, parcel post special delivery. We have hundreds of satisfied customers among the Motion Picture managers in Michigan, Ohio, Penna., Ky., Ind., and Illinois. Union work and label. Send us your copy. You'll be surprised.

THE ENSIGN COMPANY
BATTLE CREEK, MICHIGAN

*Prices on other sizes, hangers, street car signs on request. We do all kinds of block letter work.

PLAYING UP PATHE IN MEMPHIS, TENNESSEE

George Reddy points with pride to the Tunney banner and Barrymore in a Hal Roach two reeler in the announcement of the Linden Circle Theatre. Just goes to show that it is not the length of the feature that counts.

Burns Plays the Whole Pack for Poker Faces

THE HOUSE FRONT OF THE STRAND THEATRE, KNOXVILLE, AND A FLOAT FOR FLAMING FRONTIER

W. F. Brock made a special drive on the Universal picture, and did some of his best selling by interesting the history teachers of the public schools. Free tickets were sent the teachers, most of whom recommended the picture to their classes. The float was used the day before the opening and again on the opening day.

Jazz Band Helped The Campus Flirt

Walter League hired a jazz band to put over The Campus Flirt at the Rialto Theatre, Denver. The local university opened its football season the day the picture started, and used a five block parade for a ballyhoo. They welcomed League's suggestion that the band go along to help them, and gave the boys a position right in the middle of the line.

A pretty girl was mounted on the hood of an automobile in which the players rode, and the car was nicely decorated with the pennants of the opposing colleges.

After the parade the band continued about the streets.

At the stadium two boys paraded a banner announcing that pictures of the game would be shown at the Rialto that evening, and a cameraman on the grounds attested the correctness of the announcement.

League not only drew a nice opening business, but he held it up through the week.

A Ride for Sadie

W. S. Perutz, of the Rialto Theatre, Chattanooga, got a nice advertisement for Subway Sadie when he played the First National. The Tennessee Electric Power Company publishes a booklet when the spirit moves, and the spirit was moving just then because it wanted to tell about some new street cars that were being put on the lines

Mr. Perutz got the back page to say that Subway Sadie would prefer the comfortable coaches of the street railway to the subway. Just happened to fit in.

Pinch Hitting

Because there are no football games in Newburgh, N. Y., Charles R. Hammerslough had to pick on something else. He made it an identification contest with six pairs of stockings to the best identifications of fifteen Paramount stars, three to the first with two and one for second and third prizes. It worked just as well, for it put the picture over.

Kress Used Stunt in Reverse Order

One of the suggested stunts on Hold That Lion is a hunter chasing a man in lion dress and yelling "Hold that lion!" Most managers used it as it lay, but Milton H. Kress reversed the order, placing the hunter first and letting the lion chase him. Pretty much the same thing, perhaps, but it sounds a little different.

He also used a mechanical lion nearly life size, with illuminated eyes and wagging head and tail. Out on the sidewalk it stopped traffic more than once.

For Diplomacy Kress arranged to have the Piggly Wiggly wrap 10,000 heralds with its bread output. It cost him only ten passes, and that included three bannered wagons.

Kress has moved from the Strand, Memphis, to Chattanooga.

HOW FRANK H. BURNS DRESSED THE LOBBY FOR POKER FACES AT ORLANDO, FLORIDA

The card pip idea was used throughout with the doorways outlined in diamonds and clubs with hearts and spades on the panels, ideal poker hands punctuating the stills and snappy sales copy lettered where it would do the most good to the Beacham Theatre. Mr. Burns is best known for his newspaper work, but he knows lobbies, too.

Cartoon Style Is Good for Private Izzy Murphy

Sells on the Cut With Extra Panel

The Majestic Theatre, Halifax, takes about a three-ten for Harry Langdon in Tramp, Tramp, Tramp, using a two-column cut without sales talk.

MAJESTIC
THEATRE
Two Shows Daily—Evening at 8.30—Mat. at 2.30. Daylight Saving Time.
Entire Lower Floor Reserved at Evening Performance.
PRICES: Evening.....35c and 55c Matinee.....25c and 35c
TODAY, TUESDAY, WEDNESDAY, THURSDAY
and now they have HIM
All This Week
A beautiful spectacle for Majestic patrons—
Madame Davies
assisted by the Misses Redden, Wood and Early and a corps de Ballet of Twenty in a Dainty Miniature Ballet
"COQUETTE"
Special costumes imported from London. Nothing like it ever offered in Halifax at this price.
Every evening at 9.10 in conjunction with the regular photoplay program and at the same popular prices with reserved seat policy.
SPECIAL ADDED ATTRACTION
in conjunction with
"TRAMP, TRAMP, TRAMP"
A special film of the "LEWIS-MUNN WRESTLING BOUT"
HARRY LANGDON
in
tramp-tramp-tramp
COMING:
'Bride of the Storm'

SPLITTING THE SPACE

The panel on the right is for a special attraction, a ballet number, and to put over the reserved seat idea, for the Majestic gives only one show in the evening, reserving the entire lower floor.

This is a rather peculiarly planned space, but a useful one where two items are to be sold. The selling on Langdon probably was done through the press work, and the announcement suffices.

The panel gives a finish to the space which would be lacking were that cut used without the panel rule. It has too straight an edge to ride free in three columns.

An Effective Bally

Hiring a pair of vaudeville Indians, the Belmont and Crescent Theatres, New York City, sent them around to the schools nearby. The "Chief" gave a lecture on Indian Wars, stressing the Custer battle, and then told the kids about a special showing of The Flaming Frontier at the two theatres on the following Saturday morning.

The crowds were so great that police had to be called to handle the youngsters, and even at that the rail in front of the Belmont box office was an almost total loss.

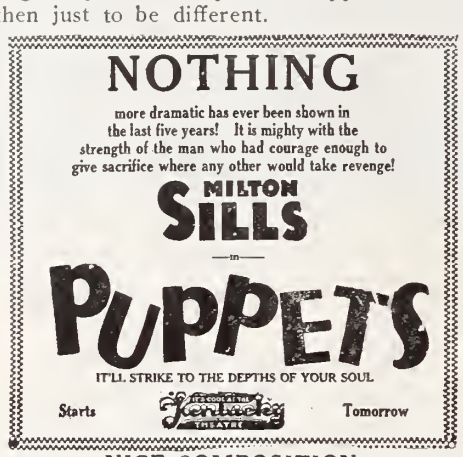
All Type Space Is Effective Advance

Although the star and title on this advance from the Kentucky Theatre, Lexington, Ky., really is a cut, this classes as an all-type display and with the exception noted, it really is all type and very effectively done.

Display value is gained from type arrangement and white space instead of cut, and with a good catchline and four lines of well written and displayed announcement we think the subject is put over better than it could have been with cuts.

As we recall the cuts on this title, they did not loom very strong, but there is no getting away from the solid type appeal.

Even where you have cut that fits, it is a good plan to drop to all type now and then just to be different.


NOTHING
more dramatic has ever been shown in the last five years! It is mighty with the strength of the man who had courage enough to give sacrifice where any other would take revenge!
MILTON
SILLS
—in—
PUPPETS
IT'LL STRIKE TO THE DEPTHS OF YOUR SOUL
Starts
Kentucky
THEATRE
Tomorrow

NICE COMPOSITION

But remember that a type display means display and not just a mess of type thrown into a space as the printer wills. Make an appeal with either the solidity or the elegance of the type, according to the style of story you use it for.

Cartoon Style Makes Good Izzy Attractor

There is more kick to this cartoon for Private Izzy Murphy in the 65x2 for Warner's Orpheum Theatre, Chicago, than is packed by a large area of scene cut. There is the instant suggestion of comedy that will reach out and grab the average reader.

WARNER'S
ORPHEUM
STATE at MONROE
8:30 a.m. till MIDNITE
WARNER BROS. PRESENT
"PRIVATE IZZY MURPHY"
STARRING
GEORGE JESSEL
STAR of "THE JAZZ SINGER"
SPECIAL
Mr. George Jessel appears in person and on the screen this afternoon.
A Rollicking Comedy of Izzy's Irish Woes . . . You'll Laugh at Izzy . . . with a Tear in Your Eye.

TO SELL GEORGE JESSEL

The type bank at the bottom confirms your suspicions, but the cut will do most of the selling. It is a small space, but large enough to sell anywhere because it carries ample weight. The lettering is a trifle muddy, yet this remains an exceptionally good seller.

Nice Adjectives for Harry Langdon

The Rivoli Theatre, Baltimore, putting over Harry Langdon in The Strong Man, hands him some nice descriptive matter including "Titian of titters" and "Giant of giggle-getters." The cut has been routed to get in the name, but that helps to break the edge, and the Rivoli has achieved a nice display.

RIVOLI
AGAIN!
--Another Smashing Comedy Hit!
'Whatta Boy! Whatta Boy!
Samson, Hercules, Atlas and Sandow—just saplings compared to our strong man. He's a titan of titters—the giant of giggle-getters — the Nation's strongest gloom-buster!
New York Critics Acclaim It the Greatest Comedy Hit of the Year!
HARRY
LANGDON
"THE STRONG MAN"
A First National Picture
Rivoli Stage Presentation
YASHA BUNCHUK
Russian Solo Cellist of the Capitol Theatre, New York
A Musical Friend to Millions of Radio Fans
Imperial Brass Choir
With
Torcom Bezazian & Edna White
The Famous Record Artists

NICE OPENWORK

Sometimes these Baltimore spaces are overcrowded, but here there is plenty of space, though no waste. It is all inviting to the eye and is far more apt to be read than a mess of full face lines.

From The Lexington Leader
Wednesday, Sept. 15th.
THE LEXINGTON
LEXINGTON, KY., WEDNESDAY AFTERNOON
FIVE ROBBERIES EVIDENTLY WORK OF LONE BURGLAR
Same Method Used at All Houses Visited; $79 Cash Obtained Tuesday Night; Other Thefts Bring Total Over $100.
$25.00
REWARD
Will be paid for the arrest and conviction of this Lone Wolf, by the Kentucky Theatre.
The Lone Wolf has returned. He is operating in Lexington right now. He is wanted by the authorities of two continents.
Be On Your Guard!

FROM LEXINGTON, KY.

Here's a Novel for an Open Letter Display

Fifty Line Single Does Ample Selling

There is even some selling talk in this 50-line single from the Castle Theatre, Chicago, and fifty lines is less than four inches. The cut is the same size as the original, so you can judge.

ANOTHER GOOD SINGLE

This not only sells star and title but the fact that it is a Chicago premier, with three lines of selling talk. Keeping the type from the side rules gives a full dsplay, and another two or three inches would have given no better results.

Managers who complain that they cannot get good singles are mostly those who make the mistake of trying to talk too much. The trick in getting a good single is putting a single fact over prominently. It is better to tell of Mix in large letters than to try and run the entire program in so small a space as to cut the star name down.

Hand Lettering Loses Real Attraction Value

While this space for The Winning of Barbara Worth is good for Boston, the space would be considered pretty poor anywhere else. Boston remains the most consistently rotten advertising town in the country.

Even the title is poorly displayed through the use of an over-fancy style of lettering that is difficult to read. At that the title fares better than the rest. Unless you know the house you cannot discover that the 25-35-50 refers to the admission prices at different hours. The explanatory lines are completely lost in the reverse. It requires a magnifying glass to dope out the idea, and most readers do not carry magnifiers for the express purpose of reading theatrical advertising.

It is a dead waste of space to pay line rates for lines that are too small to be read. Here about half the copy is deliberately thrown away merely because it is all poorly lettered.

OBSCURELY LETTERED

Presumably in the original copy, which was several times larger than the newspaper space, these lines could be read because they were larger, but the reduction kills all legibility.

There has been some slow improvement in Boston. About once in three weeks some one house may make intelligent use of type, but mostly the space is thrown away, week after week. The only thing that saves the situation is that all houses are in the same box, so they suffer alike.

Takes Mostly Type to Sell Second Strogoff

This is the second week announcement for Michael Strogoff at the Rialto theatre, Washington, D. C., dropping approximately 7¼ inches over three columns. Being a continuance, the essentials are the holdover and the title, and these are brought up well.

A SECOND WEEK STROGOFF

The cut is almost entirely an attractor, and for that reason it is shoved over to a corner, and most of the selling is done with type. In the upper portion there is a little too much type.

This particularly applies to the bank following "The spectacular sensation." Here there are six lines of eight point bold with so small a face as to suggest a six-point. Both the number of lines and the bold-face detract from the display. Six point light italic would have given the same value as this heavy eight. Four lines instead of six would have permitted spacing out to get lightness and legibility, and the spaces above and below would have come through more clearly.

Using an italic in this section would have bettered the display above and below by fully one half. You can demonstrate this by placing three strips of black paper in a row. It's all black paper. Put a piece of grey between the two strips of black and the blacks look blacker above and below and the middle strip looks large because it is grey and not black.

A little study will often give twice as much for the space bill, or permit the bill to be reduced by using a smaller space. You can't do it if you leave it to the printer. He is not hired to do your thinking for you. He is a type setter; not an advertising expert. It's up to you to do the figuring and to tell him how. This is a good space, but it could be bettered.

Opens House With An Opening Letter

Here's one that dates back to August, but the idea is still good even though it may be late getting in. It was used to reopen the Grand theatre, Marion, Ohio, and to sell the opening attraction at the same time.

To
The Public
I take great pleasure in announcing that true to our continued policy of offering none but the best pictures obtainable, we have arranged for the early presentation of that intensely dramatic and spectacular Universal production "The Midnight Sun" with Laura La Plante, Pat O'Malley and a cast of over 500. I trust that we will see you at the opening, Monday, August Sixteenth.
Yours truly,
Ed. F. Reynard, Manager.
Grand Theatre

REYNARD'S OPENER

Manager Ed. F. Reynard not only announces the opening of the house but lauds The Midnight Sun, which was to be his opening attraction, and which explains the frame. The space is only a two fours, but it amply fills the requirements, and the frame gives it a conspicuousness that would not be gained by four times the space set merely in the usual open letter form.

Next attraction—National Laugh Month. Get it.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Fire Brigade"

M-G-M Presents Fire Feature That Has Color and Action, Love Interest, Mother-Love—Everything

COMBINING A SCORE of "sure fires" into one well-connected story, Metro-Goldwyn-Mayer seem to be possessed of another "The Old Nest"—with additions.

It is going to be whole-heartedly damned by every highbrow critic between the two seas, but about 98,000,000 of the great American public will thumb its noses at the critics and cry, laugh, thrill and be moved to cheers by the swift transitions of the story.

From a flat start this picture should be one of the sensational sellers of the season, but with the added backing of the organization of fire chiefs; to whom will be paid a substantial share of the profits, to be expended in fire prevention work, it should pass the financial records of much finer plays. It is purely a box office product, but wonderful box office material.

And it is one play in which the fire scenes are properly and expertly handled. We have no fireman-hero staggering through the smoke of a burning building. He goes to the floor, where the air is purer. He acts like a real fireman because he had a fire chief for an assistant director and the usual bulls are avoided.

Primarily it is supposed to be a propaganda play against flimsy construction, fire hazzards and other unnecessary risks, but there is no preachment. It is all solid entertainment in the early scenes, working up to a tremendous climax when a jerry-built orphan asylum is added to a bonfire that calls out the entire resources of the department.

Starting with comedy, dashed with the tragedy of the death of one of the O'Neil brothers, it works to a pretty love story in which a probationer falls in love with the daughter of a millionaire who spends in philanthropy the money he makes by building death traps as the silent partner in a crooked construction company. Then comes the reaping of the whirlwind and the boy's bravery wins the girl of his heart. It is all very elemental, never new, but the scenarist has worked with a certainty of touch that brings results in every scene.

As a fire spectacle it is tremendous, with thrilling runs by scores of motorized apparatus, crashing walls, flaming interiors, daring rescues and all the rest, but it remained for three white horses hitched to an old-fashioned steamer to lift the crowd out of its seats when it raced past the lumbering motor truck on the last alarm, which brings out even the antiquated horse-drawn equipment. You cannot resist the appeal of the old-time run.

The horses are the real stars, but Charles Ray as the nominal hero is a sympathetic and genuine figure as the probationer, of the third generation of O'Neils to fight the flames. Second in point of sympathy comes Eugenie Besserer, as the mother of heroes, giving her sons to the service with the sense of inevitability that comes to those whose loved ones wear the blue. Never overacting, she is a splendid figure. May McAvoy is charming as the girl and Bert Woodruff and Dan Mason ably handle much of the comedy.

The direction of William Nigh keeps pace with the skill of the players. He holds to the atmosphere and makes the players real.

The photographic work is unusually good, and there is a sequence in color unusually well handled. In every department the work has been done with careful finish that, united, makes this an unusually good production.

Even the highbrows are going to thrill over this picture. They can't help it. The thrills are there right straight through the story.

Metro-Goldwyn-Mayer
Presents
"The Fire Brigade"
With May McAvoy and Charles Ray
Directed by William Nigh

CAST

Helen Corwin	**May McAvoy**
Terry O'Neil	**Charles Ray**
James Corwin	**Holmes Herbert**
Joe O'Neil	**Tom O'Brien**
Mrs. O'Neil	**Eugenie Besserer**
Jim O'Neil	**Warner P. Richmond**
Capt. O'Neil	**Bert Woodruff**
Fire Chief	**DeWitt Jennings**
Pegleg	**Dan Mason**

Length, 8616 Feet

A gripping and accurate picture of life on the uniformed fire-fighting force with plenty of love-interest and some superbly handled fire scenes, no little comedy and thrills aplenty. An unusually entertaining comedy drama.

"The Popular Sin"

Sophisticated and Reminiscent Love Drama Is Given a Fine Interpretaton by Stellar Cast

ACCORDING TO JEAN COROT, a French novelist, the popular sin is the light assumption and discarding of the marriage yoke, and according to his private life, he is in a position to speak with authority. That's about the plot of Paramount's "The Popular Sin," which is a colorable imitation of plays that have done before, but with a rather different treatment. Produced by Malcolm St. Clair in the Continental fashion, it makes a very pleasant entertainment for the sophisticated and it does not suffer when contrasted with its forerunners.

Jean falls in love with a married woman and her faithless spouse, not knowing the woman, urges him to win, "since the simpleton cannot hold her." When he discovers that it is his own wife, he changes his tune, but it is too late. He solaces himself with Jean's second wife and eventually sends the novelist back to his first love.

The story sounds a bit ugly, but played in a light, airy fashion, it does not offend and it does very decidedly amuse. There are some fine comedy touches as when the philandering second wife drops a whole bunch of latchkeys from her handbag. It is all decidedly worldly wise, but sprightly which proves its redemption.

Florence Vidor wins most of the sympathy and plays the injured wife with a nice sense of values. Greta Nissen is a splendid foil with her voluptuous appeal. Clive Brook and Philip Strange, as the chief sinners play admirably against each other while Andre De Beranger shines in a minor eccentric comedy role.

As a dramatic eclair "The Popular Sin" is a tasty morsel.

Adolph Zukor and Jesse L. Lasky present
Florence Vidor in
"The Popular Sin"
With Clive Brook and Greta Nissen
Directed by Malcolm St. Clair
A Paramount Picture

CAST:

Yvonne Montfort	**Florence Vidor**
Jean Corot	**Clive Brook**
La Belle Toulaise	**Greta Nissen**
George Montfort	**Philip Strange**
Alphonse Martin	**Andre Beranger**
Lula	**Iris Gray**

Length—6,244 Feet

A fast-moving and amusing tale of many divorces, muddled love affairs and an eventual straightening out of the loves of two married couples. A well-produced and finely acted light society comedy that offers fine entertainment.

"The Overland Stage"

Ken Maynard's Newest Is Exceptionally Good Western of Pioneer Days and Indian Fighting

KEN MAYNARD has another corking good vehicle, a fitting companion to his "Senor Daredevil" in "The Overland Stage," his newest starring production for First National, and it should prove an excellent attraction for the average theatre.

Around the opening up of the vast territory of the Dakotas and neighboring states with the establishment of the first stage line, which was followed by a rush of homesteaders, Marion Jackson has built up an exciting story based on the opposition to this plan by tribes of Indians incited by a renegade white man.

Al Rogell, noted for the snap he puts into his productions of the great open spaces has beat his own record in this one. He has produced this picture on a big scale with dozens of wagons, scores of people and hundreds of real Indians in the battle scenes. At no time, however, is the interest overshadowed by the spectacular side or the action allowed to slow down. A fast pace is maintained and the interest held throughout. It is crackerjack action entertainment and we do not recall having seen a better handled or more exciting and realistic Indian fight sequence than the attack on the town and the spirited defense by the settlers.

The star has the role of a scout for the stage line and shows to advantage in the heroic sequences and as a crack rider. Kathleen Collins is again his leading woman and handles the role nicely. The cast contains well-known names such as Tom Santschi as the renegade and Sheldon Lewis as his pal, with Dot Farley, Jay Hunt and Florence Turner in minor roles. Paul Hurst joins the ranks of heavy men who have made good in rough he-man comedy roles.

Charles R. Rogers Presents
Ken Maynard in
"The Overland Stage."
Directed by Albert Rogell
A First National Picture
CAST:

Jack Jessup	**Ken Maynard**
Barbara Marshall	**Kathleen Collins**
Hawk Lespard	**Tom Santschi**
Aunt Viney	**Dot Farley**
Casey	**Paul Hurst**

Length—6,392 Feet

Story of the opening up of the Dakotas to civilization by the establishment of an overland stage route which was bitterly opposed by the Indians, who were incited by a renegade white man. Thrills, Indian fighting, romance and comedy galore.

"The Bandit Buster"

Friendly Kidnapping That Became Real Is Theme of Newest Buddy Roosevelt Western

Lester F. Scott, Jr., presents
"The Bandit Buster"
Starring Buddy Roosevelt
Directed by Richard Thorpe
An Associated Exhibitors Production
CAST:

Buddy	**Buddy Roosevelt**
Sylvia Morton	**Molly Malone**
Bob	**Robert Homans**
Sylvia's Mother	**Winifred Landis**
Morton	**Lafe McKee**

Length—4,468 feet

Sylvia conspires with Buddy to kidnap her father away from business. Real bandits, however, capture him and hold him for ransom, but Buddy brings about his rescue and wins consent to his marriage to Sylvia. Snappy actionful western story.

A FRIENDLY kidnapping engineered by the hero to get his sweetheart's father from business and give him an enforced vacation, but which turned out to be a regular "hold-for-ransom" affair when real bandits got wind of the scheme, furnishes the basis for the newest Associated Exhibitors' western, "The Bandit Buster," starring Buddy Roosevelt.

As usual with this series, there is an abundance of action, with something doing every minute. To insure this, plausibility has at times been sacrificed but the completed picture certainly moves at good speed with plenty of fighting, riding, villains and other essential western trimmings. The title, of course, refers to the fact that the hero succeeds in "busting" the plans of the bandits and rescuing his prospective father-in-law for, of course, there is a romantic angle to the story. The climax showing the assault of an old pueblo provides a lot of excitement and thrills and there are several other situations that have been handled with speed and snap, while comedy relief in the person of the hero's pal, is not wanting.

This should prove a satisfactory program offering where westerns are popular.

"Bertha, The Sewing Machine Girl"

Elaborate and Modernized Version of Famous Stage Melodrama Is Thoroughly Entertaining

WITH MADGE BELLAMY in the title role, William Fox is presenting a modernized version of Theodore Kremer's tremendously thrilling and popular melodrama that at one time was the king pin of the attractions of practically every stage repertoire company.

Under Irving Cummings direction, this old favorite has been given an elaborate production and should prove a popular attraction. It should bring back the old-timers and please the younger patrons, for it has plenty of snap and action with a climax exciting enough to satisfy the most exacting melodrama fan.

Only for a brief period at the opening of the picture is Bertha seen as a sewing machine girl. She gets a job as a telephone girl with a lingerie manufacturing company, later becomes their most popular model, is lured aboard a yacht by the manager and rescued by the assistant shipping clerk, who turns out to be the real owner of the company.

One of the highlights of the picture is an elaborate and alluring display of attractive models in the latest things in lingerie, some of the most attractive displays being worn by Miss Bellamy. There is also good human-interest comedy contributed by the heroine's father, who works hard to keep from working.

The action climax is especially exciting and well-handled, with some excellent shots of the motorboat racing a train and the yacht being chased by a police boat. Altogether, the picture holds the interest nicely and is decidedly entertaining melodrama.

Madge Bellamy is a sprightly and attractive Bertha, who is shown as a thoroughly up-to-date, self-reliant, sunny-dispositioned girl. Allan Simpson is a good-looking and likeable hero, and Paul Nicholson is an excellent gentlemanly villain. J. Farrell MacDonald is fine as the girl's father.

William Fox presents
"Bertha, the Sewing Machine Girl"
Starring Madge Bellamy
Based on play by Theodore Kramer
Directed by Irving Cummings
CAST:

Bertha Sloan	**Madge Bellamy**
Roy Davis	**Allan Simpson**
Jessie	**Sally Phipps**
Morton	**Paul Nicholson**
Flo	**Anita Garvin**
Sloan	**J. Farrell MacDonald**
Mrs. Sloan	**Ethel Wales**

Length—5,242 Feet

Losing her job as a sewing machine girl, Bertha finally becomes a model and is lured to the home of the manager and taken on a yacht but is rescued after a chase by the supposed shipping clerk, who turns out to be the big boss. Exciting action melodrama.

"Just Another Blonde"

Pleasing Romance of Two Pals and Two Girls Features Dorothy Mackaill and Jack Mulhall

LIKE DAMON AND PYTHIAS of the well-known Greek legend, the hero and his pal in the First National production, "Just Another Blonde" are ever ready to make sacrifices for each other, everything however ends happily for all concerned in this pleasing little romance of two Twentieth Century couples.

The story concerns a chap who has no faith in woman except his mother. His pal begs him to plead for him with a girl and of course he ends by falling in love with her but is willing to sacrifice his own love. His pal, however tells him it was a put-up job and that he is really in love with the girl's room-mate.

As screened, it is not quite clear as to whether it was really a frame-up or if the pal was sacrificing his own love for his friend, the story being capable for either interpretation and patrons can take their choice. The story is slight and considerable of the material does not advance the plot. There is good human interest, a pleasing romance, effective comedy relief and a really thrilling aeroplane accident where the plane lands after losing a wheel and takes a nose dive, and it should prove a reasonably popular attraction.

Jack Mulhall and Dorothy Mackaill are well cast in the leading roles and the same is true of Louise Brooks and William Collier, Jr., as their pals each give thoroughly creditable interpretations of their roles and add materially to the entertainment value of the picture.

First National Pictures, Inc., Presents
"Just Another Blonde"
With Dorothy Mackaill and Jack Mulhall
Based on story by Gerald Beaumont
Directed by Alfred Santell

CAST:

Jeanne Cavanaugh.....**Dorothy Mackaill**
Jimmy O'Connor.....**Jack Mulhall**
Diana O'Sullivan.....**Louise Brooks**
Kid Scotty.....**William Collier, Jr.**

Length—5,603 Feet

Jimmy, a woman-hater, is persuaded by his pal Scotty to intercede with Diana for him and falls in love with her but hesitates to marry her until Scotty tells him that it is O K, as they framed him and that Scotty really loves Jeanne's pal Diana. Pleasing romance with thrill climax.

"The Timid Terror"

George O'Hara Starred in Pleasing Story of Meek Chap Who Suddenly Developed Pep

WITH GEORGE O'HARA as the star, F. B. O. is offering "The Timid Terror," the story of a spineless office worm who, inspired by his sweetheart and made desperate by being fired suddenly develops punch, pep, initiative and excellent judgment and ends by winning both the coveted promotion and the girl.

The development of the character of the "office-worm" and the building up of the story follows along the usual lines of stories of this type and while his sudden change to a virile, forceful, resourceful go-getter is far from convincing, the theme has been interestingly handled with effective comedy touches that makes it good entertainment for the masses. Particularly pleasing is the actionful climax, a wild auto ride to catch a train, with the down-trodden chap bossing his former employer. The sympathy is well-placed and there is a lot of satisfaction in seeing the bull-dozing boss and the conceited rival get the worst of it.

Joseph P. Kennedy presents
"The Timid Terror"
Starring George O'Hara
Directed by Del Andrews

CAST:

Talbot Trent.....**George O'Hara**
Mrs. Trent.....**Edith Yorke**
Dorothy Marvin.....**Doris Hill**
Howard Gramm.....**Rex Lease**
Amos Milliken.....**George Nichols**
Mrs. Milliken.....**Dot Farley**

Length—4,872 Feet

Talbot Trent lacking in nerve gets fired when he asks for a promotion. He takes the bull by the horns, bulldozes his employer on a wild auto ride and finally lands the job and thereby wins his sweetheart as well. Good human-interest drama.

George O'Hara gives a good performance in the title role and Doris Hill is pleasing as the girl. Rex Lease is an excellent type for the big-headed rival while George Nichols and Dot Farley as the boss and his wife add considerably to the amusement value of the story. A lot of laughs are supplied by the fact that the hero is being continually mistaken for a taxi driver as a friend has given him a meterless cab, in fact most of the comedy and much of the story interest is built around this taxi.

"The Silent Rider"

Search for a Red-Headed Husband Gives an Amusing Twist to New Hoot Gibson Western

THERE IS A REFRESHING novelty that adds to both the comedy and dramatic angles of the newest Hoot Gibson western for Universal "The Silent Rider", built around the romance of a cow puncher and a girl who announces she has come west to look for a red-headed husband.

Although it is easily guessed before the finish that she already has one and that he is the villain who has mistreated their little boy whom the hero has found and adopted as a pal, this situation permits the introduction of amusing comedy in the fact that all the boys misunderstand and seek to develop crops of red-hair. There is good human interest in the kiddie stuff and for those who do not guess the outcome it will provide a pleasing surprise.

Plenty of western action has been provided with the villain as the leader of a gang of mail robbers who plant the evidence so that the hero is suspected and a fast chase ending with the death of the villain, clearing the way for the wedding of hero and heroine. Although not as peppy as some of his previous releases this one will probably please the horde of Gibson fans.

Blanche Mehaffey makes an exceptionally attractive heroine while Otis Harlan is an amusing and decidedly unique type of cowboy, certainly a novel role for this well-known actor. Hoot, is his usual likeable self.

Ethan Laidlaw is sufficiently villainous to please the most exacting fan while Lon Poff is amusing in a minor role and little Wendell P. Franklin adds to the comedy and dramatic values as the mistreated kiddie.

Carl Laemmle Presents
"The Silent Rider"
Starring Hoot Gibson
From story "The Red-Headed Husband" by Katherine Newlin Burt
Directed by Lynn Reynolds

CAST:

Jerry Alton.....**Hoot Gibson**
Marian Faer.....**Blanche Mehaffey**
Red Wender.....**Ethan Laidlaw**
Sourdough.....**Otis Harlan**
Tommy.....**Wendel P. Franklin**
Baldy.....**Lon Poff**

Length—5,805 Feet

Jerry falls in love with Marian, who is searching for a husband and it develops that the villain Wender is the man and has run away with their little boy. Wender is killed and Marian accepts Jerry as her new hus-
Baldy.....**Wendel P. Franklin**

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

KOSHER KITTY KELLY. (7 reels). Star, Viola Dana. This is a fine picture and should go over good anywhere. I didn't get enough out to pay half the expenses but no fault of the picture. Don't understand why I didn't have a good house as the people here like good comedy and this picture has lots of it. Tone good, appeal 90 per cent. Sunday, special yes. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

LADDIE. (6,951 feet). Star, John Bowers. A snow storm and Laddie came at the same time, but believe me, it pulled good at that. A clean, wholesome picture of the American family with a good moral. Sorry the weather wasn't good because this picture is of the type you want them all to see, especially in small towns. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ONE MINUTE TO PLAY. (7,420 feet.) Star, Red Grange. Played this a week to fair business but paid too much for this one. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

TRAFFIC COP. (5,195 feet). Star, Lefty Flynn. A good, clean show, nothing big. It should be a fine show to run during Christmas week. Tone O.K., fair appeal. Sunday yes, special no. Draw town, rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

First National

IT MUST BE LOVE. (6,840 feet). Star, Colleen Moore. This picture brought us lots of praise. Man, it is away ahead of Ella Cinders and Irene. Comedy and pathos galore in this number and, for a wonder, Colleen doesn't start out in rags and work up to riches. She starts out as a wealthy man's daughter who finally learns to love what she hated most. You can't go wrong on it, Gang, as it is fine entertainment. Tone O. K. strong appeal. Sunday, special yes. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

KNOCKOUT. Star, Milton Sills. Fair picture but nothing to rave about: Sills doesn't draw here. The only picture of his I was able to make any money on was the Sea Hawk. Personally can't see him—don't consider him handsome or able to make a good looking he-man. Tone O.K. Sunday, special no. H. L. Beudon, Grand Theatre, Port Allegany. Pennsylvania.

MEMORY LANE. (6,825 feet). Stars, Conrad Nagel, Eleanor Boardman. A sweet little picture, clean as a whistle and very beautiful. It pleased and did a satisfactory business. Tone, Sunday O.K. Appeal good. Special no. Draw all types, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

NEW COMMANDMENT. (7 reels). Star, Blanche Sweet. A fine program picture and I think everyone enjoyed it very much. Played two days to small houses and made knocks have been seen in this department, but here the picture proved a fair offering. Tone O.K. Appeal fair. No special. Draw all sort, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville Louisiana.

PUPPETS. Star, Milton Sills. Some knocks have been seen in this department, but here the picture proved a fair offering. Tone, O. K. Appeal, fair. No special. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

The Index to Reports from July to December appears this week. Together with the previous Index, in the final June issue, this gives you a complete index to every report on a galaxy of box office bets, some of which you may have missed. And, maybe, a few gentle warnings!

Here it is, preserve it, consult it.

Fox

LAST OF THE DUANES. Star, Tom Mix. I don't run Mix very often and this one sure surprised me. A good picture for those who like cowboys and sure will bring them. Tone O. K. Appeal good. Sunday yes, special no. Draw town, country class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

A MAN FOUR SQUARE. Star, Buck Jones. This is a good Jones picture. Jones is a good actor and if given the same publicity as Mix, will get the business. Why don't Fox make heralds and twenty-four sheets on Jones. He deserves it. Draw town, rural town 2,500. Admission 10-25. S. E. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

MY OWN PAL. (6,008 feet). Star, Tom Mix. Good. Tom still holds up here. Draw town, rural, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

Metro-Goldwyn

OLD CLOTHES. (5,915 feet). Star, Jackie Coogan. Good, clean little picture: Jackie drew for me. and that is what I want, so would say "book it." Tone, appeal good. Sunday yes, special no. Draw town, farm class, town 600. Admission 10-30, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

OLD CLOTHES. Star, Jackie Coogan. This is the style of picture our crowd likes. Seemed to please everybody. Rain—and roads muddy, but had a fair crowd. Tone good, appeal 95 per cent. No for special. Draw town, country class, town 860. Admission 10-25. Oren J. Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

PARIS. Stars, Charles Ray, Joan Crawford. Just a program suitable for a filler in a vaudeville house. Metro—you have everything to make pictures—what is wrong? Wm. A. Clark, Sr., Castle Theatre, Havana, Illinois.

WANING SEX. Star, Norma Shearer. Very good and suited fine. Not her best, but a dandy. Good anywhere. Tone good, appeal fine. Sunday, special no. Draw farming class, town 412. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

WANING SEX. Star, Norma Shearer. **UPSTAGE** (same star). I got blown up on the first title and got Norma's latest—Upstage—instead, which latter picture got lots of good comments. Played one day to a good house. Tone, appeal good. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Paramount

ALOMA OF THE SOUTH SEAS. (8,544 feet). Star, Gilda Gray. Fine. This picture will please your patrons. Beautiful sea scenes and good story. Percy Marmont does good work. Draw town, rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

AMERICAN VENUS. (7,921 feet). Star, Esther Ralston. Better than the average picture because of the marvelous Technicolor style show. It went over big with both sexes. Even the youngsters Oh'd and Ah'd. Picture needs exploitation, but will please. Guy C. Sawyer, Town Hall, Chester, Vermont.

ANCIENT HIGHWAY. (7,506 feet). Star, Jack Holt. The author, James Oliver Curwood, must have had the movies in mind when he wrote this story, for it is fine screen material. It is much better than ordinary outdoor program pictures and title and name of author, combined with producer's trade mark, made box office feel 100 per cent. to the merry. Guy C. Sawyer, Town Hall, Chester, Vermont.

A SON OF HIS FATHER. (6,925 feet). Star, Warner Baxter. The name of Harold Bell Wright sold them and the picture pleased them. Warner Baxter and Bessie Love were very good. A made to order small town picture. Guy C. Sawyer, Town Hall, Chester, Vermont.

BEHIND THE FRONT. (5,525 feet). Star team, Hatton-Beery. All the good things said about this are true. It is a tip-top comedy and I don't mean maybe! Tone good, appeal great. Sunday, special yes. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

BEHIND THE FRONT. (5,525 feet). Star team, Hatton-Beery. Everybody has reported this big. It only did an average business for me, and extra heavy advertising. Drawn town, rural, town 2,500. Admission 10-25. S. H. Rich, Rich heatre (450 seats), Montpelier, Idaho.

BLIND GODDESS. (7,365 feet). Star cast includes Jack Holt. An excellent show, well played and cast. Very interesting and attention holding through its entire showing. A real show. Tone, appeal good. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

CAT'S PAJAMAS. (6 reels). Star, Betty Bronson. Pleased majority, good comedy. Tone good, appeal fair. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

DIPLOMACY. (6,950 feet). Star, Blanche Sweet. Did not care for the story but Blanche Sweet is a very fine actress and does very well in part. Picture well made and direction fine. Tone, appeal good. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

GRASS. An excellent picture that was interesting from start to finish to the adults of our audience. For the better class audience. Tone, appeal good. Not special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

EAGLE OF THE SEA. (7,250 feet). Star, Ricardo Cortez. A historical picture which didn't do much business or please all. It's hard to please the public these days—but when the right ones come up we know it! R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ENCHANTED HILL. (6,326 feet). Star, Jack Holt. Peter B. Kyne wrote a great movie story in this tale of the West. It is the modern West, and different for that very reason. A dandy small town picture. Guy C. Sawyer, Town Hall, Chester, Vermont.

FINE MANNERS. (7 reels). Star, Gloria Swanson. Gloria makes a feature worth looking at out of a very poor story. Pleased everyone on account of Gloria being the star. Tone, appeal good. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

FINE MANNERS. (7 reels). Star, Gloria Swanson. Those that come to see Swanson will say this one is good. Business fair. Tone O.K. Appeal good. Sunday yes, special no. Draw town, country class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

FOR HEAVEN'S SAKE. (5,356 feet). Star, Harold Lloyd. Have read a lot of adverse reports on this picture, but it drew well for me and everyone well pleased. It's a different type of picture than The Freshman; but don't let anyone tell you it is not a good comedy, for it is. Tone O.K., appeal 95 per cent. Sunday no, special yes. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

FORLORN RIVER. Star, Jack Holt. Not as good as some of Zane Grey's pioneer stories but can't kick, as it drew good. Story does not follow book closely. Tone(appeal good Sunday, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FORLORN RIVER. Zane Grey story. This is an excellent Zane Grey and well directed. and acted by the usual Jack Holt. Pleased everyone and did a nice business for me. A western above the average. Tone, Sunday O. K. Appeal 90 per cent. Sunday yes. Draw from industrial town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

GOOD AND NAUGHTY. Star, Pola Negri. The best Negri story to date. A very fine comedy that amused a great many of our crowd. Well cast and acted. Tone, appeal good. Not special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

Producers Dist. Corp.

BAD LANDS. Star, Harry Carey. Six reels, film in good condition. Didn't make much money but show was well liked. Book this and please your people. Tone good, appeal fair. Sunday no. Draw general class, town 470. Admission 15-25. A. F. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

DANGER GIRL. Star, Priscilla Dean. A good double-feature picture. Pleased, but did not draw well. Mitchell Conery, Columbia Theatre, Rensselaer, New York.

LAST FRONTIER. Star, William Boyd This one drew good, although it was terribly draggy. I never saw so many buffalos in all my days. This will please the farmers. Tone O. K. Good appeal. Sunday, special yes. Draw town, country class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

OFF THE HIGHWAY. Star cast. Eight reels. Good and well liked by those who saw it. Did not draw for me, but no fault of picture. Almost a special. Tone good, attendance poor. Sunday yes. General class, town 470. Admission 15-25. A. F. Mathias, Dillsboro Theatre, Dillsboro, Indiana.

PRAIRIE SAINT. Star, Harry Carey. A fair western show. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

RED DICE. Star, Rod LaRocque. One of the best of LaRocque's latest releases. A novel plot with plenty of action and suspense. Pleased our audience. Mitchell Conery, Columbia Theatre, Rennselaer, New York.

SEVEN DAYS. Star, Lillian Rich. Seven reels, in good condition. Drew a good crowd and was well liked; but too much elevator stuff. Tone fair, appeal good. Sunday no. Draw general class, town 470. Admission 15-25. A. F. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Intiana.

SHIPWRECKED. Star, Seena Owen. Seven reels, good condition. Some liked it, others didn't—about fifty-fifty. Didn't appeal to me. Tone none, appeal fair. Draw general class, town 470. Admission 15-25. A. F. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

THREE FACES EAST. (7,419 feet). Star cast. Seven reels, good condition. I liked it fine but a lot of others didn't seem to—too deep for some people. Tone, appeal good. Sunday no. Draw general class, town 470. Admission 15-25. A. F. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

United Artists

THE BAT. Star cast. The best show we have had in a long time. This is the kind of show about which you can look your patrons in the eye and know they were pleased. Tone O K. Appeal 100 per cent. Sunday, special yes. Draw town, rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

Universal

STELLA MARIS. Star, Mary Philbin. Very good picture: would please any audience. Tone, appeal good. Sunday yes, special no. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Straight From the Shoulder Index

Covering Reports in Issues From July 3 to December 25

Dates following titles, listed alphabetically under company headings, indicate issues in which reports on that title were published. Independent productions are listed under that head.

This Index is published every three months. It is cumulative for each six-month period—January to March in March; January to June in June; July to September in September; July to December in December. It appears in the final issue of the month stated or issue immediately succeeding.

Associated Exhibitors

Big Show, the. Aug. 28-Oct. 23
Bonanza Buckaroo. Oct. 23.
Camille of the Barbary Coast. Aug. 28-Oct. 30.
Carnival Girl. Nov. 29.
Earth Woman. Aug. 28.
Going Up. July 10.
Hearts and Fists. July 10-July 31-Aug. 21.
His Buddy's Wife. Aug. 28.
Last Edition. Oct. 30.
Miracle of Life. Oct. 30.
Manhattan Madness. Sept. 4.
North Star. July 10-Sept. 4-Oct. 23-Oct. 30.
Rawhide. Oct. 30.
Skyrocket. July 31-Aug. 7-Sept. 4-Sept. 11-Oct. 23.
Under the Rouge. Sept. 18
Yankee Consul. Oct. 2.

Columbia

Columbia Pictures. Oct. 30.
Danger Signal. Aug. 28.
Fighting for Honor. Sept. 18.
Lure of the Wild. Aug. 28.
Phantom of the Forest. Oct. 30.
Prince of Broadway. Oct. 30.
S. O. S. (Perils of Sea). Aug. 28
When Husbands Flirt. Nov. 27.

F. B. O.

Alias Mary Flynn. Sept. 18.
All Around Frying Pan. July 31-Oct. 2-Nov. 6-Nov. 29.
Arizona Streak. July 10-July 24-Sept. 18-Oct. 2-Nov. 27-Dec. 11.
Bandit's Baby. July 24-Oct. 23-Nov. 6.
Beyond the Rockies. July 21-Oct. 2.
Better Man. Nov. 6-Nov. 27-Nov. 29-Dec. 18.
Bigger Than Barnum's. Oct. 30-Nov. 20.
Blue Streak. July 24-Oct. 2-Nov. 6.
Born to Battle. July 24-Sept. 11-Nov. 6-Nov. 20.
Breed of the Border. Oct. 2.
Broadway Gallant. July 10-July 24-Oct. 2-Nov. 6-Dec. 11.
Broadway Lady. Sept. 4.
Cheap Kisses. July 24.
College Boob. Nov. 20-Dec. 11.
Cowboy Cop. Sept. 18-Oct. 2-Oct. 23-Nov. 29.
Cowboy Musketeer. July 24-Aug. 7-Oct. 2-Oct. 23-Dec. 11.
Danger Line. Sept. 11.
Dangerous Coward. Aug. 7.
Dangerous Flirt. Aug. 28-Oct. 23.
Deadline. Oct. 23.
Devil's Gulch. Oct. 30-Nov. 20.
Doubling With Danger. Oct. 2-Nov. 6-Dec. 18
Drusilla With a Million. Aug. 7-Oct. 2-Oct. 9.

F. B. O. Pictures. Nov. 20.
Fighting Boob. Aug. 7-Dec. 18.
Fighting Demon. Aug. 7.
Fighting Sap. Aug. 7.
Flame of the Argentine. Oct. 16-Nov. 6-Dec. 18.
Flaming Waters. July 31-Aug. 7-Aug. 28-Sept. 4-Sept. 11-Oct. 16-Nov. 6.
Forbidden Cargo. July 10.
Flashing Fangs. Nov. 29.
Girl of the Limberlost. July 10-Oct. 9.
Glenister of the Mounted. Sept. 11-Nov. 6.
Hair Trigger Baxter. Nov. 20-Dec. 18.
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Lillian Rich in Hal Roach Comedies for Pathe, wears a novel headdress.

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Lucky Lady. July 10-Aug. 14-Sept. 18-Sept. 25-Oct. 16.
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Arizona Sweepstakes. July 10-July 24. Oct. 23-Dec. 11.
Beautiful Cheat. July 24.-Oct. 23-Nov. 13.
Blue Blazes. July 24.
Blind Husbands. July 10.
Border Sheriff. Dec. 18.
Burning Trail. July 24.
Bustin' Through. July 24-Sept. 4-Oct. 9-Oct. 23-Dec. 4.
Calgary Stampede. July 24-Sept. 4-Oct. 9-Nov. 13-Dec. 4-Dec. 11.
California Straight Ahead. July 10-July 24-Sept. 18-Oct. 9-Oct. 23-Dec. 4-Dec. 11-Dec. 18.
Call of Courage. Dec. 4.
Chip of the Flying U. July 24-Sept. 11-Oct. 9-Oct. 16.
Circus Cyclone. Sept. 19-Dec. 4.
Cohens and the Kellys. July 17-July 24-Aug. 21-Oct. 9-Oct. 16-Dec. 4-Dec. 18.
Combat. July 17-Aug. 21-Sept. 11.
Dar Days. Nov. 27.
Delicious Little Flirt. Dec. 11.
Demon. Dec. 18.
Fifth Avenue. July 24.
Fighting Fury. July 24.
Flaming Frontier. July 24-Sept. 18-Nov. 20-Nov. 27-Dec. 18.

Virginia Valli, a Fox player, in a costume that is reminiscent of Barcelona on a moonlight night.

Flying Hoofs. July 24.
Gaiety Girl. July 10-July 24-Aug. 7.
Goose Woman. Oct. 9.
Her Big Night. Dec. 18.
His People. July 24-Aug. 7-Sept. 11-Nov. 27-Dec. 4.
Hit and Run. Aug. 7-Nov. 13.
Home Maker. Aug. 7.
Hurricane Kid. Aug. 7-Aug. 28.
I'll Show You the Town. July 17-Aug. 7-Oct. 9.
K—the Unknown. Aug. 7.
Let 'Er Buck. Aug. 21.
Little Giant. Aug. 7-Sept. 11-Nov. 6-Nov. 20.
Lorraine of the Lions. July 10-Oct. 9.
Love and Glory. July 17.
Love Thief. Oct. 9.
Man in Blue. Aug. 7.
Man in the Saddle. Aug. 28-Sept. 18-Dec. 4-Dec. 11.
Marriage Clause. Oct. 9.
Measure of a Man. Aug. 21.
Midnight Sun. Oct. 16-Nov. 27.
My Old Dutch. July 10-Oct. 9-Nov. 27.
Oh, Doctor. July 10-Aug. 7.
Old Soak. Oct. 30.
Outlaw's Daughter. Oct. 23-Dec. 11.
Outside the Law. July 3-Aug. 7-Oct. 2-Oct. 30.
Peacock Feathers. July 3-Oct. 2.
Poker Faces. Oct. 2-Oct. 16.
Phantom Bullet. Aug. 21-Sept. 11-Sept. 18-Nov. 20.
Phantom of the Opera. July 3-Sept. 25-Nov. 20.
Raffles. July 10.
Runaway Express. Nov. 6.
Rustlers Ranch. Nov. 20.
Red Rider. Sept. 11.
Ridin' Thunder. Aug. 7.
Roaring Adventure. Sept. 4.
Rolling Home. Aug. 7-Aug. 21-Sept. 4-Oct. 30-Nov. 27.
Saddle Hawk. July 31-Aug. 7-Nov. 27.
Sawdust Trail. Oct. 2.
Secrets of the Night. July 31.
Set-Up, The. July 3.
Scarlet Streak. Oct. 2.
Siege. July 17-Aug. 28-Nov. 29.
Six Shootin' Romance. Oct. 16.
Skinner's Dress Suit. July 10-July 31-Oct. 16.
Sky High Corral. Oct. 2.
Spook Ranch. July 10-July 17-Nov. 13-Nov. 20.
Sporting Life. Sept. 12-Nov. 6-Nov. 29.
Stella Maris. July 17.
Still Alarm. July 10-July 31-Oct. 2-Oct. 16-Oct. 30-Nov. 13.
Storm Breaker. July 31-Oct. 16.
Sunset Trail. July 10.
Take It From Me. Nov. 29.
Taming the West. Sept. 25.
Teaser. July 17-July 31-Aug. 14-Aug.28-Nov. 27-Nov. 29.
Texas Streak. Nov. 13-Nov. 27.
Tornado. Sept. 4.
Trap. Sept. 18.
Triple Action. Aug. 28-Nov. 6.
Two Fisted Jones. Aug. 14-Aug. 28-Sept. 18-Nov. 13.
Under Western Skies. July 17-Aug. 28-Sept. 4-Sept. 18-Sept. 25-Oct. 9-Oct. 16.
Universal Pictures. Oct. 9-Nov. 6-Nov. 13.
Watch Your Wife. Aug. 14-Aug. 21.
What Happened to Jones. Aug. 14-Aug. 21-Sept. 4-Oct. 2-Oct. 9-Oct. 23-Oct. 30.
Where Was I? Oct. 9-Oct. 23-Nov. 6-Nov. 29.
White Outlaw. Sept. 18-Oct. 30-Nov. 29.
Wild Horse Stampede. Oct. 9.
Woman's Faith, A. July 10-Aug. 14-Nov. 29.

Warner Bros.

Across the Pacific. Nov. 27-Dec. 11-Dec. 18.
Age of Innocence. July 10-Aug. 14.
Babbitt. July 10.
Below the Line. Aug. 14.
Bobbed Hair. Sept. 18.
Bridge of Sighs. Nov. 29.
Broadway After Dark. July 10-Nov. 27-Nov. 29.
Cave Man. Oct. 9-Oct. 30.
Conductor 1491. July 10.
Country Kid. July 31.
Daddies. Oct. 23.
Fighting Edge. July 10-Oct. 9.
Footloose Widows. Nov. 27.
George Washington, Jr. July 10.
Gilded Highway. Oct. 9.
Hell Bent Fer Heaven. Oct. 9.
His Majesty, Bunker Bean. Oct. 9.
Hogan's Alley. July 17-Aug. 7-Oct. 2.
How Baxter Butted In. July 10-Oct. 9.
Kiss Me Again. Aug. 7.
Lighthouse by the Sea. July 3-July 17-Aug. 21-Sept. 25.
Limited Mail. July 10-Aug. 28-Oct. 9.
Little Irish Girl. Aug. 28-Oct. 30.
Lover's Lane. Nov. 6.
Man on the Box. July 10-July 24-Aug. 28.
Man Upstairs. July 24-Dec. 18.
Night Cry. July 3.
Oh, What a Nurse. July 3-July 17-Oct. 30.
Other Women's Husbands. July 31.
Pleasure Buyers. July 17-Sept. 18-Oct. 9.
Red Hot Tires. July 17-July 31-Nov. 29.
Rose of the World. Oct. 16.
Sea Beasts. July 31-Aug. 21-Dec. 4.
Seven Sinners. Sept. 11-Oct. 16-Nov. 27.
Silken Shackles. Aug. 7.
Tenth Woman. Aug. 28.
Tracked in Snow Country. July 17-Aug. 7-Aug. 28.
Why Girls Go Back Home. Nov. 27.
Wife Who Wasn't Wanted. Aug. 21.

Independents

After Midnight. Sept. 4.
American Pluck. Sept. 4.
Bandit Tamer. Aug. 14.
Bashful Buccaneer. July 10.
Big Pal. Sept. 4.
Blue Blood. Sept. 4-Nov. 13.
Brand of Cowardice. Aug. 14.
Canyon Rustlers. July 10.
Capital Punishment. July 10-Aug. 14-Dec. 11.
Captain January. July 10-Oct. 23.
Coast Patrol. Aug. 14.
Dangerous Fist. July 10.
Dangerous Pleasure. Sept. 4.
Danger Signal. Aug. 14.
Davy Crockett. July 10.
Double Action Daniels. Sept. 11.
Fair Play. Sept. 4.
Fighting Cub. Aug. 14.
Foreman of Bar-Z. July 3.
Free to Love. Aug. 14.
Girl Who Wouldn't Work. Aug. 14.
Gold Hunters. July 17.
Go Straight. Aug. 14.
Lover's Island. Aug. 28.
Man of Iron. Sept. 13.
Mine With the Iron Door. July 17.
Morals for Men. Aug. 28.
My Neighbor's Wife. Sept. 18.
Phantom Express. Aug. 14.
Plastic Age. Aug. 21.
Prince of Broadway. Aug. 14-Sept. 4.
Red Love. July 17.
Riding Romances. July 17-Oct. 30.
Shining Adventure. July 3.
Speed Mad. July 17.
Unchastened Woman. Sept. 4. July 17.
Wizard of Oz. Sept. 4-Nov. 6.

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by O. T. Taylor

A Suggestion For Picture Presentation Set

Here Is Ideal Plan for Theatres Not Showing Variety with Their Pictures

IN nearly all the newer theatres the picture screen is placed some distance back of the proscenium opening.

The advantages are apparent. The front rows, usually considered undesirable seats, are less difficult to sell if the screen is further back. By using drapes around the screen the picture is given a shadow-box effect that enhance the beauty of the photography. The stage space at each end of the screen may be decorated with flower vases, stands or lamps. Most remote control curtain machines also come equipped with switch for automatic on and off light connection. By using this sort of machine the lights in stand lamps or other illuminated stage decorations can be flashed on as the drapes close and off again as the drapes begin to open.

The distance that the screen can be set back of the proscenium is governed largely by the width of the proscenium, and the size of the screen. If the proscenium is but a little larger than the screen the latter cannot be placed very far back without danger of hiding part of the screen from view of occupants in the end seats in front rows.

The plans offered herewith pictures an ideal setting for theatres that do not regularly show vaudeville. The set can, however, be adapted to vaudeville as well by rigging the ceiling piece to fly and putting gliders under the columns.

The plans are drawn to a proscenium of a three to four proportion.

To proportion this plan to a given size divide the plan into as many spaces as the proscenium is feet in size. Thus, if the proscenium opening AA is 24 feet simply divide the plan into 24 spaces, each space to represent one foot.

For stage presentations, this set, if not too deep, may be left in place; the columns and side tabs taking the place of tormentors. The presentation set is then used back of the picture set and the drapes used for opening or closing the presentation or both.

BUILDING THE SET

Spacing the plan as explained above, in feet units, will furnish the correct diameter of the columns in proportion to the proscenium opening.

On a sheet of paper draw a number of circles the first, or largest, to be of the same diameter as bottom of column, being the bottom core. For each three-foot section of column height draw another circle, each circle thus drawn to be one half inch smaller than the one preceding it. See figure 3. These circles will furnish the sizes of the corresponding cores in figure 4.

(Continued on next page)

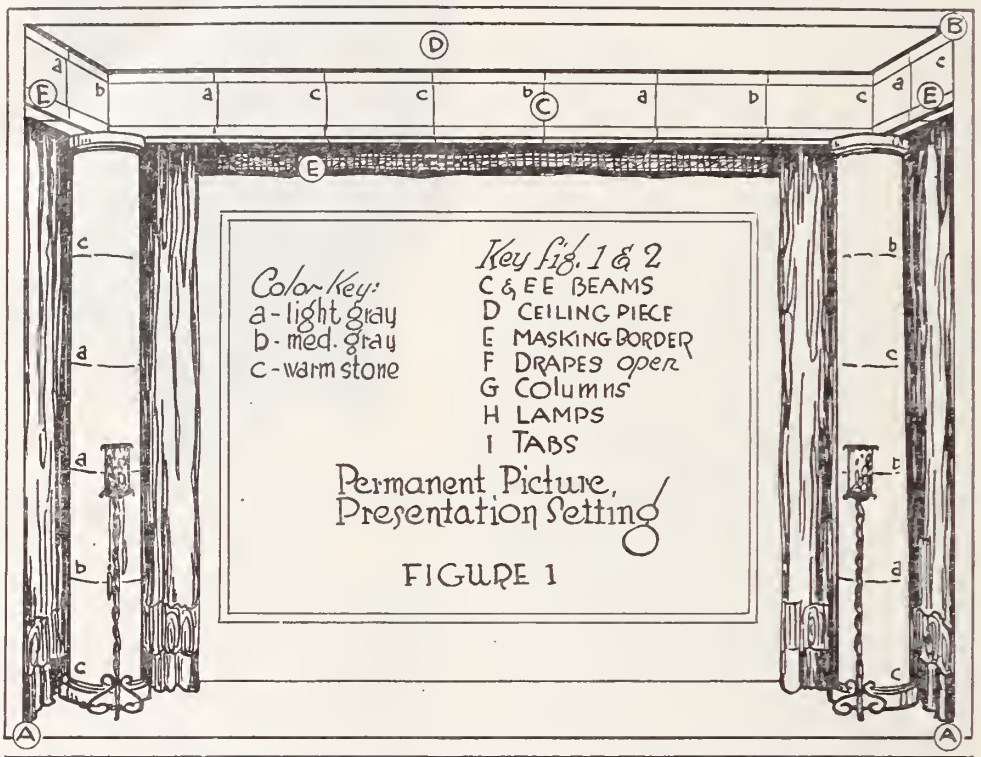


FIGURE 1

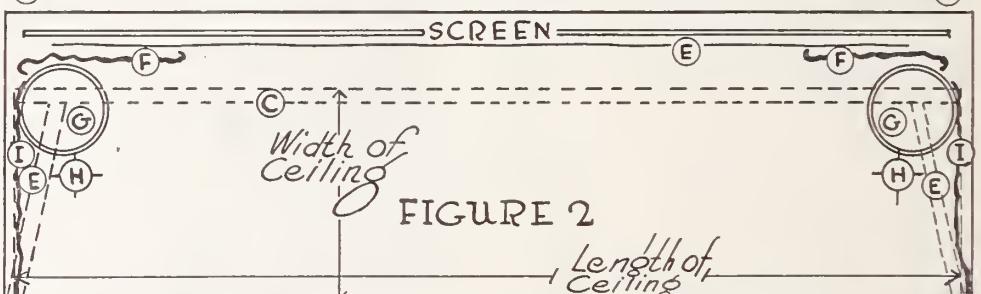
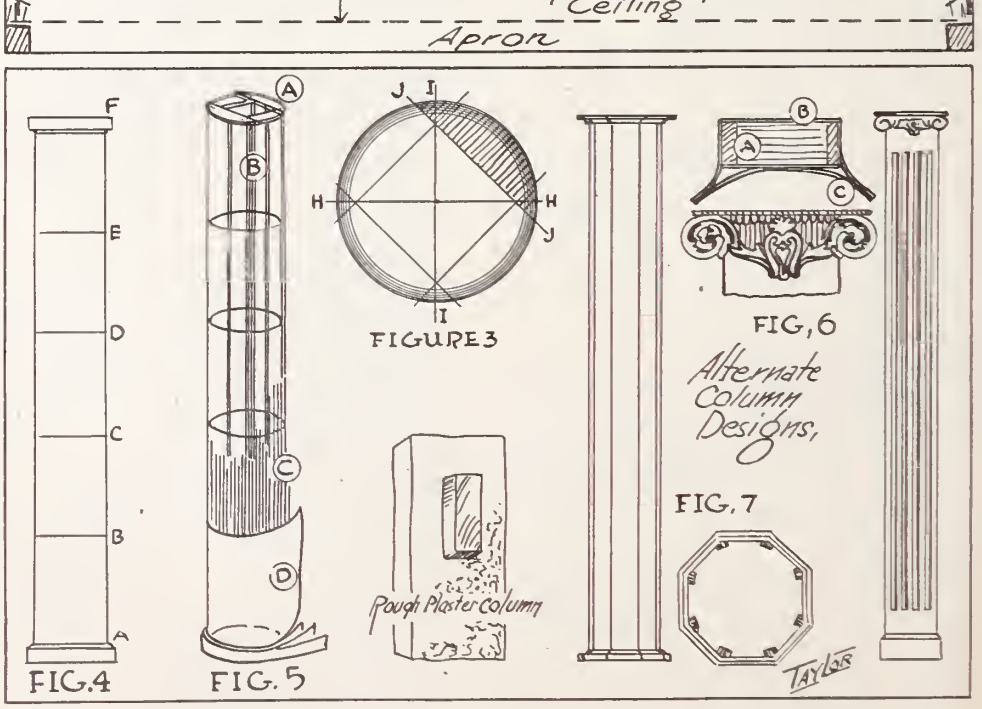


FIGURE 2



Production Tips, Kinks and Wrinkles

(Continued from page 604)

Draw lines HH and II through circles, figure 3, intersecting on center and dividing the circles in four equal parts. Draw the line JJ through the circles and the result is a fourth segment of each core, indicated by shaded portion. Have four segments cut for each size of circle, for each column, preferably cut from soft wood such as pine or spruce and of a ¾-inch thickness. Preserve the original pattern so that the segments can be placed on pattern to be assembled and nailed, assuring a perfectly rounded core. Fig 5 A shows how segments are nailed together to form core.

After all of the cores are made pick out some straight battens, mark at every three feet and use for core spacer, B Fig. 5. Cover vertically with lattice strips (¼ x 1) C Fig. 5. Cover each three-foot section, core to core, with a strip of deadening felt or blue plaster board; butt edges together and tack in place. D. Figure 5.

The entire column is now covered with unbleached muslin of sufficient width to reach around the column and of length to reach from bottom to top. Stretch tight, tack top and bottom and length where muslin overlaps.

Have top capital and bottom base cut in segments from four and six-inch planks, respectively, mitre and fasten to column.

Or, cut wall board in four and six inch widths and long enough to reach around columns. Wind four or more, depending on projection desired, one on top of the other around the column. In cities where fireproofing is required coat cores, lattice, battens and deadening felt with fireproofing solution.

Fireproof the outside of column, muslin and wall board used for capital and base, with water glass (silicate of soda) thinned with boiling water and with enough white cabinet glue added to bind; this coat also serves as sizing for the kalsomine.

The columns are now ready for painting.

THE BEAMS AND CEILING PIECE

Build a frame, from stout battens, about 12 inches longer than width of proscenium and as wide as the distance between center of columns and proscenium wall, D fig. 1.

Build another frame two feet wide (narrower or wider if desired) and of the same length as ceiling piece, C fig. 1 and 2.

Two frames, EE fig. 1-2, of same width as C and two inches shorter than the ceiling piece is wide—¾ x 2½-inch clear spruce battens are ideal for this work. Cover one side with unbleached muslin and apply weak glue size, or fireproofing if required. A six or eight-inch board set at square angle with bottom of the beams will suggest added strength.

Assemble as shown in fig. 1. Join the short beams EE to the long beam C and attach ceiling piece D.

To facilitate painting it is advisable to do the final assembling after the painting is done.

PAINTING AND DECORATING

The finish of the set should be in conformity with the house. One effective finish is suggested in the plan color key, fig. 1. This color scheme, being in neutral tones, lends itself admirably to combination with any color in draperies and other decorations.

The columns may be marbled, or fluted, or finished in one color. Kalsomine is suggested as it dries perfectly flat, does not reflect light and is economical.

A FOOTBALL PHYSIQUE enters pictures with James Pierce, All-American star, in F. B. O.'s "Tarzan and the Golden Cross."

Other effective columns are shown in figs. 6 and 7.

Fig. 6 is a square fluted column with capital in Greek architecture. Capitals similar to this can be had in plaster castings or it may be cut from wall board and painted as shown in detail. A is the wood side, B the wall board back (front the same), and C shows how the wall board pieces, cut in shape of capital, are fastened to sides and front of column, bent, brought together and fastened in a projection.

Fig. 7 shows elevation and cross-cut of octagonal column. Part of a plaster post of Spanish origin is also shown. This has a suggestion of a timber projection.

In using any of the latter suggestions a ceiling piece to conform with the column architecture must, of course, be provided.

SOME USES FOR OILCLOTH

The value of oilcloth, white, black and in colors, is a material to use advantageously in planning stage settings, is often overlooked. Showy columns, pilasters, etc., can be constructed at low cost from oilcloth. Flowers, plants, vases, almost everything imaginabe can be made in fantastic imitations by using oilcloth.

An unusual flower vase or pedestal can be made by covering a heavy fibre, or cardboard, tube with white, black or colored oilcloth. The tubes can be had for the asking at nearly any newspaper plant or at a furniture store, as most linoleums and rugs are shipped rolled on tubes.

Cut the tube to length desired; fit a wooden plug, in large tubes a wood wheel about an inch thick, snugly into end of tube and fasten with large tacks or lath nails.

Cut a piece of oilcloth large enough to wrap around the tube. Allow about half of an inch for lap on top, bottom and side. The oilcloth can be fastened onto the tube either by tacking with very small tacks or by pasting the tube and sticking on the oilcloth.

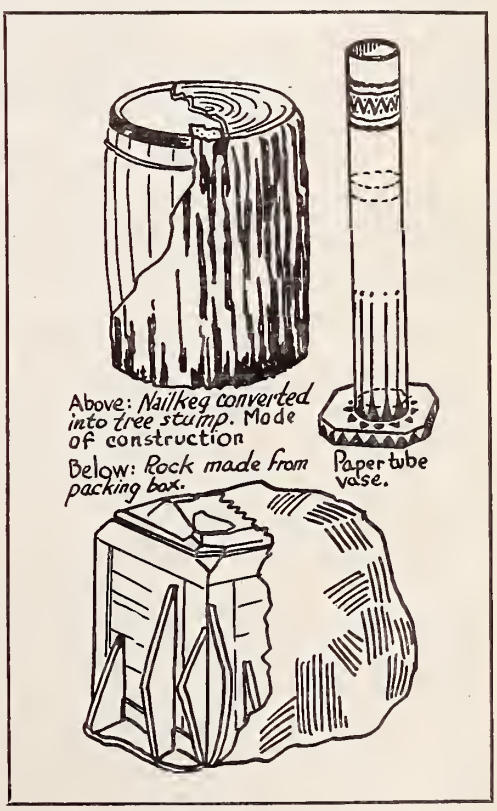
A square or round base is now fitted and fastened to the tube with screws. If to be used as a pedestal both ends should be plugged and the top added in a like manner. The oilcloth overlap on top and bottom is tucked or trimmed off.

If the vase is to be decorated it is well to do this before the oilcloth is applied to the tube.

Spread the oilcloth flat and apply decorations. These may be in gold, silver or colored bronzes, flitters or metallics. Metallics are rich and striking. Applique designs in contrasting colors offer wonderful possibilities. Designs cut from white oilcloth and applied on black, or black and colors on white are equally effective.

TREE STUMPS EASILY MADE

AN ordinary empty nail keg can be easily converted into an effective tree stump. Cover all around with muslin, old scraps from scenery will do nicely for this, crinkle to imitate rough bark and paint brown with black in bark furrows and orange or light brown for highlights. A piece of wall board the size of nail-keg end



is fitted over bottom, which is turned up, the wall board covers the ragged ends from the muslin covering. Coat the end with cream, mark in rings in dark brown and the result is a good imitation of a stump.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Shadow of the Law (Bow)	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27..	5,412
Broadway Booh (G. Hunter)	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218

BRAY PRODUCTIONS

Table Manners	Nature special	Oct. 16..	1,000
Oh Monkey Be Good	Sunkist comedy	Oct. 16..	2,000
Pete's's Haunted House	"Hot Dog" cartoon	Oct. 16..	1,000
Punches and Perfumes	Fistical culture com.	Oct. 16..	2,000
On the Farm	McDougall Alley	Oct. 23..	2 rls
For the Love O' Pete	Lantz cartoon	Oct. 23..	1 rl
Getting Hitched	McDougal Alley	Oct. 30..	2 rls
Velocity	Novelty	Oct. 30..	1 rl
Fighting Fool (L. Sargent)	Fistical Culture	Nov. 6..	2 rls
Transportation	Screen magazine	Nov. 27..	1 rl
Nize Monkey	Sunkist comedy	Nov. 29..	2 rls
At the Beach	McDougall Alley	Nov. 29..	2 rls.
Trail of the Monk	Lantz' cartoon	Nov. 29..	1 rl.
Monkey Huka	Sunkist comedy	Dec. 4..	2 rls.
Luke Warm Daze	McDougall Alley	Dec. 4..	2 rls
Blue Black	Fistical Culture series	Dec. 11..	2 rls
Comma Butterfly	Nature Special	Dec. 11..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feh. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000

Dollars That Help 6,492 Exhibitors

DEPENDABILITY assures leadership — that's why Moving Picture World is glad to send an exhibitor a dollar for writing a letter telling of a major error in this Chart. With 6,492 exhibitors as subscribers, we owe this service to our leadership in the circulation field.

Producers give us footages and other pertinent information when we review pictures. Sometimes after that they change the length of the films and don't tell us of the changes. That is how some errors creep in here; though not our mistake, we gladly pay for correction.

We appreciate the interest our exhibitor friends take in telling us about these errors and to save other exhibitors we gladly give out our dollars for the trouble our friends take in writing. It's worth it to have that sort of friends helping us to retain the dependability leadership.

	Kind of Picture	Review	Feet
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,495

Waldorf

Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Hushands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,471
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

		1926	
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24..	1,000
Lest We Forget	Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1..	1,000
Broken China (Vernon)	Christie comedy	May 8..	2,000
Felix Misses the Cue	Sullivan cartoon	May 8..	1,000
The Vision	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley)	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7..	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28..	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4..	2,000
The Blue Boy	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham)	Comedy	Sep. 25..	1,000
Missing Links	"Life" Cartoon	Sep. 25..	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sep. 25..	2,000
Flaming Ice	"Life" Cartoon	Sep. 25..	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat	Oct. 2..	1,000
Pink Elephants (Al St. John)	Mermaid comedy	Oct. 2..	2,000

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Wife Shy (Vernon)	Comedy	Oct. 9..	2,000
Kiss Me Kate (Phil Dunham)	Comedy	Oct. 9..	1,000
The Humdinger (Johnny Arthur)	Comedy	Oct. 9..	2,000
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scramhled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy comedy	Nov. 6..	1 rl
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumh Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Buhhle	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobhy Vernon)	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		...
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
Traffic Cop (Flynn)	Policeman romance	Feh. 27..	5,193
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumherjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,576
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Boh Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowhoy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hehrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678

Short Subjects			
In the Air	Fat men comedy	Feh. 20..	2,000
Mummy Love (Neely Edwards)	Comedy	Feh. 27..	2,000
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plane Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22..	1,000
Pelican's Bill	Bray cartoon	May 29..	1,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	Aug. 14..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
The Army	Bray cartoon	Sept. 11..	1,000

FIRST NATIONAL

	Kind of Picture	Review	Feet
		1925	
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6.468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feh. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,068
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29 .	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheet (Barthelmess)	Melodrama	Dec. 18..	6,798

FOX FILM CORP.

Features		1925	
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,61[illegible]
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,23[illegible]
East Lynne (Rubens-Lowe)	Famous play	Nov. [illegible]..	8,97[illegible]
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,51[illegible]
Wages tor Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,60[illegible]
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,89[illegible]
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709

Short Subjects			
Toiling for Rest	Varieties	Oct. 10..	796
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Transients in Arcadia	O. Henry story	Oct. 31..	2,000
All Aboard	Helen & Warren	Oct. 31..	2,000
Peacemakers	Helen & Warren	Nov. 7..	2,000
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bihber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
		1926	
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feh. 6..	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feh. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feh. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10 ..	6,027

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Midnight Kiss	Comedy drama	Aug. 7..	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20..	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Crown of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Short Subjects			
Old Virginia	Variety	Jan. 23..	1,000
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Woman of Letters	Helen and Warren	Mar. 13..	2,000
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
A Polar Baron	Imperial comedy	April 24..	2,000
Too Many Relations	Helen and Warren	May 15..	1,965
Canary Island	Varieties	May 22..	927
Wild America	Varieties	May 29..	960
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	928
Swimming Instructor	Van Bibber	Jnly 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls

GOTHAM PRODUCTIONS

Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900

METRO-GOLDWYN-MAYER

		1925	
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Mike (Sally O'Neill)	Human interest comedy	Jan. 23..	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110

PARAMOUNT

		1925	
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
a Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,578
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,03-
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	Jnne 12..	6,055
Say It Again (Dix)	Travesty-farce	Jnne 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	5,283
Born to the West (Jack Holt)	Western	Jnly 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23..	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,236
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Summer Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28..	2,000
Scrambled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4..	
A Buggy Ride	Terry cartoon	Sept. 11..	1,000
Fourth Alarm	Our Gang comedy	Sept. 11..	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Masked Mammas (Dent-Bevan-Parr)	Sennett comedy	Nov. 6..	2 rls
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	2 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gang comedy	Nov. 29..	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4..	2 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4..	2 rls.
Through Thick and Thin	Terry cartoon	Dec. 4..	1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4..	2 rls.
Hitting the Rails	Terry cartoon	Dec. 4..	1 rl.
Bars and Stripes	Terry cartoon	Dec. 11..	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11..	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18..	2 rls
School Days	Terry cartoon	Dec. 18..	1 rl
Top Notchers	Sportlight	Dec. 18..	1 rl
Features			
The High Hand (Leo Maloney)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6..	5,479

PREFERRED PICTURES

Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294

PRODUCERS DISTRIBUTING CORP.

		1925	
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460

RAYART

		1925	
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep. 26..	4,924
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

		1926	
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartune	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	55
Hair Cartoon	Marcus cartoon	May 1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1..	750
Song Car-tune	"Tramp, Boys are March'g"	May 8..	550
Sweet Adeline	Song Car-tune	June 5..	550

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon (Issue 8)	Marcus novelty	June 12..	850
When Do We Eat?	Novelty	July 10..	1,000
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
Reelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Bertb Mark	Carrie of Chorus	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

STERLING PICTURES CORP.

			1926	
Love Gamble (Lillian Rich)	Melodrama	July	24..	5,723
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,890
Big Pal (Wm. Russell)	Prize fight drama	Oct.	24..	5,800
Men of the Night (Rawlinson)	Melodrama	July	24..	5,723
Wreckage (May Allison)	Drama	July	24..	5,723

TIFFANY PRODUCTIONS, INC.

		Release Date
Quat Model From Paris	Society comedy drama	Aug. 15
Lost At Sea	Romantic comedy drama	Sept. 1
The First Night	Farce comedy	Oct. 15
Redbeads Preferred	Whimsical comedy drama	Nov. 15
One Hour of Love	Emotional drama	Dec. 15
The Enchanted Island	Romantic drama	Jan. 1
Flaming Timber	Woodland drama	Jan. 15
Squads Right	War farce comedy	Feb. 1
The Steeplechasee	Racing society drama	Feb. 15
The Tiger	Modern drama	Mar. 1
The Song of Steel	Society-business drama	Mar. 15
Husband Hunters	Domestic comedy drama	Apr. 1
Snowbound	Comedy drama of tbe North	Apr. 15
Wild Geese (Special)	Human drama	May 1
The Squared Ring	Society comedy drama	May 15
The Broken Gate	Emotional drama	Jun. 1

			1925	
Fools of Fashion (Mae Busch)	Social life drama	Oct.	9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov.	6..	7,300
Josselyn's Wife (Pauline Frederick)	Emotional diama	Nov.	27..	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec.	11..	6,100

UNITED ARTISTS

			1925	
Eagle (Rudolph Valentino)	Romantic drama	Nov.	28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov.	21..	10,157
			1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan.	2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb.	27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar.	20..	8,388
The Bat (all-star)	Mystery drama	Mar.	27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug.	7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct.	9..	6,600
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec.	4..8 rls.	

UNIVERSAL

Features			1926	
My Old Dutch (McAvoy-O'Malley)	Drama	May	1..	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May	2..	8,767
Looking for Trouble (Hoxie)	Western	May	8..	4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May	15..	8,000
Rolling Home (Denny)	Farce comedy	May	22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May	28..	5,820
Rustler's Ranch (Acord)	Western	June	5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June	12..	6,822
Chasing Trouble (Morrison)	Action western	June	19..	4,304
Bucking the Truth (Morrison)	Action western	June	26..	4,305
Marriage Clause (Lois Weber)	Drama	July	3..	7,680
Under Western Skies (Norman Kerry)	Western	July	10..	6,352
The Terror (Art Acord)	Western	July	10..	4,862
Man in the Saddle (Gibson)	Western	July	17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July	24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug.	14..	6,662
Wild Horse Stampede (Hoxie)	Western	July	31..	4,776
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug.	28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept.	4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept.	11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep.	25..	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo	Oct.	2..	5,747
Yellow Back (Fred Humes)	Western	Oct.	9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct.	16..	6,649
Michael Strogoff	Russian Melodrama	Oct.	30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov.	6..	5,633
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov.	20..	6,107
Red Hot Leather (Hoxie)	Western	Nov.	27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec.	4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec.	11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec.	18..	4,390

Short Subjects				
Buster Watch Tige	Buster Brown	June	26..	2,000
Frame Up (Hume)	Western	June	26..	2,000
Love Deputy (E. Cobb)	Short western	July	3..	2,000
Trapped (Fred Humes)	Short western	July	3..	2,000
There She Goes (Wanda Wiley)	Comedy	July	10..	2,000
Buster's Girl Friend	Buster Brown series	July	10..	2,000
Papa's Mama (Arthur Lake)	Comedy	July	10..	1,000
Buster's Heartbeats	Buster Brown	July	17..	2,000
Daredevil Daisy (Edna Marian)	Comedy	July	17..	2,000
Love's Labor Lost (Edwards)	Comedy	July	17..	1,000
Do or Bust (Edwards)	Comedy	July	17..	1,000
Motor Trouble (Chas. King)	Comedy	July	17..	2,000
Mixed Doubles (Puffy)	Comedy	July	17..	1,000
Fire Barrier	Short western	July	24..	2,000
Village Cut-Up (Lake)	Comedy	July	24..	1,000
Under Desert Skies	Short western	July	24..	2,000
Thirteenth Man (Puffy)	Comedy	July	24..	1,000
Op'ry House Tonight (Lake)	Comedy	July	31..	1,000
Who's Next? (Edwards)	Comedy	July	31..	1,000
Thrilling Romance (Wiley)	Comedy	July	31..	2,000
Little Warrior (Sedgwick)	Short western	July	31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug.	7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug.	7..	2,000
Mixed Brides (Wiley)	Comedy	Ang.	14..	2,000
When East Meets West	Mustang comedy	Aug.	14..	2,000
Pep of the Lazy J (Cobb)	Short western	Aug.	14..	2,000
Buster's Orphan Party	Buster Brown series	Aug.	14..	2,000
Don't Be a Dummy (Lake)	Comedy	Aug.	21..	1,000
It's All Over Now (Edwards)	Comedy	Aug.	21..	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug.	21..	2,000
Wait a Bit (Earl Mack)	Comedy	Aug.	21..	2,000
Don't Shoot (Mower)	Short western	Aug.	21..	2,000
Tiddly Winks (Lake)	Comedy	Aug.	28..	1,000
Jane's Predicament (Wiley)	Comedy	Aug.	28..	2,000
Rustler by Proxy (Hume)	Short western	Aug.	28..	2,000
And George Did (Saylor)	Comedy	Sept.	4..	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept.	4..	2,000
Buster Helps Dad	Buster Brown series	Sept.	4..	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept.	4..	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept.	11..	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept.	11..	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept.	11..	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep.	25..	1,000
Which is Which? (Chas. King)	Excuse Maker	Sep.	25..	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct.	2..	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct.	2..	1,000
The Collegians	Series of 10	Oct.	9..	4,000
Fighting Witb Buffalo Bill	Pioneering serial	Oct.	16..	....
A Man's Size Pet	Western comedy	Oct.	16..	2,000
Never Again	The Gumps	Oct.	16..	2,000
For Cryin' Out Loud	Bluebird comedy	Oct.	16..	1,000
Lots of Grief	Gump comedy	Oct.	16..	2,000
Pinnacle Rider (Mower	Mustang western	Oct.	16..	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct.	23..	2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct.	23..	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct.	23..	1 rl
When Bonita Rode	Mustang western	Oct.	30..	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct.	30..	1 rl
Jane's Engagement Party	What Happened to Jane	Nov.	6..	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov.	6..	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov.	6..	2 rls
Business Worries (Arthur Lake)	Comedy	Nov.	6..	1 rl
Please Excuse Me	Excuse Maker com	Nov.	6..	2 rls
The Big Surprise	Gump comedy	Nov.	13..	2 rls.
Snookums' Outing	Newlyweds comedy	Nov.	13..	2 rls.
What Price Pleasure? (Edwards)	Bluebird comedy	Nov.	13..	1 rl.
Better Luck	Gump comedy	Nov.	20..	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov.	20..	2 rls
Fighting Strain (C. Witzel)	Western	Nov.	20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov.	20..	1 rl
Buster Prize Winner	Buster Brown series	Nov.	27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov.	20..	2rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov.	29..	1 rl.
Sweetheart Daze (Edwards)	Blnebird comedy	Nov.	29..	1 rl.
Last Lap	Collegians No. 4	Nov.	29..	2 rls.
A Close Call	Gump series	Nov.	29..	2 rls.
Snookums' Merry Christmas	Newlyweds series	Nov.	29..	2 rls.
Hen Punchers of Piperock	Mustang western com	Nov.	29..	2 rls.
Trail of Trickery (Cobb)	Northwest drama	Dec.	11..	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec.	11..	1 rl
Around the Bases	Collegians series	Dec.	11..	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec.	18..	1 rl
Rooms for Rent	Andy Gump comedy	Dec.	18..	2 rls
Too Much Progress in Piperock	Tuttle western com	Dec.	18..	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec.	18..	2 rls

WARNER BROS.

			1925	
Limited Mail (Monte Blue)	Railroad melodrama	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep.	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov.	21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov.	28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,330
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200
			1926	
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar.	6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar.	13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April	10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April	24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May	8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May	15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May	22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May	29..	5,262
Silken Shackles (Irene Rich)	Drama	Jnne	5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	Jnne	26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	Jnly	3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug.	21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct.	16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov.	6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct.	30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct.	23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com	Nov.	20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec.	11..	5,810
Third Degree (D. Costello)	Melodrama			
Finger Prints (Fazenda)	Comedy drama			

Your Handy Picture Index

Covering ALL photoplays reviewed in Volume 83 (November and December, 1926) of Moving Picture World

This is a useful supplement to your weekly service "Quick Reference Picture Chart" ALPHABETICALLY arranged for your convenience

A

Around the Bases. 2 reels—George Lewis—Universal—"The Collegians Series"—Review, December 11.
At the Beach. 2 reels—Bray-McDougall Alley Series—Review, November 29.

B

Babes In the Jungle. 2 reels—Hallam Cooley—Fox-O. Henry Series—Review, November 29.
Bad Breaks. 1 reel—George Davis—Educational-Cameo Comedy—Review. November 20.
Bandit Buster, The—4468 Feet—Buddy Roosevelt—Directed by Richard Thorpe—Associated Exhibitors-Review, December 25.
Bardelys the Magnificent. 8,536 ft.—From the novel by Rafael Sabatini—John Gilbert and Eleanor Boardman—Directed by King Vidor—Metro-Goldwyn-Mayer—Review, November 13.
Barely Reasonable. 2 reels—Ben Corbett and Pee Wee Holmes—Universal-Mustang Comedy—Review, November 6.
Bars and Stripes. 1 reel—Pathe-Aesop Fable Cartoon—Review, Decemher 11.
Battling Kangaroo, The. 2 reels—Lige Conley—Fox Animal Comedy—Review, December 18.
Bells, The. 6,300 ft.—From play by Erckmann-Chatrain—Lionel Barrymore—Directed by James Young—I. E. Chadwick—Review, November 13.
Bertha the Sewing Machine Girl. 5,242 ft.—From play by Theodore Kremer—Madge Bellamy—Directed by Irving Cummings—Fox—Review, December 25.
Better Luck. 2 reels—Joe Murphy—Universal-Andy Gump Comedy—Review, November 20.
Be Your Age. 2 reels—Charles Chase—Pathe-Hal Roach Comedy—Review, November 29.
Big Surprise, The. 2 reels—Joe Murphy—Universal-Andy Gump Comedy Series—Review, November 13.
Blonde Saint, The. 6,800 ft.—Based on French Whitman's novel, "TheIsle of Life"—Lewis Stone and Doris Kenyon—Directed by Svend Gade—First National—Review, December 11.
Blonde's Revenge. 2 reels—Ben Turpin—Pathe Comedy—Review, December 18.
Blue Black. 2 reels—Lewis Sargent—Bray-Fistical Culture Comedy—Review. December 11.
Briny Boob, A. 2 reels—Billy Dooley—Educational Comedy—Review, December 4.
Bruce Scenic. 1 reel—Educational—Review, December 4.
Buckaroo Kid, The. 6,167 ft.—Based on Peter B. Kyne's story "Oh, Promise Me"—Hoot Gibson—Directed by Lynn Reynolds—Universal—Review, November 20.
Buck Fever. 1 reel—Pathe-Aesop Fable Cartoon—Review, November 29.
Business Worries. 1 reel—Arthur Lake—Universal Comedy—Review, November 6.
Buster Prize Winner. 2 reels—Pete the Dog—Universal "Buster Brown" Series— Review, November 27.
Buster's Picnic. 2 reels—Arthur Trimble—Universal—"Buster Brown" Series—Review, December 25.
Buster's Sleigh Ride. 2 reels—Arthur Trimble—Universal-Stern Brothers "Buster Brown" Series—Review, December 18.

C

Call of the Wilderness. 4,218 ft.—Sandow, the dog—Directed by Jack Nelson—Associated Exhibitors—Review, December 18.
Canyon of Light, The. 5,399 ft.—Tom Mix—Directed by Benjamin Stoloff—Fox—Review, December 11.
Cheerful Fraud, The. 6,945 ft.—Reginald Denny—Directed by William A. Seiter—Universal-Denny Special—Review, December 11.
City, The. 5,500 ft.—Based on play by Clyde Fitch—Directed by R. William Neill—Fox—Review, November 27.
Close Call, A. 2 reels—Universal-Andy Gump Series—Review, November 29.
Close Shaves. 2 reels—Johnnie Arthur—Educational-Tuxedo Comedy—Review, December 11.
College Days. 7,300 ft.—Directed by Richard Thorpe—Tiffany Production—Review, November 6.
Comma Butterfly. 1 reel—Bray Nature Specials—Review, December 11.
Cool Off. 2 reels—Anne Cornwall—Educational Comedy—Review, December 4.
Corporal Kate. 7,460 ft.—Vera Reynolds—Based on story by Zelda Sears and Marion Orth—Directed by Paul Sloane—P. D. C.—Review, December 18.

D

Divorce Dodger, The. 2 reels—Billy Bevan—Pathe-Mack Sennett Comedy—Review, December 4.
Dodging Trouble. 2 reels—Neal Burns—Educational-Christie Comedy—Review, November, 6.

E

Eagle of the Sea, the. 7,250 ft.—Adapted from the novel, "Captain Sarazac," by Charles Tenney Jackson—Florence Vidor, Ricardo Cortez—Directed by Frank Lloyd—Paramount—Review, November 27.
Everybody's Acting. 6,139 ft.—Betty Bronson—Directed by Marshall Neilan—Paramount—Review, November 27.
Exit Smiling. 6,461 ft.—Beatrice Lillie and Jack Pickford—Directed by Sam Taylor—Metro-Goldwyn-Mayer—Review, November 20.

F

Faust. 8,110 ft.—Emil Jannings—Directed by F. W. Murnau—Metro-Goldwyn-Mayer—Review, Dccember 11.
Felix Busts a Bubble. 1 reel—Educational-Felix the Cat Cartoon—Review. November 29.
Feliv Hunts the Hunter. 1 reel—Educational-Felix the Cat Cartoon—Review, November 20.
Felix Hunts the Hunter. 1 reel—Educational-Felix the Cat Cartoon—Review, November 13.
Felix Shatters the Sheik. 1 reel—Educational—Felix the Cat Cartoon—Review November 13.
Felix Trumps the Ace. 1 reel—Felix the Cat Cartoon-Educational.
Fighting Fool, The. 2 reels—Lewis Sargent—Bray-"Fistical Culture" Series—Review. November 6.
Fighting Spirit. 2 reels—George Lewis—Universal—"The Collegians" Series—Review December 25.
Fighting Strain, The. 2 reels—Curley Witzel—Universal Western—Review, November 20.
Figures of Fancy. 1 reel—Educational-Hodge Podge—Review, November 13.
Fire Brigade, The. 8,616 ft. Charles Ray and May McAvoy—M. G. M.—Review, December 25.
Flaming Forest, The.6,567 ft.—Based on story by James Oliver Curwood—Antonio Moreno, Renee Adoree—Directed by Reginald Barker—Metro-Goldwyn-Mayer—Review, November 29.
Flirty Four-Flushers. 2 reels—Billy Bevan—Pathe-Mack Sennett Comedy.
For Wives Only. 5,790 ft.—Marie Prevost—Directed by Victor Heerman—Producers Distributing Corp.—Review. December 4.
Forty-five Minutes from Hollywood. 2 reels—Glenn. Tryon—Pathe-Hal Roach Comedy—Review. December 25.

G

God Gave Me Twenty Cents. 6,532 ft.—Lois Moran—Directed by Herbert Brenon—Famous Players Lasky—Review, November 29.
Going Crooked. 5,425 ft.—Bessie Love—Based on John Golden's play—Directed by George Melford—Fox—Review. December 18.
Gorilla Hunt, The. 4,362 ft.—Ben Burbridge's Adventures—F. B. O.—Review, December 11.
Great Gatsby, The. 7,296 ft.—Based on novel by F. Scott Fitzgerald and play by Owen Davis—Warner Baxter.—Directed by Herbert Brennon—Paramount—Review, December 4.
Great Lakes, The. 900 ft.—Fox Variety—Review, November 27.

H

Harem Knight, A. 2 reels—Ben Turpin—Pathe-Mack Sennett Comedy—Review, November 13.
Hen Punchers of Piperock. The. 2 reels—Ben Corbett—Universal Mustang Western Comedy—Review, November 29.
Hesitating Horses. 2 reels—Alice Day—Pathe-Mack Sennett Comedy, Review, December 4.
His New York Wife. 5,294 ft.—Directed by Albert Kelley—Preferred—Review, November 27.
Hitting the Rails. 1 reel—Pathe-Aesop's Fable Cartoon—Review, December 4.
His Off Day. 1 reel—Phil Dunham—Educational-Cameo Comedy—Review, November 13.
Honeymoon Hospital, The. 2 reels—Ernie Shields—Fox Imperial Comedy—Review, November 13.
Honeymoon Quickstep, The. 1 reel—Arthur Lake—Universal Comedy—Review, December 11.
Hook or Crook. 1 reel—Charles Puffy—Universal-Comedy—Review. November 20.
Hooks and Holidays. 1 reel—Pathe-Grantland Rice Sportlight—Review, November 20.
Hoot Mon. 2 reels—Bobby Vernon—Educational Comedy—Review, December 4,
House Without a Key, The. Allene Ray and Walter Miller—Pathe Serial—Review, November 27.

I

International Eucharistic Congress. Fox Film Corp.—Review, November 20.
In Vaudeville 1 reel—Pathe-Aesop's Fable Cartoon—Review, November 20.

J

Jane's Engagement Party. 2 reels—Wanda Wiley—Universal—"What Happened to Jane." Series—Review, November 6.
Jane's Flirtation. 2 reels—Wanda Wiley—Universal "What Happened to Jane" Series.
Josselyn's Wife. 5,800 ft.—Suggested by Kathleen Norris's story—Pauline Frederick—Directed by Richard Thorpe-Tiffany—Review, November 27.
Just Another Blonde. 5,603 ft.—Dorothy Mackaill and Jack Mulhall—First National Review, December 25.

K

Key-Hole Cruise, A. 1 reel—Educational Hodge-Podge—Review, December 18.
King of the Kitchen, The. 2 reels—Lige Conley—Fox Comedy—Review, November 6.
Kitty from Killarney. 2 reels—Alice Day—Pathe-Mack Sennet Comedy—Review, December 25.

L

Ladies at Play. 6,119 ft.—Based on Samuel Janney's play, "The Desperate Woman"—Doris Kenyon, Lloyd Hughes—Directed by Alfred E. Green—First National—Review, November 29.
Land o' Fancy. 1 reel—Educational-Felix the Cat Cartoon—Review, December 11.
Last Lap, The. 2 reels—George Lewis—Universal "The Collegians" Series—Review, November 29.
Light Wines and Bearded Ladies. 2 reels—Gene Cameron—Fox Imperial Comedy—Review, November 29.
Little Pest, The. 1 reel—Neely Edwards—Universal-Bluebird Comedy—Review, December 18.
London. 6 reels—From a story by Thomas Burke—Dorothy Gish—Directed by Herbert Wilcox—Paramount—Review, November 13.
Lone Hand Saunders. 5,453 ft.—Fred Thomson—Directed by Reeves Eason—F. B. O.—Review, December 4.
Lone Prairie, The. 2 reels—George Magrill—Universal Western—Review, November 6.
Love 'Em and Leave 'Em. 6,798 ft.—Based on play by John Weaver and George Abbott—Louise Brooks—Directed by Frank Tuttle—Paramount—Review, December 18.
Luke Warm Daze. 2 reels—Bray McDougall Alley Comedy—Review, December 4.

M

Madam Dynamite. 2 reels—Blanche Payson—Fox Comedy—Review, December 11.
Magician, The. 6,960 ft.—Alice Terry—Directed by Rex Ingram—Metro-Goldwyn—Review, November 6.
Man from the West, The. 4,474 ft.—Art Acord—Directed by Albert Rogell—Universal Blue Streak Western—Review, December 4.
Man of Quality, A. 5,640 ft.—George Walsh—Directed by Wesley Ruggles—Excellent Pictures Corp.—Review, November 6.
Martin of the Mounted. 2 reels—Fred Gilman—Universal Western—Review, November 20.
Maryland, My Maryland. 750 ft.—Fox Variety, November 20.
Masked Mammas. 2 reels—Billy Bevan—Pathe— Mack Sennett Comedy—Review, November 6.

Menace of the Mounted, The. 2 reels—Edmund Cobb—Universal.
Midnight Follies. 2 reels—George Davis—Educational-Mermaid Comedy—Review, November 27.
Midnight Lovers. 6,100 ft.—From play "Collusion", by J. E. H. Terry—Lewis Stone—Directed by John Francis Dillon—First National—Review, November 13.
Mighty Smithy, The. 1 reel—Educational—Life Cartoon—Review, November 27.
Millionaires. 6,903 ft.—Suggested by E. Phillips Oppenheim's novel, "The Inevitable Millionaire"—George Sidney—Directed by Herman Raymaker—Warner Brothers—Review, November 20.
Mona Lisa. 2 reels—Hedda Hopper—Educational—Technicolor—Review, November 29.
Money to Burn. 5,900 ft.—Based on novel by Reginald Wright Kaufman—Dorothy Devore, Malcolm McGregor—Directed by Walter Lang—Lumas Film Corp.—Review, November 29.
Monkey Hula. 2 reels—Buddy Messenger—Bray-Sunkist Comedy—Review, December 4.
Movieland. 2 reels—Lupino Lane—Educational Comedy—Review, November 29.
Much Mystery. 2 reels—George Davis—Educational—Mermaid Comedy—Review, December 25.
My Official Wife. 7,845 ft.—Based on Archibald Clavering Gunter's story and Charles E. Blaney's play—Irene Rich, Conway Tearle—Directed by Paul L. Stern—Warner Brothers—Review, November 6.

N

Napoleon, Jr. 2 reels—Jerry Madden—Fox—Animal Comedy—Review, November 13.
Nickel Hopper, The. 3 reels—Mabel Normand—Pathe—Mack Sennett Comedy—Review, December 4.
Nize Monkey. 2 reels—Buddy Messenger—Bray Sunkist Comedy—Review, November 29.
Not To Be Trusted. 2 reels—Allen Forrest—Fox—"Married Life of Helen and Warren" Series—Review, November 20.

O

Old Ironsides. 10,089 ft.—Directed by James Cruze—Paramount—Review, December 11.
On the Front Page. 2 reels—Lillian Rich—Pathe Hal Roach Comedy—Review, November 29.
One Sunday Morning. 2 reels—Lloyd Hamilton—Educational Comedy—Review, December 25.
Open Spaces. 2 reels—Big Boy—Educational "Big Boy" Comedy Series—Review, November 27.
Outlaw Express, The. 5,479 ft.—Leo Maloney—Directed by Leo Maloney—Pathe— Review, November 6.
Overland Stage, The. 6,392 ft.—Ken Maynard—Directed by Albert Rogell—First National—Review, December 25.

P

Pals In Paradise. 6,696 ft.—Based on story by Peter B. Kyne—Directed by George B. Seitz—Marguerite de La Motte and John Bowers—Producers Distributing Corp—Review, November 29.
Parisian Inspirations in Color. 1 reel—Hope Hampton—Educational—Review, December 25.
Pathe Review No. 44. 1 reel—Pathe—Review, November 6.
Pathe Review No. 45. 1 reel—Pathe Magazine—Review, November 13.
Pathe Review No. 46. 1 reel—Pathe—Review, November 29.
Pathe Review No. 47. 1 reel—Pathe—Review, November 29.
Pathe Review No. 48. 1 reel—Pathe—Review, December 11.
Pathe Review No. 50. 1 reel—Pathe—Review, December 18.
Pathe Review No. 51. 1 reel—Pathe—Review, December 25.
Please Excuse Me. 2 reels—Charles King—Universal Stern Bros. "The Excuse Maker" Series—Review, November 6.
Plumb Goofy. 1 reel—Phil Dunham—Educational—Cameo Comedy—Review, November 6.
Popular Sin, The. 6,244 ft. Florence Vidor—Directed by Malcolm St. Clair—Paramount—Review, December 25.
Pound Foolish. 1 reel—George Davis—Educational Cameo Comedy—Review, November 6.
Prowlers of the Night. 4,390 ft.—Fred Humes—Directed by Ernst Laemmle—Universal—Review, December 18.

Q

Quarterback, The. 7,114 ft.—Richard Dix—Directed by Fred Newmayer—Paramount—Review, November 6.

R

Radio Controlled. 1 reel—Pathe—Aesop Fable Cartoon—Review, November 29.
Raggedy Rose. 3 reels—Mabel Normand—Pathe—Hal Roach Comedy—Review, November 13.
Raging Tide, The. 1 reel—Educational—Life Cartoon—Review, November 27.

LOIS MORAN,
who starred for Fox in "The Music Master" with Alec Frances, directed by Allan Dwan.

Red Hot Hoofs. 4,681 ft.—Tom Tyler—Directed by Robert DeLacy—F. B. O.—Review, November 13.
Red Hot Leather. 4,555 ft.—Jack Hoxie—Directed by Al Rogell—Universal Blue Streak Western—Review, November 27.
Regular Scout, A. 5,564 ft.—Fred Thomson—Directed by David Kirkland—F. B. O.—Review, November 29.
Return of Peter Grimm, The. 6,960 ft.—Based on the play by David Belasco—Alec B. Francis—Directed by Victor Schertzinger—Fox—Review, November 20.
Reverse English. 1 reel—Educational—Felix the Cat Cartoon—Review, December 11.
Rooms For Rent. 2 reels—Joe Murphy—Universal "Andy Gump" Comedy—Review, December 18.

S

Second-Hand Excuse, A. 2 reels—Charles King—Universal "Excuse Makers" Series—Review, November 27.
Silent Lover, The. 6,500 ft.—Based on play "The Legionaire" by Lajos Biro—Milton Sills—Directed by George Archainbaud—First National—Review, December 4.
Silent Rider, The. 5,808 ft.—Based on story "The Red-Headed Husband," by Katherine Newlin Burt—Hoot Gibson—Directed by Lynn Reynolds—Universal—Review, December 25.
Sin Cargo. 6,100 ft.—Shirley Mason and Robert Frazer—Directed by Louis J. Gasnier—Tiffany—Review, December 11.
Smith's Uncle. 2 reels—Pathe—Mack Sennett "Smith Family" Comedy—Review, November 20.
Snookums' Merry Christmas. 2 reels—Universal "The Newlyweds and Their Baby" Series—Review, November 29.
Snookums' Outing. 2 reels—Universal "The Newlyweds and Their Baby" Series—Review, November 13.
Snookum's Playmate. 2 reels—Universal "Newlyweds" Series.
So's Your Old Man. 6,347 ft.—Based on Julian Street's story "Mr. Bisbee's Princess—W. C. Fields—Directed by Gregory La Cava—Paramount—Review, November 20.
Spangles. 5,633 ft.—Based on novel by Nelly Revell—Marion Nixon and Pat O'Malley—Universal—Jewel—Review, November 6.
Stepping Along. 7 reels—Based on the story "The Knickerbocker Kid" by Matt Taylor—Johnny Hines—Directed by Charles Hines—First National—Review, November 27.
Stranded in Paris. 6,106 ft.—Bebe Daniels—Based on play "Jenny's Escapade" by Hans Bachwitz and Fritz Jacobstetter—Directed by Arthur Rosson—Paramount—Review, December 18.
Summer Bachelors—Madge Bellamy—Based on novel by Warner Fabian—Directed by Alan Dwan—M-G-M.
Sweet Baby. 1 reel—Neely Edwards—Universal—Bluebird Comedy.
Sweetheart Daze. 1 reel—Neely Edwards—Universal—Bluebird Comedy—Review, December 29.
Switching Sleepers. 1 reel—Arthur Lake—Universal—Bluebird Comedy—Review, November 29.
Syncopating Sue. 6,770 ft.—Based on play by Reginald, Goode—Corinne Griffith—Directed by Richard Wallace—First National—Review, November 20.

T

Tail of the Monk, The. 1 reel—Bray Unnatural History Cartoon—Review, November 29.
Teacher, Teacher. 2 reels—Lloyd Hamilton—Educational Comedy—Review, November 29.
Telling Whoppers. 2 reels—Pathe—Our Gang Comedy—Review, December 25.
Thens and Nows. 1 reel—Educational—Walter Futter's Curiosities—Review, November 20.
There Ain't No Santa Claus. 2 reels—Charley Chase—Pathe—Hal Roach Comedy—Review, December 11.
Thru Thick and Thin. 1 reel—Pathe—Aesop's Fable Cartoon—Review, December 4.
Timid Terror, The. 4,872 ft.—George O'Hara—Directed by Del Andrews—F. B. O.—Review, December 25.
Tin Hats. 6,598 ft.—Conrad Nagel—Directed By Edward Sedgwick—Metro-Goldwyn-Mayer—Review, December 4.
Too Much Progress in Pipe Rock. 2 reels—Ben Corbett—Universal Comedy— Review—December 18.
Top Notchers. 1 reel—Pathe—Grantland Rice Sportlight—Review, December 18.
Trail of Trickery, The. 2 reels—Edmund Cobb—Universal—Review, December 11.
Transportation. 1 reel—Bray—Screen Magazine—Review, November 27.
Tripping the Rhine. 1 reel—Pathe—Hy. Mayer—Sketch Book Series—Review, November 29.

U

Unknown Cavalier, The. 6,595 ft.—From story "Ride Him, Cowboy", by Kenneth Perkins—Ken Maynard—Directed by Albert Rogell—First National—Review, November 6.
Upstage. 6,048 ft.—Norma Shearer—Directed by Monta Bell—Metro-Goldwyn-Mayer—Review, November 27.

W

War Feathers. 2 reels—Our Gang—Pathe Comedy—Review, November 29.
We're In the Navy Now. 5,519 ft.—Wallace Beery and Raymond Hatton—Directed by Edward Sutherland—Paramount—Review, November 20.
What Price Glory. 11,400 ft.—Based on play by Laurence Stallings and Maxwell Anderson—Directed by Raoul Walsh—Fox—Review, November 29.
What Price Pleasure. 1 reel—Neely Edwards—Universal—Blue Bird Comedy—Review, November 13.
When Friendship Ceases. 1 reel—Pathe—Aesop's Fable Cartoon.
While London Sleeps. 5,810 ft.—Rin-Tin-Tin—Directed by Walter Morosco—Warner Brothers—Review, December 11.
White Black Sheep, The. 6,798 ft.—Richard Barthelmess—Directed by Sidney Olcott—First National—Review, December 18.
Wings of the Storm. 5,374 ft.—Thunder, the dog—Directed by J. G. Blystone—Fox—Review, December 4.
Winning of Barbara Worth, The 8 reels—Based on novel by Harold Bell Wright—Ronald Colman and Vilma Banky—Directed by Henry King—United Artists—Review, December 4.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Sell Patrons Something They Never See

ALTHOUGH motion pictures make their appeal through the eye, sound showmanship demands of the exhibitor the ability to sell his public something they cannot see—the community service which the picture theatre represents.

The community service idea is a sound one on which to work. This is established by the fact that the wisest heads of the biggest chains in the country are selling it to their public.

If they can do it with enormous seating capacity, the theatre in the smaller communities can accomplish even more, because the community spirit, the bonds of community interest are more sharply accented where everybody knows everybody else.

Get the Idea Then Sell It

Get the idea firmly fixed in your own mind that your theatre is a real community service, that the community is a better place through the existence and functioning of your theatre.

Then you can go out and put the idea across with the enthusiasm born of conviction—and enthusiasm will carry it to your community.

When the picture doesn't happen to hit on all six, or there is a rival interest in town, you will need the community partisanship. When—if—censorship, blue-smearers, over-zealot reform, lifts any of its many-phased squawks in your vicinity, that community good will is just the thing to have handy.

Don't Sell What You Can't Deliver

Don't go out to sell something you haven't the goods to deliver on.

If your projection isn't of the best obtainable quality, kept at that point by constant vigilance and frequent replacement—if your music is not symphonic at least in quality if not in volume—if your seats are not utterly desirable, your conveniences and courtesies anything less than plus—you won't be able to put your community service idea across.

You don't have to have a lavish house—just a "real" theatre of the modern type, and you would be surprised (supposing your house isn't fully that type just now) how easy it will be to make it what it should be by a little judicious planning and buying.

"Best Projectatory" Sought in Contest Inaugurated by A. P. S.

ABLY ENGINEERED by its President, Otto Kafka, its Treasurer, F. E. Nealy, and its secretary, R. Wetter, Jr., the American Projection Society has launched a contest in which prizes will be awarded to those presenting the pictures and descriptions of what may be adjudged the most perfect "projectories": the purpose behind the contest being the creating of greater interest in better projection and better projection equipment and conditions.

Editor's Note: "Projectatory" is the modern appelation for the part of the theatre alloted to projection apparatus and kindred uses; formerly a "coop" and "booth," it became a "projection room" and now, because sometimes this room is flanked by rheostat room, generator room, film vault and rewind room, as well as projectionists' lavatory room, the suite is dignified by the new term.

The American Projection Society announces that Projectionists who desire to enter the contest must fill out the Entrance Blank which they will furnish upon application to their Society offices, 160 W. 45th St., New York.

The rules of the contest will be supplied with a blank on request. They are simple and straightforward, requiring the filling out of a questionnaire and the Entrance Blank, and the furnishing of a photograph of the entered Projectatory, under conditions which will guarantee fairness in the decision to be made by the judges who are carefully chosen from motion picture trade papers and from among representative projectionists and projection engineers.

Fifteen Awards to be made

The awards in the contest comprise three classes. Class A for the best designed and equipped propectator in a theatre having seating capacity above 2,001: Class B for best projectatory in theatres having seating capacity above 2,001: Class B for best projectatory in theatres having seating capacity between 750 and 2,000: Class C for best projectatory in theatre seating under 750.

The area of the United States and Canada will be divided into five zones, three prizes to be awarded in each zone, one in each three classes, A. B. and C.

In case of a tie, contestants concerned in the tie will each receive full prize award. The amount of prizes is to be anounced soon.

Contest Arouses Enthusiasm

In projection rooms as well as in projectatories, among engineers of projection, and throughout the ranks of the projector manufacturers, the contest announcement has brought out expressions of enthusiastic approval. Exhibitors who are interested in the welfare of the projection which they concede to be the heart of the theatre, indorse heartily the slogan adopted for the contest—an adaption of the slogan which Mr. P. A. McGuire, advertising Manager for International Projector Corp., conceived and made a part of the projection vocabulary—Better Projection Pays—in the adaptation of which the American Projection Society has made the term "Better Projection Equipment Pays."

The contest, now open, will close March 31, 1927. The Judges chosen are: Lester Isaac, Supervising Projectionist, Loew's Circuit; Arthur Gray, Lancaster Theatre, Boston; John Griffith, Ansonia, Conn.; F. H. Richardson, Moving Picture World; F. M. Abbott, Motion Picture News; George Edwards, formerly editor American Projectionist; Roger M. Hill, U. S. Motion Picture Service; Lester Bowen, New York; J. H. Hallberg, New York; J. Hopkins, Public Theatres, New York; Frank Nealy, editor American Projectionist; H. H. Holquist, Exhibitors Herald.

DETROIT, MICH.—Aronberg & Fried, care C. Howard Crane, 345 Madison avenue, New York, have contract for 10-story theatre and office building, 200 by 325 feet, to be erected on west side Woodward, between Columbia and Montcalm, for William Fox Corporation, 10th avenue and 55th street. Estimated cost, $2,000,000.

CLINTON, MO.—Liberty Amusement Company is converting Crancer Building into theatre.

KANSAS CITY, MO.—Ground has been broken for new moving picture theatre on Valentine road. House will be operated by Valentine Amusement Company.

ST. LOUIS, MO.—Aronberg Fried, care C. Hoard Crane, 345 Madison avenue, New York, have contract for 15-story moving picture theatre and office building to be erected on west side Grand, between Washington and Olive streets, for William Fox Film Corporation, 10th avenue and 55th street, New York. Estimated cost, $5,000,000.

These Folks Are Buying The Best To Be Had In Equipment

MILWAUKEE, WIS.—Saxe Amusement Enterprises, 530 Grand avenue, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, Ill., for theatre and store building on Third street, between Locust and Chambers. Estimated cost $1,000,000.

EAST ST. LOUIS, ILL.—Keystone Construction Company, 815 Trendley avenue, has contract for one-story brick and cinder-block moving picture theatre, 122 by 47 feet, to be erected at 1501 State street for Fienstein & Kopolitz, 805 North 33rd street. Estimated cost $24,000.

WATERLOO, IA.—Theodore Stark & Company, Cedar Rapids, Ia., has general contract for four-story brick, terra-cotta and stone-trim theatre, store and office building, 90 by 207 feet, to be erected at East End, Fourth street Bridge, for Venice Building Corporation. Estimated cost $500,000.

PALMYRA, N. Y.—Leo Held, Central Trust Building, Rochester, has general contract for two-story semi-fireproof theatre, store and apartment building, 48 by 125 feet, to be erected on Maun street for Legarias Brothers, 10 Jones avenue, Rochester. Estimated cost $150,000.

GROVE CITY, PA.—A. Wishart & Company, 72 Silver street, Sharon, Pa., has general contract for one-story moving picture theatre, 60 by 150 feet, to be erected on Broad street, for John Guthie. Estimated cost $50,000.

MT. CARMEL, PA.—E. R. Bastress Company, 44 Oak street, has general contract for one and two-story brick theatre, store and apartment building, 100 by 150 feet, to be erected on South Hickory street for Sons of Veterans, Inc., Burnside Post, 33 East Third street. Seating capacity 1,000.

PHILADELPHIA, PA.—W. Edward Pierce, 1600 Arch street, has contract for two-story brick moving picture theatre, 228 by 98 feet, to be erected at 54th street and Arlington avenue, for Apollo Amusement Company, care Charles Segall, 1237 North 52nd street.

CLARENDON, VA.—George H. Rucker Company has awarded contract to Arthur J. Porter to erect theatre and office building on Wilson Boulevard. Estimated cost $30,000.

WAYCROSS, GA.—Improvements are being made to Orpheum Theatre. New equipment will be installed.

WILMETTE, ILL.—Friestadt & Company, 7 South Dearborn street, Chicago, has general contract for two-story theatre and store building, 186 by 188 feet, for North Shore Syndicate. Estimated cost $400,000.

NORTH PROVIDENCE, R. I.—N. J. Trahan, 1862 Centerdale street, will erect two-story theatre, store and office building. Estimated cost $150,000.

MADISON, WIS.—Immel Construction Company, Dana Building, Fond du Lac, has contract for three-story brick, terra-cotta and reinforced concrete theatre and business building, 120 by 132 feet, to be erected on State street for New Capitol Investment Company, 86 Michigan street. Estimated cost $700,000.

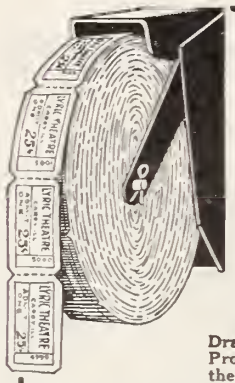
OLATHE, KANS.—C. A. Start, owner and operator of Del Roy Theatre, is remodeling building and will install new seats.

MAUMEE, O.—Strand Moving Picture Theatre, Box 680, has plans by Harold Munger, Perrysburg, O., for one-story addition, 40 by 22 feet.

JOPLIN, MO.—Joplin Park Board, C. A. Patterson, secretary, has plans by H. A. Richardson, Conqueror Trust Company, for remodeling theatre in Schifferdecker Park.

LAWRENCE, KANS.—I. O. O. F. Lodge has plans by R. E. Scarnell, 509 National Reserve Bank, Topeka, Kans., for four-story brick and reinforced concrete theatre and lodge building, 100 by 118 feet. Estimated cost $150,000.

WATERTOWN, MASS.—Watertown Community Theatre, care T. D. Gotshall, 46 Arlington street, Newton, Mass., has plans by H. R. Duffie, 364 Belgrade avenue, West Roxbury, for two-story brick theatre, store and office building. Estimated cost $160,000.



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Your own special Ticket, any colors, accurately numbered; every roll guaranteed.
Coupon Tickets for Prize Drawing: 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

ROLL AND MACHINE TICKETS
In Five Thousand Lots and Upward

Ten Thousand	$6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

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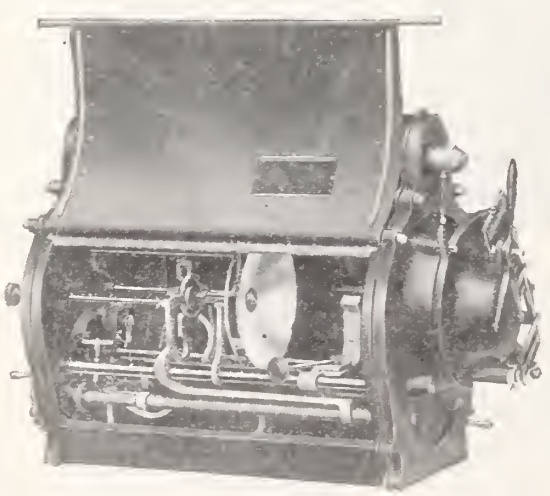
"Just A Beautiful Picture"



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This perfect automatic reflector arc lamp is the combination of—mechanical skill,—electrical genius —optical science and common sense—and it is all done with so few parts by—

THE STRONG ELECTRIC CO.
3248 MONROE STREET TOLEDO, O.

Get Maximum Screen Results

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LENS CHART

By JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are now using.

The new Lens Chart (size 15" x 20") printed on heavy Ledger Stock paper suitable for framing, will be sent to you in a strong mailing tube, insuring proper protection. Get it NOW!

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Box office boon

Motion picture producers who use Eastman Panchromatic Negative offer you black and white pictures with color corrections that are actually amazing.

These qualities give such pictures—printed on Eastman Positive, of course—an extra appeal for the audience that is a definite boon for the box office.

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

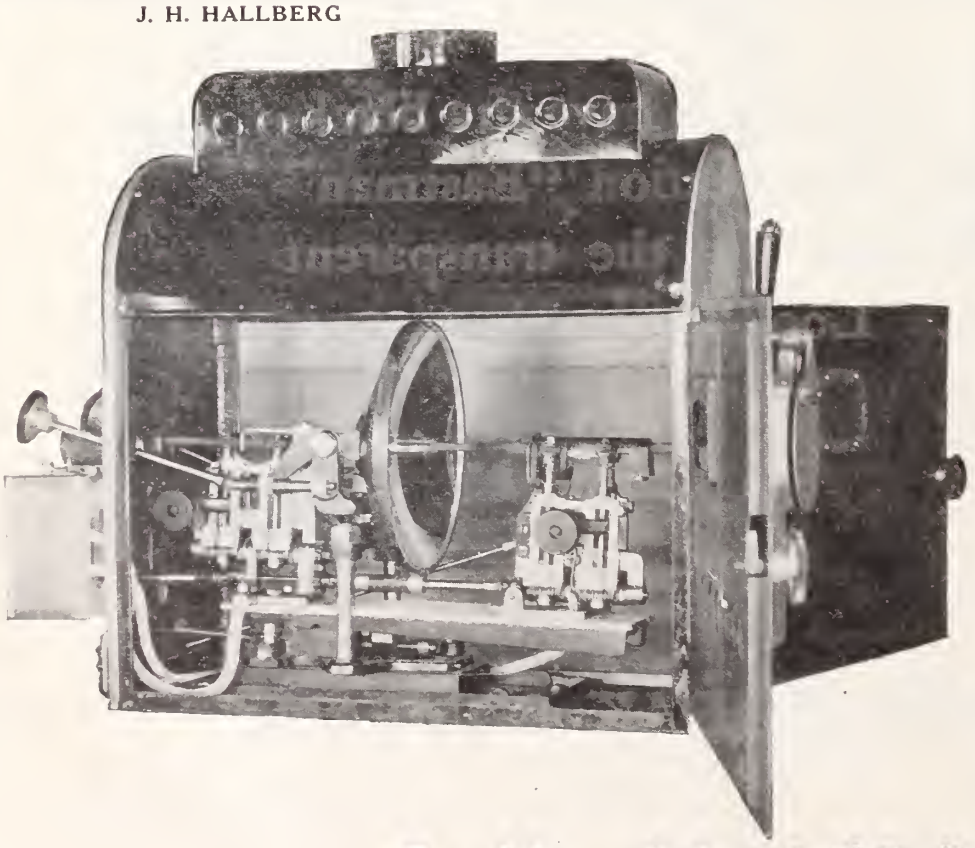
It takes the light from some stars over 1,000,000 years to reach the earth

IT TOOK 5 YEARS FOR THE LIGHT FROM THE LATEST STAR TO REACH BROADWAY

J. H. HALLBERG

IN 1920 THERE WAS CREATED A NEW STAR IN THE LABORATORY OF J. H. HALLBERG, as described on page 446 of Moving Picture World, May 28, 1921—IT WAS the birth of the *High Intensity Arc for Motion Picture Projection* and the first lamp was installed in the Claremont Theatre, 135th Street and Broadway.

We did not believe that this type of lamp was as efficient as it ought to be for projection so experiments were quietly continued. But The Germans "beat us to it" by bringing in a small Reflector Arc Lamp in 1921-22. YOU KNOW THE WONDERFUL SUCCESS of this type of lamp which was copied by everybody who had a shop of any kind. The only improvements made were in making it larger and more massive —And the price of it went up in proportion to its increase in weight. However it filled the bill as a substitute for the Mazda lamp and vertical arc and gave more light and saved on the bills and it is now accepted as the only type of lamp for the average theatre—and believe me it is a great improvement.



WE however kept on experimenting and developing until about a year ago a couple of our new lamps were put in PROCTOR'S 125th St. Theatre. THEN IT WAS PROVEN THAT THIS LAMP which we had worked upon for 5 years produced not only more light and saving on the bills but it produces a perfect picture with 100% definition up to the capacity of the film—SO NOW THE LATEST HALLBERG REFLECTOR ARC LAMP IS NOT ONLY A LAMP OF THAT TYPE BUT IT IS REALLY A HIGH INTENSITY LAMP WITH LOW INTENSITY CURRENT DEMAND AND UPKEEP COST.

Motor Generators, Rheostats, Lenses, Screens, Electric Light Plants and Carbons — Also Repair Parts and Service for All Hallberg Specialties no Matter How Old.

J. H. HALLBERG

27 WEST 57th STREET **NEW YORK, N. Y.**

Better Projection

This Department Was founded in 1910 by its Present Editor—
F. H. Richardson

Better Projection Pays

Nineteen Mis-frames Spotted in Seven Reels

LEONARD HASTEE, projectionist, Strand Theatre, Niagara Falls, N. Y. says: "Have read your department for several years. Will now have a fling at writing to it.

"We are using 'La Boheme,' starring John Gilbert and Lillian Gish. The print we have was supposed to be from Buffalo. Instead we got one from New York and what I shall say is absolute TRUTH, every word of it. In reels 1, 2, 3 and 5 there were FOURTEEN MIS-FRAMES, in reels 6 and 7 there were five more.

"Besides this terrible OUTRAGE the print was scratched, oily and had many, many loose splices. I attach several of the mis-frames we took out.

Buffalo Seldom Errs

"What is your opinion of an exchange which will send out such a thing as that, Mr. Richardson, and send it to a first run house at that? It is very seldom that we receive a print from a Buffalo exchange containing a mis-frame. We received this THING Sunday forenoon for use that afternoon. You may picture the screen of the Strand that day.

"I wonder if any other projectionists have such outrages handed to them? Would like to see the inclosed mis-frames in print and hear what they think of it."

A mis-frame is a mis-frame, so it would hardly do any good to print the ones you sent; also it is difficult to get a good cut of them. These were not just a little out of frame. They were apparently just cut any old place the shears happened to meet the edge of the film.

What do I think of it? Well, first off, don't think all our New York exchanges are that punk. They are not, though it is true we have some pretty gummy ones. What I think is this: Were it practical I would say your management should have closed the show until decent prints were received and brought suit against the exchange for damages.

The Legal Viewpoint

I don't believe there is a court in the country which would not award substantial damages under such conditions. In the very nature of things it is the duty of the exchange which sells film service to a theatre to send them in usable condition. That is just a plain horse sense proposition. It would be a bit foolish to think otherwise. That is what the theatre pays for, and if films are received in any other than a physical condition which will enable them to be projected with safety, or to enable the projection of as good a screen image as is possible considering the rain and eliminations (jumps) found in all old films. then the film exchange has collected money for something it has not delivered.

Bluebook School

Question No. 553.—What is the objection to using ordinary iron wire for resistance purposes?

Question No. 554—Name the chief objections to iron grid rheostats.

In other words when a film exchange agrees to supply film service to a theatre it automatically, and at the same time, agrees to send films in such condition that they may be used with safety, and with at least reasonably satisfactory results. That comes pretty close to being a self-evident fact, does it not, and sending films with loose splices, wide, stiff splices, mis-frames or ripped sprocket holes most emphatically is NOT sending film which may be used with reasonable satisfaction, hence the tactic agreement as between the theatre and the exchange is violated, and if a fire results or serious damage to the show the film exchange is the one that ought, in justice, to be responsible, and to have to pay the damage.

That this is true is proven by the fact that, as you all know, there seldom is any certainty that films will be received from an exchange in time to permit of their examination and repair before projection. That was the case in this instance. Suppose one of those loose splices had caused a film fire, and people had been injured or killed. Is it not a self-evident fact that the exchange, and no one else would have been wholly to blame? Certainly the projectionist would not. Certainly the theatre management would not. Ergo, the exchange is "it."

J. H. Hallberg Returns to Fold

ALL the old-timers in the industry will remember J. H. Hallberg, who started the supply business down on Twenty-third street, New York, way back in the early days of the industry. His "stock" then consisted of the still well-known Hallberg Economizer, a large wad of optimism and high-grade selling ability.

Friend Hallberg drove through many obstacles and became, in the end, one of the largest and best supply dealers in the entire industry of that day.

About three years ago Mr. Hallberg accepted the position as director of a large private research laboratory, in which position he continued until a comparatively short time ago.

After relinquishing this position, Mr. Hallberg looked around and finally decided to re-enter the motion picture supply business as a dealer in high-grade specialties.

J. H. Hallberg is a live wire, in all that the term implies. He is a corking good business man and "knows his onions" in the supply business. He has already secured what looks to me like a corking good reflector type arc lamp, a motor generator to supply it with current, and a few other specialties.

Anyone who has a specialty of superior merit will be well advised to consult with Mr Hallberg to get him to handle it if he can.

This department welcomes Mr. Hallberg back into the field and wishes for him all that success which is the just due of a competent, high-grade, live-wire business man.

Another year has been gathered into the Baby sheaf of old Father Time. Again I send to all of you, friends or otherwise, my sincere Christmas greeting. May the Yuletide be to you a merry one. May the coming year be filled to overflowing with peace, prosperity and happiness

F. H. Richardson

Bluebook School Answers 542 and 543

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 524—What is the resistance of a 60-ampere, 58-volt arc, and what would be the difference in amperage when the arc is burning normally at 58 volts and when the carbons are frozen, assuming line voltage to be 110?

The following sent acceptable answers: W. C. Budge, Springfield Gardens, N. Y.; Charles E. Curle, Chattanooga, Tenn.; C. H. Hanover, Burlington, Iowa; G. L. Doe, "Bill" Doe, John Doe and Charles Doe, all of Chicago; E. Fergodo, Livermore, Calif.; Walter Munn, Iron Mountain, Mich.; G. R. Hahn, Memphis, Tenn.; Gilbert Atkindon, Cleveland, Ohio; Frank Dudiak, Fairmont, W. Va.; T. R. Bankerton, Wentzville, Mo.; Albert Tonnerson, St. Louis, Mo.; Albert Hancock, Dallas, Texas; D. G. Henderson, Quincy, Ill.; Charles C. Colby, Santa Fe, New Mex.; Andrew T. Boylson, Halifax, Nova Scotia, and Tony Domini, San Juan, Porto Rico.

There is little to choose between the answers of Budge, all the Does, Hanover, Curle, Dudiak, Livermore, Munn, Atkindon and some others. They all said the same thing, in much the same way. Curle, however, sets the matter forth very briefly, hence I think he wins for publication, as extended explanations would be of slight value. He says:

The resistance of a 60 ampere, 58 volt arc would be (amperes divided by volts equals resistance) 58 divided by 60 equals 0.9666 ohms. The resistance of the rheostat would be (110 minus 58) divided by 60 equals 0.8666 ohms. The proof is that it requires 1.8333 ohms resistance to pass 60 amperes under 110 volts pressure, and 0.9666 plus 0.8666 equals 1.8333 (and as many more threes as you care for) ohms.

With the carbons frozen we would have the arc resistance eliminated, and would have only the rheostatic resistance remaining, and since we have seen it has 0.8666 ohms resistance, we have but to divide 110 by 0.8666 to get 126.9 amperes as the resultant amperage.

Hanover, John and G. L. Doe, Budge, Atkindon, Bankerton and Hancock added this bit of important data:

This increased amperage would almost immediately overheat the rheostat coils, hence set up a higher resistance, thus reducing the actual amperage below that indicated by the calculation.

Hanover adds:

There would be considerable resistance at the carbon tips even if frozen, as contact would not be any good.

Atkindon, Hanover and Hancock give this finishing touch:

Just what the ultimate amperage would be could only be determined if the actual exact temperature of the rheostate were a grid and its temperature co-efficient be known.

Question No. 534—What do you understand to be meant by the "fixed" and "variable" resistance in a rheostat, and in just what manner is the resistance of a variable rheostat varied? Just what happens when you move the adjustment handle?

Al the above, plus Al Lehman, Glenside, Pa.; Thomas T. Alberts, Brookfield, Mo.; A. T. Bowers, Erie, Pa., and John Allerton, New York City, did all right on this one.

Budge says:

A fixed resistance rheostat has but two binding posts. The current enters the coils or grids through one of them, and is forced to pass through the entire length of the resistance element to reach the other or "exit" binding post. Such a unit is designed to deliver a certain, fixed number of amperes when opposed to the voltage for which it was designed.

A variable resistance rheostat is one in which the coils or grids are tapped at different points, so that by means of a suitable mechanism the current may be made to pass through the entire resistance element, or to only pass through a portion of it. When the adjustment handle of a variable resistance is moved, the effect is to "cut out" or "cut in" a certain, predetermined amount of the total resistance element, and thus increase or decrease the total resistance and amperage, which latter is, of course, dependent upon the amount of resistance opposed to the voltage.

A very good answer, but Hanover adds this important item which is a point overlooked by Brother Budge:

In all variable or adjustable rheostats there is a certain definite amount of fixed resistance, which cannot be cut out and which is sufficient, if the rheostat be used on a voltage not in excess of that for which it is designed, to limit the flow to the capacity of the rheostat coils or grids when all resistance handled by the adjustment device is cut out.

See, Brother Budge and the rest of you, how easy it is to overlook some important item. No doubt you all knew that just as well as Hanover did, but it is just such things that more often than not influence my decisions when it comes to publication. I used Brother Budge's answer this time because it was absolutely correct, as far as it went, and it went as far as did the reply of any one else except Hanover and Bankerton, and all the latter said was: "Of course it is understood that all adjustable rheostats have a certain amount of fixed resistance."

What's in a Name?

P. S.—In looking over the answers again I note that Munn brought out one or two additional points, but unfortunately they are not germane to the question as asked.

Study Increases That Gray Matter

L. L. BALL, projectionist, Empress Theatre, Arma, Kansas, says: "Attached find my first attempt at answering Bluebook School questions. Hope it will "get by." The "school" certainly has been a big help to me. Keep it up, F. H., because our gray matter is constantly on the increase."

The human brain, unlike most other things, improves rapidly with use. One especially encouraging thing in connection with the school is that a surprising number of men answer the questions week after week after week, without hardly a break, and almost never correctly enough to be included in the list published. Yet these same men often say the school has helped them immensely, and it unquestionably has too, because they have done something they never did before, viz: studied the technical matters of their profession and learned that they really did lack lots of knowledge. They

Gosh! Just Look Who's Returning

EVERY once in a while a letter comes which causes the editorial heart to skip from one to seven and a half beats. You will all remember that for a long while a certain live wire up in South Dakota was a regular and darned good correspondent of this department. Yep, it's Bennewitz I'm talking about. We all thought he had crawled into a hole and pulled the lid down even tighter than Gray did, but here comes a letter saying that he has been enormously busy, but will be with us again in the department after the first of the year.

All right, Old Timer, the departmental calf will be put on a corn diet immediately, and fatten against the time of your appearance. Glad to have you back, and that's no loose talk either. You were one of the family, darn y' and we all missed you a lot.

Handbook of Projection Notice

The last minute additions of extra equipment matter has held up publication of the new Fifth Edition HANDBOOK OF PROJECTION longer than we anticipated. It is rapidly nearing completion now, however, and our readers will be advised through the pages of Moving Picture World just as soon as the book is ready.

Those who wish to receive copies as quickly as possible should send in their orders now. The price of this two volume set with limp leather binding will be $6.00. Make your checks or money orders payable to Chalmers Publishing Co., Address:—516 Fifth Avenue, New York City, N. Y.

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